

# MUSIC & MEDIA



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Europe's Music Radio Newsweekly . Volume 9 . Issue 13 . March 28, 1992 . £ 3, US\$ 5, ECU 4



**DIG THEM DUDS** — BBC 2's documentary programme "40 Minutes" will profile Radio Luxembourg on March 24. Many of the station's "firsts"—such as playing rock 'n' roll in the UK and allowing DJs to play their own music—will be highlighted. Pictured (l-r) are: circa 1974 former Radio Luxembourg DJs Mark Wesley, Dave Christian, Peter Powell, Kid Jensen, Tony Prince and Bob Stewart.

## Spanish Artists Getting Ready To Conquer GSA

by Miranda Watson

Following the success of Italian domestic acts in Germany over recent years, that country now looks set to play host to leading Spanish artists.

Italian artists such as Eros Ramazzotti and Zucchero have become established acts in Germany, appearing in the charts alongside such German giants as Westernhagen and Herbert Grönemeyer. Spanish labels are now beginning to set their sights on Europe's largest album market.

This month a group of top Spanish rock acts went to Germany and Switzerland to

strengthen their ties. The artists, including top names Duncan Dhu, Luz Casal, Jaleo and Antonia Vega, performed three live concerts in Frankfurt, Karlsruhe and Zurich from March 12-14; the shows were backed by TV and radio coverage in both countries.

The promotion was the creation of music consultancy Sound & Management, whose director Roger Furrer says, "Madrid and Spain are really the focus of attention this year with the Olympics and Expo '92; so it's a good time to do a promotion like this. We chose to promote the

(continues on page 50)

## CHARITY AFFILIATION CITED

### Spain's AERP Ousts Onda Cero

by Anna Marie de la Fuente

Private Spanish broadcasting association AERP voted to bar Onda Cero from its ranks on March 17 on the grounds that funding for the network excludes it from the category of private radio. In a general assembly held that day, 291 members voted for expelling the net, while 68 disagreed; there were 111 abstentions.

AERP president Javier Gimeno reports the decision to ban Onda Cero from AERP came about because the two-year-old net is funded by sales of a state monopoly, that being the raffle coupons sold to the public by its sole-owner, charity foundation ONCE. "Private broadcasters are normally financed through ad revenues alone," he says, "but Onda Cero's capital of Pta5.4 billion (app. US\$52 million) comes

from public sales of coupons."

Onda Cero director Tomas Martin Blanco says the net will appeal the decision.

Onda Cero spokesperson Jesus Maria Mellado argues, "Our working capital may come from ONCE's coupon sales, but our day-to-day operations are backed by ad revenues like any other private web. We receive no subsidies from either ONCE or the state."

Mellado stresses Onda Cero is not placing that much importance on the event, but he questions the timing of AERP's decision. "Why is it that after two years as members we are suddenly considered a public broadcaster?" he asks, suggesting that "the majors resent our recent growth spurt. They see us as a threat."

AERP's Gimeno says Onda Cero's membership was automatic (continues on page 50)

## EMI Splits London Back Catalogue Operations

by Machgiel Bakker

The changing European retail environment is forcing EMI Music Europe to refocus its strategies for marketing back catalogue material. Its London-based operations will be split into two divisions—pop marketing and commercial development—to be better equipped in handling the catalogue in the future.

EMI Music continental Euro-

pean operations MD Alexis Rotelli says unified pricing and packaging strategies need to be developed to meet different trading terms. "We have to establish a logical system for selling our product throughout Europe," he says. "It's not so much a restructuring as a new focus. We want to have a firm strategy in place." Rotelli estimates back catalogue represents about 50% of EMI's

(continues on page 50)

## Bignotti Named Warner France President

Marco Bignotti has been appointed president Warner Music France, effective April 1. He replaces Luigi-Theo Calabrese, who resigned as president Warner Music International (France) to take a sabbatical. Both Bignotti and Calabrese were unavailable for comment at presstime.



Marco Bignotti

Bignotti will continue as president of Warner Music Italy and Warner Music Greece. He was named to the Italy post in 1990 after serving as WEA Records Italy MD since 1985. WEA Music France GM Philippe Laco, Carrère Disques GM Yvan Taieb and Warner Music France (continues on page 50)

## No. 1 in EUROPE

**European Hit Radio**  
MICHAEL JACKSON  
Remember The Time  
(Epic)

**Coca-Cola Eurochart**  
GEORGE MICHAEL & ELTON JOHN  
Don't Let The Sun Go Down On Me  
(Epic)

**European Top 100 Albums**  
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#### M&M is a publication of

**BPI Communications BV**,  
a subsidiary of **BPI Communications**  
President/European Operations: **Theo Roos**  
President/CEO: **Gerald S. Hobbs**  
Vice Chairman/COO: **Arthur F. Kingsbury**  
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International Editor-in-Chief: **Adam White**

#### SUBSCRIPTION RATES:

**United Kingdom** UK£ 135  
**Germany** DM 399  
**Austria** OS 2800  
**Switzerland** Sfr 337  
**France** Fr 1395  
**Benelux** Dfl 397  
**Rest of Europe** US\$ 249  
**USA/Canada** US\$ 270  
**Other territories** US\$ 288

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# AER Adds Members, West Urges Involvement

by Mike McGeever

The Association of European Radios (AER) is consolidating its position with a series of new membership applications from national radio organizations and moves to establish firmer links with the EC.

Several new radio groups joined the AER following its second meeting in Brussels on March 13, including France's **Syndicat des Radios Generalistes Privées** (SRGP), headed by FM MOR net

RMC's GM **Jean Noel Tassez**, and the recently founded Romanian association **ARRI**. Meetings are also planned with radio representatives and associations in Poland, Czechoslovakia and Hungary.

The AER has agreed upon a series of meetings with the EC, the Council of Europe and the European Parliament, and it is hoped the radio organization will soon become an observer at the EC.

Meanwhile, AER president **Brian West** is urging members to

"find the time to devote to the AER" in an effort to raise Europe's commercial radio voice.

"None of the members have a great deal of money. Therefore, the success of the AER depends heavily on the time and effort invested by them," he says. "Our views must be taken into account. There are so many issues that are pressing and our voice has not been heard."

He illustrates the point with a recent example, saying, "It was proposed by two European copyrights commissions that pan-European copyrights be extended from 50 to 70 years after the artists' death. However, 90% of the people present at the meeting were copyright owners, while the other 10% were users who objected very strongly. Unless radio stands up for its needs, it will be trampled on like this. That is why I am urging some of the more loosely knit associations to get their heads together and come on board."

Four working groups have set meetings for the next couple of months, covering the areas of advertising regulations, fair competition and copyrights.

West is very keen to welcome new countries to the AER. Before the March meeting the organization represented six countries and about 1,000 stations in Europe.



Brian West

## Anxious Stewart Teams With east west

by Miranda Watson

East west has entered into a joint venture with **Dave Stewart's Anxious Records** and is now a 50% owner of the firm. Previously, the label was marketed through RCA.

Under the agreement, signed last week by Stewart and east west UK MD **Max Hole**, all future Anxious Records artists will be marketed and distributed via Warner Music throughout the world, except in those countries where east west has its own outlet. This will include future releases from a wide range of acts such as **The Starlings**, **Soft Parade** and **Curve**. The deal does not include previous Anxious Records signings such as **Londonbeat**.

Hole comments, "I am delighted that east west has been able to forge this new partnership with Dave Stewart's Anxious Records label.

We were wanting to expand our A&R base at east west and Anxious Records had the variety of acts we wanted."

Stewart, who co-wrote the current UK number 1 hit *Stay* by

**Shakespears Sister** but is more known for his work with **The Eurythmics**, says, "Everyone at Anxious is very pleased to have found a home with east west and Warner Music. It's been a long courtship for us. I made the deal with east west because I think it's a very fresh-faced company with lots of enthusiasm. I think Max Hole has a very understanding approach

towards developing bands, from managing bands himself in the old days. I like east west's acts, such as **Tori Amos** and **Jah Wobble**, along with the powerful acts like **Simply Red**. It's a company I can really relate to, and I look forward to a long and successful collaboration."



Dave Stewart

## IFPI Forges Link With CCC

The IFPI and other national copyright organizations will work with the **Customs Cooperations Council (CCC)** in a bid to strengthen the global fight against piracy.

At a meeting of the CCC in Brussels last month, a symposium of copyright bodies representing various industries, including the IFPI, MPEAA, FILA and FAST, put forward a number of proposals recommending cooperation among themselves and the CCC for the exchange of information on intellectual property rights. If the proposals are accepted, copyright organizations will be encouraged to work with the national customs branches. It is hoped that the exchange of information between them will facilitate prompt action against counterfeit goods at border controls.

The IFPI plans to set up a series of workshops, seminars and task forces between customs administration bodies and industry groups. A monthly bulletin was proposed

which would contain information on recent seizures, methods of detecting pirate material and procedure once pirate material has been detected.

IFPI anti-piracy legal advisor **Funkazi Koroye**, who represented the IFPI at the CCC meeting, says, "This will be a major breakthrough for the IFPI and copyright organizations from other industries. This exchange of information will enable us to build up closer relationships with customs services and to unify our action against piracy. There is a huge amount of cross-border trafficking of counterfeit product, which we have not been able to track down in the past. We really need the help of the customs to do this."

The first ever trade fair at a CCC annual meeting is scheduled to take place this June. The symposium of copyright organizations will have a stand presenting ways of detecting and seizing pirate product. MW

## TROS Stays In Dutch System

Dutch broadcaster TROS has joined **Veronica** in electing to stay in the public system and has ceased negotiations with all possible partners for a planned private, commercial cable outlet. Both stations say they will make no further attempts to leave the public broadcast system.

TROS last fall made public plans to leave the system and rumors flew that its likely backer was **Bertelsmann**. However, TROS spokesperson **Els Lootsma** reports the company had been talking with CLT subsidiary **Etudes et Projet S.A.** "We decided not to go any further because the partners wanted too much influence on TROS," says Lootsma. "We knew all the way that even though we were dealing with a CLT subsidiary, in the end it would be a matter of working with CLT. The problem of CLT influence was a basic one. We were afraid of losing our identity."

TROS and Veronica blamed some of their difficulties in going commercial on the recently passed Dutch Media Act and the just-published Donner Commission report. The Media Act requires that any station which wants to acquire a commercial terrestrial outlet must first go cable, then apply for a terrestrial frequency. The government-appointed Donner Commission, however, warned that broadcasters leaving the public system to set up a commercial enterprise could expect "no guarantee" that they would be awarded a terrestrial frequency. ME

### MONTREUX MONITOR

## What is NAB Radio Montreux?

As privatization transforms broadcast markets in Europe, conferences such as **NAB Radio Montreux**



help provide needed resources for the radio entrepreneur.

NAB Radio Montreux will be held June 10-13 in Montreux, Switzerland. Its organizers draw on the successful conventions in the US, organized by the **National Association of Broadcasters**. However, its symposia and exhibits are targeted to the management needs of European broadcasters.

Registrants will find information-packed sessions and workshops on management, sales, marketing, programming and engineering, conducted by leading international broadcasters, including contributions from leading US experts.

NAB and the city of Montreux decided to develop an inter-

national radio conference and exhibition to serve the rapidly growing number of stations in Europe and elsewhere.

Here are some of the features NAB Radio Montreux will provide radio broadcasters:

- Important new business contacts in the radio community.
- Valuable sessions and workshops conducted by broadcasters from around the world.
- Exhibits featuring radio equipment, products and services that are essential to operating a successful broadcast station.
- Montreux itself, considered the "Pearl of the Swiss Riviera," with its nightlife, fine dining and varied recreation—an ideal environment to conduct business.

To register or receive information, contact the **Montreux Tourist Office** in Switzerland, tel: (+41) 21.963 1212; fax: (+41) 21.963 7895.

# RAB Taps McArthur To Win Radio Ad War

by Mike McGeever

Douglas McArthur has been appointed MD of Independent Radio's (IR) new marketing initiative, the **Radio Advertising Bureau (RAB)**.

The RAB is funded by IR's major groups, including **Capital Radio, Metro Group, Radio Clyde and Midlands**. Collectively the groups have invested £1 million (app. US\$1.75 million) in the project.

Says McArthur, "The RAB will not only have the authority to market radio as a whole, but will also have the muscle to clinch deals if need be. The aim of the RAB is to increase radio's share of the advertising cake."

The new organization is separate from the industry's association, the **Association of Independent Radio Companies (AIRC)**, and the AIRC's previous marketing initiative, the **Radio Marketing Bureau (RMB)**.

"The RMB name has been buried with the launch of the new RAB, which will market radio in a much more outward-looking and professional way," says McArthur. RAB chairman and Metro Radio Group chairman/CEO **Neil Robinson** adds the industry desperately needs a representative body like this if it is to increase its 29% share of the national advertising spend. "The RAB will be approaching advertisers to help to explain what radio is all about and how it works with the consumer."

Commenting on the RAB and McArthur's role, **Independent Radio Sales/London sales director Stan Park** says, "The sales houses all agree that the RAB will have a very positive role. McArthur's experience, intellectual calibre and enthusiasm for radio will rapidly clear up the criticisms of the old RMB. That is important because we have no time to waste."

McArthur began his marketing

career in brand management at **Proctor & Gamble**, then held several senior marketing posts in **Scottish and Newcastle Breweries** and **Campbell's soups**. In the early '80s he joined Radio Clyde as sales and marketing director, where he engineered a 70% revenue growth in his two years at the station.

McArthur comments, "The time is right for me to return to radio. The industry has matured a great deal and, with two national IR soon to be added to the picture, there is a need for radio marketing to be pulled together. It is a sign of IR's maturity and confidence that it now feels able to move forward with such initiative. Sadly, too many clients still know too little about the product. The RAB intends to correct this."

McArthur says he will build RAB's management structure over the next few months with a number of senior appointments.



**WELL DONE** — BBC Radio 1 controller Johnny Beerling was presented with the Radio Academy/Ferguson award on March 9 for outstanding contribution to music radio. Pictured (l-r) are Radio Academy director Lin Glover, Beerling and Radio Academy deputy chairman and Unique Broadcasting co-director Tim Blackmore.

## Singles Are Still All Right Said Fred

by Machgiel Bakker

Singles are far from dead, if the success of dance act **Right Said Fred (RSF)** is anything to go by. The trio's comic debut single *I'm Too Sexy* sold 2.5 million copies worldwide last year. This was followed by two other chart-makers, *Don't Talk Just Kiss* (featuring **Jocelyn Brown**) and most recently, the acoustic *Deeply Dippy*. Meanwhile, a debut album, *Up*, has already pre-shipped 85,000 copies. This is not a bad start for an act labelled only nine months ago as the UK's next one-hit wonder.

RSF is the only act on **Tug Records**, the brainchild of veteran radio/TV promoter **Guy Holmes**, who runs the label alongside **Gut Reaction**, a promotion company he founded four years ago. Before that, he was head of promotion at **Island Records**. Holmes describes the album as "very diverse; from acoustic through to rave and everything in-between."

Holmes has great faith in the single. "The single is not dead and never will be," he says. "It's only hard to break acts when they are

not good quality—and there's a lot of crap on the market. I offered the *Sexy* single to all the companies here and they all thought it was horrible. So I decided to do it myself."

Holmes lined up with **The Total Record Company**, which handles the UK marketing and distribution via **BMG**. According to Total MD **Henry Summence**, major record company clout is not necessary to break new bands. "The reason we can compete with the majors is that we're pooling our resources," he says. "Total has all the support staff it needs for distribution, manufacturing and sales, while Holmes is supplying the promotion."

Summence says a total of £100,000 (app. US\$175,000) went into launching RSF. The campaign included national TV advertising, fly posting in London and consumer press advertising. In the US, the album has already achieved sales of over a half-million. "We released the album in the US two weeks earlier than in the UK, as the people at **Charisma** wanted to capitalize on the success of *I'm Too Sexy*," he explains. That single topped Billboard's Hot 100 Singles for three consecutive weeks this February.

The exploitation of the act is being handled by **Bob Cunningham** through **General Overseas**, a joint company of Total and Tug. RSF is licenced to **Intercord** (GSA territories), **Dureco** (Benelux), **Sonet** (Scandinavia) and **Virgin** (France/Greece).

According to Cunningham, *I'm Too Sexy* made at least the top 10 in every country in which it was released. "Things are now starting to happen in France, Italy and Spain. We approached all labels individually. We prefer that to going with one major. It gives you more control and you get your product prioritized."

## Lane Joins China Records

Rock manager **Brian Lane** has joined **Derek Green's** independent label **China Records** as an equal partner. The announcement follows on the success of the label's flagship act the **Levellers**, which has been placed with major US label **Elektra**.

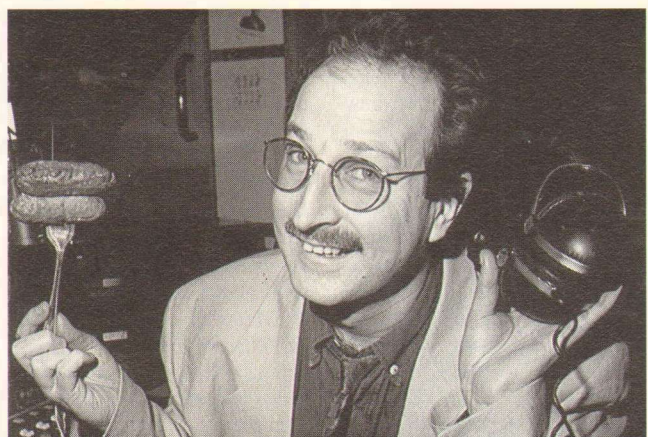
Lane has managed acts such as **Yes, Asia and Buggles**, and met Green in the early '70s. Says Green, "We have known each other for over 20 years and each time we have met we have made money. The first act I signed at **Rondor Music** was Yes, and the first act I signed at A&M was **Rick Wakeman**. Both were managed by Lane."

Lane joins as co-chairman and will concentrate on the exploitation of China's roster, allowing Green to focus more on the creative side. "Lane's ability to tour bands on top stadium levels in the US is unchallenged," says Green, "and building an audience is the secret of our band exploitation policy. So the partnership makes perfect sense. I'll have more time to concentrate on finding and launching artists in the UK, while Lane helps them set up in the US."

The Levellers's last album *Levelling The Land* has sold 60,000 copies in the UK without the help of a hit single. It confirms Green's passionate statements about the

virtues of the independent label. "That's the old-fashioned way. I am in the business with artists who have long-term careers. Build a small roster of artists and make each a priority—that's the way I've always worked, and I see no reason to change that." As MD and senior VP of A&M, Green was instrumental in breaking UK acts in the late '70s and early '80s—including **Joe Jackson, Supertramp** and **Joan Armatrading**.

China is licenced in France to **Vogue** and other European licensors include **CNR** (Benelux), **Ideal** (Germany), **Ricordi** (Italy), **Sanni** (Spain, Portugal), **Sonet** (Scandinavia) and **Virgin** (Greece). MB



**MEATY LISTENING** — Radio 1 DJ Steve Wright has joined the panel for the 1992 British Sausage Contest, and has been listening his way through a selection of the 400 original compositions in praise of the "Great British Sausage," entered by amateur and professional songwriters from all over the UK.

### NEWS IN BRIEF

#### Beacon Rakes In Profits

**Beacon Radio/Wolverhampton (BR)** realized a big leap in profits in 1991, as figures rose from £17,000 to £119,000.

BR's profit increase was set against a drop in turnover from £2.88 million to £2.82 million in the year ending September 1991. The profitable year follows a period of streamlining, in which wages were frozen or reduced and some jobs phased out.

Beacon's parent company **Beacon Broadcasting and Communications**, which operates four stations, reported a loss of £419,000 on a turnover of £3.29 million. MMC

#### RA To Publish Re-Advertising Rules

The **Radio Authority** will release details next month on the re-advertisement of licences at the end of next year. A total of 55 licences will be up for grabs, including 21 larger "incremental" stations.

The licences represent 140 broadcasting stations across the UK. (The services include split frequencies introduced over the past few years.) The first licence to be re-advertised will be independent local radio station **North Sound Radio/Aberdeen**. Other licences due to expire will be re-advertised in 1994. Unlike national commercial licence auctions, the licence does not have to go to the highest bidder. MMC

# Warner Pulls Out Stops For Westernhagen

by Miranda Watson

Warner Music Germany (WVG) has launched its biggest campaign in efforts to promote the new album from **Westernhagen**.

*Ja Ja*, Westernhagen's fifteenth album, was set for release on March 19, backed by a 12-month campaign including TV, radio and in-store promotions, as well as a nationwide tour. (WVG declined to reveal how much was being spent on the campaign.)

*Ja Ja* is to be simultaneously released in Austria, Switzerland, Belgium, Holland and Denmark, with more countries to follow. Additional promotions are planned for later in the year. The album was then trailed by the release of the single *Krieg* on January 23, which went to number 11 in the German sales chart, making it Westernhagen's most successful single to date. The video for *Krieg* is the first video by a German-language artist to be chosen for breakout rotation on MTV Europe.

Westernhagen's last album *Westernhagen Live*, which reached number 1 in December 1990 and achieved double-platinum status, is the most successful German live album. The eponymous video is also the best-selling music video in Germany.

Westernhagen is the only WVG artist to have an album enter at number 1 in the German sales charts, which occurred with *Halleluja* in September 1989. Of the last 14 albums, Westernhagen has scored five gold, three platinum and one double-platinum.

WVG is confident that the new album will be just as successful. Marketing director **Bernd Dopp** says, "This is the most important record for us this year. Westernhagen is our top priority artist. *Ja Ja* is, in our opinion, the best album he's done to date, and we have very high hopes for it. Our initial sales target is for the album to reach platinum, but we expect it to do much more.

"This is the biggest campaign we have ever conducted. Westernhagen's album is bound to do well, as he's got a massive fan base in Germany. It's just what the market needs, since things have been rather slow so far this year."

Dopp says radio spot advertising covered all stations in Germany on March 19-20 announcing the album's release, reaching over 50 million listeners. Westernhagen is now doing a nationwide radio promotion trip, giving interviews and presenting radio shows at over 30 stations, including **Antenne Bayern**, **SDR** and **SWF** over a two-week period until April 3.

Radio Hamburg PD Rainer

**Cabanis** says, "I get the feeling that the new album is going to be even more successful than his previous ones. His current single *Krieg* is his most successful yet. We are playing it in high rotation at the moment.

"Westernhagen is so big in Germany now that he could cough and people would still buy it. I know from our own research that he's the all-time favourite artist of many of our listeners, although some of his previous material is a bit too rocky for our format."

The release of the album is being accompanied by a major in-store promotion, covering approximately 50 major retailers across Germany, including **WOM**, **Karstadt** and **Saturn**. From March 16-20, the stores covered their main display window with a name-board reading "Guess Who's Behind The Window!"

Postcards were distributed in and around the stores for consumers to send in answers with the chance of winning Walkmans, Discmans and TV Watchmans. **Radio Hamburg**, **RTL/Germany** and **Radio Regenbogen/Mannheim** also took part in the promotions.



Westernhagen



**GOLD FOR JARRE** — Polydor artist Jean-Michel Jarre was presented with a gold disc in Hamburg's Übersee Club for sales of his current album "Images - The Best Of Jean-Michel Jarre." Pictured (l-r) are: general manager A&R/marketing international Thomas Starckjohann, PolyGram Germany president Wolf-D Gramatke, Jarre's manager Francis Dreyfus, Polydor MD Götz Kiso and PolyGram International marketing director Margarita Scheckel.

## Techno Hot In Hamburg; Other Cities Climb Aboard

by Wolfgang Spahr

Techno is booming in Hamburg, and the biggest trump card is currently held by **Polydor MD Gotz Kiso**. With techno-dance track *Das Boot*, the Hamburg DJ **U 96** is currently number 1 in the German single charts. Says Kiso, "Sales have so far reached 180,000 units, and we are hoping for gold."

The Dusseldorf-based **Dance Street**

record company has paid tribute to the techno wave with its label **Technoland** (distributed by **Mikulski**). By far the most successful act is **Interactive**, who have now sold 88,000 copies of their release, including the most successful title *Who Is Elvis*, with 65,000 copies sold.

Says MD and A&R director **Dieter Stemmer**, "When the techno wave started, it was a local thing limited to the Frankfurt area." But techno has now spread from the Rhein and Ruhr area to the Berlin and Hamburg districts.

However, **Streethat Music** in North Rhein Westphalia is aware that the techno rage has produced a lot of marginal product. Promotions manager **Susanne Henneberg** says, "Our maxim is 'not quantity but quality'. At present, Streethat Music is doing well with the compilation *Ohimo Bayo/Asi Me Gusta A Mi*, which has been running particularly well in the French and Spanish charts for several weeks. Within eight weeks, the **Techno-Warrior** sampler has sold 10,000 copies."

However, east west spokesperson **Oliver Dahmann** remains sceptical about the long-term survival of techno. "It makes no sense to offer techno acts," he says. "Techno is utility music and loses all sentimental value very quickly—as soon as it is overtaken by the next nameless product."

**Sony Music's Dance Pool** has acquired a very wide repertoire besides German productions, consisting mainly of line products of international labels like **ARS**, **Hithouse B Tech** and **Rhythm King**. Among their 30 releases, those of **Quadroponia**, **Holy Noise** and **LDO** have been the most successful. Artist marketing manager **Gunther Aupperle** says, "Techno is at the climax of its popularity and is performed at every disco. Trends like this should be recognized in time by record companies."

## ORB Catches Fire From 'Super'

by Mal Sondock

**ORB**, Germany's newest and financially weakest public broadcaster in Brandenburg, has come under fire from popular Berlin daily newspaper *Super* for its alleged high-spending.

The accusations centre on plans for a new youth-oriented public station to take over the frequency formerly used by **DT-64**. The new station is planned in cooperation with public radio station **SFB/Berlin**, and is slated to go on air on June 1.

*Super* has accused the station of employing too many permanent staff and paying them too much. ORB reportedly has already hired nine permanent producers, and since the two public broadcasters have agreed on equal representation, it is expected that SFB will also hire at least nine more. This would be a total of 18 permanent producers, rather than the seven currently employed at SFB's youth **Radio 4 U**.

*Super* charges that ORB pays some of its news staff much more than the standard wage adhered to by other stations. The newspaper says that ORB department heads earn a monthly salary of DM13,000 (app. US\$7,800), rather than the standard rate of DM9,600 for this position. The newspaper describes this as "throwing money out the window," and this money comes from the

public licence fees. With public broadcasters proclaiming their need for advertising income to pay for their quality programmes, perhaps more prudent budgeting from the public stations could be expected, it suggests.

ORB spokesperson **Manfred Fuger** dismisses the claims outright, saying, "It is true that our present youth programme 'Rock Radio B' has a staff of nine, but we feel that is justified. The job of radio, and that includes youth radio, is not just to play music but to handle and discuss the ideas of our target group, which we will be doing. We will also be doing lots of remote broadcasts. On the other hand, we plan to use much less free-lance help than most other stations. In the long run, we feel it will be better and cheaper to use staff rather than depend on independent sources for our programmes. We don't know if SFB will add nine more producers to the staff of the station. We may very well find other ways to establish 'equal representation' at the station."

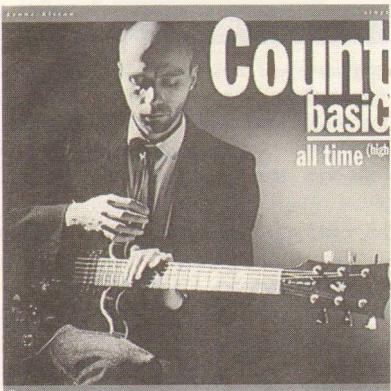
"It is true that some of our key people are paid more than the standard rate. Hiring experienced media personnel is very difficult these days. There are new stations opening almost every day, and they all want the best staff. SFB also pays some of their key people above the rate. However, we save money by having fewer directors than private stations."

## SINGLES

## BAD BOYS BLUE

*Save Your Love* - Coconut/Ariola  
 PRODUCER: Hendrik & Hartmann  
 Following European hit singles like *Kisses And Tears* and *I Wanna Hear Your Heartbeat*, the German trio continues its successful brand of Europop with this mainstream and upbeat song, supported by massive backing vocals over a pulsating beat. Very similar to the recordings from Dieter Bohlen's *Blue System* project.

## COUNT BASIC



*All Time High* - Spray  
 PRODUCER: Peter Legat  
 A soulful hip hop recording underpinned by a persistent shuffling beat. The jazzy breaks are very effective and coupled with a groovy Hammond organ. This Austrian recording deserves to be heard by European dance programmers.

## DAFFY DUCK FEAT. BUGS BUNNY

*Dynamite* - WEA  
 PRODUCER: Avenue  
 The world's famous duck in a rap with arch rival rabbit Bugs Bunny. The song's structure—with a catchy one-line chorus on a pounding hip hop groove—is moulded along the same lines as *Def La Desh's Feel The Rhythm*, currently a hit in the Benelux.

## MICHEL VAN DYKE

*Let Love Take My Place* - Chrysalis  
 PRODUCER: Mike Hedges  
 On heavy rotation on pubcaster NDR/Hamburg, this is a lovely slow-paced ballad song in a glowing production by Mike Hedges.

## JOHNNY LOGAN

*It's Only Tears* - WEA  
 PRODUCER: Ralf-René Maué  
 The ex-Eurovision Song Contest winner delivers another determined pop ballad that manages to make great impact with its repeated stop-and-start structure. Powerplay material for EHR programmers from his forthcoming album *Endless Emotion*.

## DIE PRINZEN

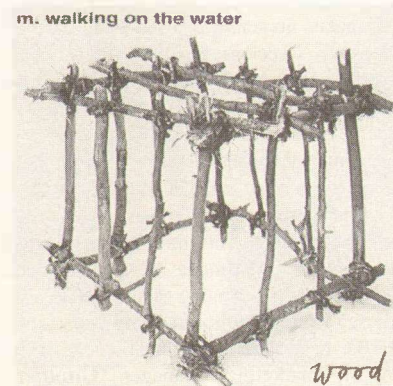
*Mann Im Mond* - Hansa  
 PRODUCER: A. Humpe  
 Moulded along the lines of material from Canadian a cappella group the Nylons, this Leipzig-based band shines in a catchy and economically-produced pop novelty record, that despite its German-language lyrics stands a good chance in appealing to other EHR programmers across Europe. From the successful album *Das Leben Ist Grausam*.

## ALBUMS

## FURY IN THE SLAUGHTERHOUSE

*Pure Live!* - SPV  
 PRODUCER: Jens Krause & Fury  
 Recorded in Hanover in May of last year, this 12-track set demonstrates once more the band's knack for combining economic pop hooks with driving rhythms. Despite the live setting, the sound remains crispy and vibrant and leaves the band's eye for musical detail intact. Tracks like *Nomansland*, *Bangkok* and *Kick It Out* radiate an energy that's hard to ignore.

## M.WALKING THE WATER



*Wood* - Polydor  
 PRODUCER: David Young, Mike Pelzer, M.M. Jansen  
 Album programmers on the lookout for fresh and adventurous new talent should

stop here. This album—the second for a major after three for indie label *Fuego*—is full of strong hooks, attention-grabbing rhythmical patterns and an imaginative use of instruments. Folk and pop influences are tastefully mixed into neat and compact songs. Recommended: *Wedding Day*, *Linda Lee* and *Islands In The Sun*.

## THE STRANDED

*Go - Out Of Tune/Disctrade*  
 PRODUCER: Phil Delire  
 Basel-based rock band—formerly called *Trashcats*—with an energetic set of guitar rock. With guitars upfront, the band delivers an attractive mix of rousing rock and more atmospheric and melodic song material, much influenced by US bands like *Tragically Hip* and *Del Fuegos*. Best tunes: *Marmalade Sky*, *I'll Be Me* and *We Are The Fools*.

## OSTBAHN-KURTI &amp; DIE CHEFPARTIE

*1/2 So Wild* - MCA  
 PRODUCER: Günther Grosslercher  
 Austria's own *Bonza Dog Doo-Dah Band*, with an 18-track set of blues-infused covers of classics from Bruce Springsteen, Paul Young, Phil Lynott and many others and spiced with lyrics in the "simmering" Vienna dialect. Marking MCA's first local signing since its launch on the German market, most of the album's running gags will be lost on non-German language speakers.

## Peter Hofmann

For the first time, Frankfurt-based *Sony Music* is planning a combined TV and radio advertising campaign for a local artist. The act that Sony deems worthy of such a big campaign is *Peter Hofmann*, and the occasion is his new album *Love Me Tender—Peter Hofmann Sings Elvis*, released on April 1.

Sony Music artist marketing director *Hubert Wandjo* explains, "This is Peter Hofmann's best album in years. We are launching a marketing and promotion package of a comparable intensity to the campaign we had for his *Rock Classics*."

The new album was recorded in the *Capitol Studio* in L.A. and was produced by *Randy Kerber*. It includes classic Presley tracks like *Are You Lonesome Tonight?*, *Love Me Tender*, *Crying In The Chapel* and *Surrender*.

Nationwide radio advertising will take place from April 9 to May 2, covering 14 radio stations. There are seven different spots for the album, each one concentrating on a different mood. TV advertising will run on *RTL Plus*, *ZDF* and *Sat 1*.

Sony has lined up five TV promotional appearances for Hofmann to take place directly after the album's release on stations *RTL's "Super-Fan"*, *ARD's "Flitterabend"*, *RTL's "Peter's Musikrevue"*, *ZDF's "Der Große Preis"* and *ARD's "Wunschkonzert"*. Hofmann will be performing on the shows with a band and a gospel choir.

A four-track picture CD was inserted in 10,000 copies of the March 1 issue of national trade magazine *Musikmarkt*. This is the first time that a picture CD has been made for a Sony Music local artist. In addition to this, a poster campaign is now running in all inter-city train stations.

A tour is planned in Autumn from October 3 to November 2 in over 20 towns. As a gimmick for the album and the tour, models of Elvis's pink cadillac will be distributed.

Peter Hofmann first became a media star in the early '80s after well-publicized performances as a Wagner tenor in "Bayreuth." His first album *Rock Classics* sold over one million copies. MW

## TALENT IN PROGRESS

## Scäm Luiz

Claimed by its record company to be *the* rock/metal discovery of the year, *Scäm Luiz* is indeed a remarkable trio that excels in the currently popular funk/metal crossover genre, as purveyed by bands including *Living Colour* and *Red Hot Chili Peppers*.

Entitled *Heading For The Dream*, the band's debut album is a joint signing of *Polydor/Holland* and Hamburg-based *Metronome*. When *Polydor/Holland* A&R/marketing manager *Paul Brinks* heard the band's self-produced demos last year, he was quickly convinced of their potential, but was not so sure about the commercial viability in the Benelux.

Says Brinks, "I needed one of our [PolyGram] partners to join in, preferably the Germans, since this sort of product does not fare too well here in the Benelux." Commitment came quickly and *Metronome* and *Polydor* decided to split production and A&R costs. Both companies stress the importance of touring in breaking the band to the public, and a German national tour is scheduled to take

place in April. Dutch dates are also in the making. Music publishing is handled by *PolyGram Songs/Germany MD Joost van Os*, while Bremen-based agency *Born & Born* is taking care of management.

Produced by *Albert Boekholt* and *Scäm Luiz* at Holland's *Wisseloord Studios* at the end of last year, the debut album pairs dynamic funk and potent metal, best exemplified in *Knolle Fronteback* (something very nasty in the Swedish language), *The Daylight*, *Little Thing* (the first single) and *Kamikaze Stress*. The musicianship is impressive and energetic, leaving enough room for *Holger Larisch's* heavy-reverberated guitar licks to shine through.

The group's musicians all originate from different cultural backgrounds. Singer and bassplayer *Jimmy Klimsop* comes from Surinam, drummer *Menno Brinkman* was born in Indonesia and *Larisch*—who played on *Asia's* three-week tour in 1989—comes from Germany.

The album will be out on *Metronome* for the GSA territories and on *Polydor* for the rest of the world. So far, releases are confirmed in GSA, Benelux, Italy and Sweden. *Machgiel Bakker*



**10 YEARS** — *Nicki* has prolonged her contract with *Virgin/Germany*, the company she has been recording with for the last ten years. From l-r: head of promotion *Dirk Hohmeyer*, manager *Hans Hrdla*, producer *Harald Steinhauer*, *Nicki*, A&R manager *Michael Wolf*, MD *Udo Lange* and lyricist *Helmut Frey*.



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# READER PROFILE

“I have been reading Music & Media for years. Apart from the news, I find the Station Reports of special importance because it gives me an overall view of the music programmes and current trends at other radio stations.”

**Sabine Neu**  
**2nd Programme Director**  
**Radio FFH**

*Sabine began in radio in 1980 as a free-lancer at Saarländischen Rundfunk (SR 1 Europawelle Saar). In 1985 she moved to the first state-wide private station, Radio Schleswig Holstein/Kiel, as editor/reporter.*

*After development at RSH, Sabine advanced to music director. In 1989 she joined Radio FFH/Frankfurt as head of music and deputy head of programmes.*



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# The Definition Of Schlager

by Miranda Watson

With all the different types of schlager in the market, it becomes very difficult to draw a line between the genres. What is the difference between Deutsche schlager and Volkstümliche schlager, or between Deutsche Volksmusik and Volksmusik? Or should they be differentiated at all?

Koch/International produces a large share of this genre of music. Head of press and promotions **Karl-Heinz Voell** admits the difficulty in differentiating between the genres, but attempts an explanation. "I'd say the main difference between the types of schlager comes down to the instruments used and the text. Volkstümliche schlager features a lot of brass and is aimed at an older age group. Schlager has a more broad appeal, is more melodic and features less brass. Popschlager is for the kids, using electric guitars and modern instruments. It helps to have these definitions for marketing and promotions purposes, as it simplifies things a lot when you can group products together."

Since its reformat in the summer of 1989, **Radio Arabella/Munich** has become the number 1 private station in Munich and a strong supporter of German schlager. Originally a rock-formatted station called **Radio M1**, the station took on the responsibility of keeping schlager on the airwaves. Head of music **Karl-Heinz Schweter** says the

station plays a mix of German schlager, Volkstümliche schlager, international hits and instrumental music. "The reason we play so much German schlager," explains Schweter, "is simply because nobody else does. We know that there are lots of people out there who want to listen to this sort of thing, so we're just catering to the demand. We don't play any Volksmusik (folk music) because we know that people who like listening to German schlager don't want to hear folk music. It just doesn't fit our format."

The **Beatles'** *Sie Liebt Dich* and German titles by **Elvis** are also included in the playlist. Arabella also slips in German-language pop music (including **Matthias Reim** and **Herbert Grönemeyer**) and German Chansons (including **Hannes Wader** and **Reinhard Mey**).

Koch's Voell finds stations such as Arabella very important in keeping schlager alive. "A lot of people want to listen to German music and sing along to oldies, yet most radio stations only play international pop/rock aimed at a very young audience. We work a lot with Radio Arabella since we have a lot of schlager product, which fits well with this station's format."

GSA Today issue 22 will look at the schlager and Volkstümliche stars of today and other radio stations promoting these genres.

## Radio Arabella's Guide to German Music Genres:

1. Deutsche Schlager/Oldies (German golden oldies) — **Freddy Quinn, Wencke Myhre, Conny Froboess, Ronny, Karel Gott, Tony Marshall**
2. Deutsche Schlager/modern (German melodic pop) — **Nicky, Nicole, Die Flippers, Claudia Jung, J.J. Anderson, Karel Gott, Tony Marshall, Andrea Jürgens**
3. Volkstümliche Schlager (Bavarian folkloristic hits) — **Patrick Lindner, Marianne & Michale, Naabtal Duo, Wildecker Herzbuben, Kastelruther Spatzn**
4. Volkstümliche Musik (Bavarian folkloristic songs) — **Oberkrainer, Ernst Mosch & Die Egerlander, Margot Hellwig**
5. Volksmusik (folk music) — **Die Fischbachauer Sängerrinnen, Die Kreuther Klarinettenmusi**

According to the Infratest '91 survey of **Radio Arabella's** regular listeners, the most popular genres were: Deutsche schlager (50.6%), English oldies ('50s and '60s) (41.7%) and Volkstümliche Schlager (39.8%).

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# Polydor Taps Zappaterra To Lead New Domestic A&R Department

by David Stansfield

Polydor has set up its own A&R department for domestic talent. The PolyGram company split its music activities into the Phonogram and Polydor divisions two years ago, when it was agreed that Polydor would concentrate its initial efforts on its international repertoire, structural consolidation and staff development.

Polydor MD Adrian Berwick says that those goals have now been achieved and that the firm is ready to compete with other companies producing domestic talent, Phonogram included. He comments, "One out of two records sold on local territory is Italian, and this is a market in which we want to be and will be present."

Previous head of promotions at the firm Stefano Zappaterra has been appointed head of the new A&R department. Other staff changes include the promotion of former product manager Giovanni Arcovito to marketing manager for US/UK repertoire; Umberto Borini's move from the Rome office to the position of product manager and, (assisted by product manager Eleonora Toffolo), Paolo Franchini's move to

become head of catalogue marketing. This is an important part of the firm's business, covering reissues, mid-price lines and jazz releases, according to Berwick. Annamaria Penqé is promotions manager for international artists and Claudia Cevenini continues as senior product manager for non-Anglo-American artists.

Berwick stresses that Polydor will not adopt what he describes as a "shotgun" approach to signing and developing young Italian artists. He intends to tread carefully, explaining, "Recording an Italian artist costs just as much as in the UK or any other major European country. Costs are high in a market which is one-third to one-half the size of other major European territories, and with limited export possibilities. We will work with a handful of artists, taking them through their first and second stages of development before adding new names to the roster."

Musical export opportunities may be few, but Berwick has his mind on the international market

at some point in the future. "I think the only true pan-European successes that the music industry has seen in the last few years have been Italian, apart from the likes of Roxette," he says.

"France, Germany and other mainland European markets can't talk about cross-border success of music sung in their own languages. We can, with Zucchero, Eros Ramazzotti, Gianna Nannini, and Angelo Branduardi, to a certain extent. There's an acceptance of Italian language music across Europe. My European affiliates are always interested in our domestic music and, though they won't work with every project we have to offer, there is always the possibility of exporting domestic success."

Berwick believes radio airplay is of paramount importance on the local market. He says that although the possibilities of TV exposure are improving, the lack of specialist music programmes makes it difficult to break new talent. "I've seen a dramatic change in the private radio sector



Adrian Berwick

## Disco Piu Establishes Dance Label

Disco Piu is setting up its first dance music label Soul Expression to be headed by label manager Marco Marsili.

The label debuts with the 12-inch mix *Little Love* by Two In The Rhythm, featuring Michel Thiam. Disco Piu is also poised to launch the specialist techno-music label Hard Core Productions, but Marsili says the firm will probably close down that side of its operations by October of this year because he believes that genre of dance music will be dead by then.

Marsili comments on this new move from the 30-year-old Milan-based distribution company. "Disco Piu, which had previously concentrated mainly on folk and rock music, saw the success of other Italian independent production/distribution companies in the dance music sector and decided that it should get involved itself," he says.

Marsili is set to work on other projects with Jack Robinson, who is well-known for his production work with Grace Jones and Tina Charles. DS

## SPAIN

# Caballé Headlines Spain's 1992 Opera Season

by Howell Llewellyn

Spanish soprano Montserrat Caballé is set for record-breaking opera sales this year with the double CD *The Eternal Caballé* (RCA-BMG). By early March, nearly 60,000 units had been sold in Spain since the late-November release, with sales of 15,000 copies in the first two weeks in France.

*The Eternal Caballé* was recorded last year in the UK with the English Chamber Orchestra and the Philharmonia Orchestra, and was launched across Europe, including the UK, on March 2. It is scheduled for April release in the USA and Japan.

Caballé, 58, will be touring Europe, the US and the Far East this year, heralding a Spanish-led season of popular opera, which will gain momentum at the Barcelona Summer Olympics and the Seville Expo '92 World Exposition.

The Barcelona-born soprano will star alongside fellow Cataloni-

an Jose Carreras, Madrid-born Plácido Domingo, and Italy's Luciano Pavarotti at a special concert in Liverpool on August 14 presented by Paul McCartney and broadcast live worldwide.

But her star appearances will be the opening and closing ceremonies of the Barcelona Olympics on July 25 and August 9. Just how important "pop opera" will be this year worldwide is demonstrated by Carreras' appointment as Olympic musical director, with Domingo taking on a similar two-year post in Seville.

Spanish radio stations and record companies seem largely unimpressed by the Spanish-led phenomenon of opera-for-the-masses, however, even if it is "light" or in medley form.

COPE network musical director Carlos Finaly notes an increase in sales of "light" opera from Caballé, Carreras, Domingo, etc., around Christmas, but says that the current boom is having little affect on programming at his 46

stations.

"When Caballé recorded a song written by the successful pop group Mecano, *Hijo de la Luna*, we played it a lot because it was good crossover material," he says. "But remember, these voices (Caballé, Carreras, Domingo) have always been on Spanish radio and always will be. The difference will probably be noted in other countries."

All-classical 24-hour Radio Nacional de España Radio 2 director Miguel Alonso says he already broadcasts live opera concerts from Spain's major opera halls, Barcelona's Teatre de Liceu and Madrid's Teatro Zarzuela. "And doubtless we'll broadcast the opera events in Barcelona and Seville this year," he adds, "although there will be no major changes to the programming."

Antena 3 Radio musical director Jose Ramon Pardo notes some increase in airplay for the singers, however. "The changes are not radical, but lots of kids discovered

# Radio Minuto Adds More EHR

SER's Radio Minuto is revamping its format to include more EHR repertoire. The move is part of the station's goal to lower its target audience from the 25-45 age group to include 20-year-olds and over. Since the beginning of March, the news/music net has also begun to include some contemporary artists among its usual programming of veteran acts.

Says Radio Minuto MD Javier Suarez, "We'll be playing the likes of Simply Red or Wet Wet Wet. We will be looking for quality now, and not only for veteran bands."

According to Suarez, feed-

back from the latest EGM media study shows a moderate audience increase for its morning humour/talk show, "Arus con Leche," hosted by Alfonso Arus. "It is doing especially well in small towns," claims Suarez.

The station will retain its half-hour news breaks. Radio Minuto is the least successful of SER's three products, and it trails behind most of the other EHR's nets in the country. The latest ICP/research study covering the October-December period shows new EHR Onda Cero Musica behind Radio Minuto by only 59,000 listeners. AMdF

Caballé through her recording with the late Freddie Mercury, for example. Opera singers are certainly better-known to youngsters than the names of the jazz greats," he says.

The Barcelona Olympics opening ceremony will include perfor-

mances from tenors Carreras and Domingo, and sopranos Caballé and Teresa Berganza, joined by Juan Pons and Jaime Aragall. RCA-BMG will release an Olympics medley, plus arias by all of the singers on a post-ceremony CD.

# Ostli Named New EMI Norway MD

by Kai Roger Ottesen

The current Sony Music Norway marketing and sales director Jan Ostli has been appointed the new MD of EMI Norway, starting September 1. He will take over from Frederik Müller, whose contract with the company was reportedly not renewed.

While Ostli is holding his cards close to his vest with regard to his plans for the company, he points out that local A&R is one of his aces in the race to put EMI in the lead; he hopes to grab the number one or number two spots within one year.

Says Ostli, "EMI in Sweden has proved that emphasis on local acts works. Look at Roxette, Ulf Lundell and Perssons Pack."

Ostli plans to concentrate on effective promotion and marketing of Norwegian artists, retail store activities and creating a better working structure.

Ostli started at then-CBS

Records in Norway in 1977 as a telephone sales rep, advancing to product manager for American repertoire before becoming Virgin Norway MD\* for nine months. He then returned to CBS as marketing and sales manager.

He describes the Norwegian market as "relatively healthy financially. We are not suffering from recession like various other markets in Europe. Other industries in Norway are having a hard time. I think the reason for the success is that people need entertainment when times are bad. They would rather buy a CD than go to a restaurant."

Asked about his attitude towards radio, he replies, "I think



Jan Ostli

there are too many stations operating in Norway."

He points out that 60%-70% of stations are just "chit-chat" radio, adding that there are only about 10-12 stations in the country that are of real importance. However, he admits, "There are some good, professional stations which take chances and don't just play the hits."

## Radio Moves In Estonia

Radio Kuku, a new commercial local station in Estonia, started its regular transmissions on March 1, using 100.7 MHz FM.

Radio Kuku is on air from 06.00-20.00 daily with hourly news bulletins and heavy emphasis on local and international music. Among station personnel is popular Estonian pop singer Ivo Linna.

Radio Kuku is owned by three Estonian companies, among them the publisher of culture magazine *Eesti Ekspress*. KH

# Denmark Is Enjoying Golden Voice

Denmark's first gold format station **Voice Gold**, launched by local radio station **The Voice** in December 1991, is doing well, according to programming director Lars Kjaer. "I've had a very positive response so far," he says. "Although many record companies aren't really interested in oldies, if we're going to play them, they want to make sure their records get played." Voice Gold broadcasts on two frequencies covering the northern half of greater Copenhagen, with a target audience of some 400,000.

Kjaer describes the new station as targeting the 25-50 age group, playlisting songs from "the mid 1960s up to six months ago." He lists typical artists as Abba, The Beatles, David Bowie and Carly Simon. The Voice has moved some of its veteran DJs over to Voice Gold, including Phil Davies, Kevin Halsey, Miss Mis and Henrik Hannibal; a series of new jingles have been produced with voice-

overs by Texan radio artist Ron Carter.

Says Kjaer, "We felt there was a gap in the market. Everyone in Denmark seems to carry an EHR format. We are trying to reach an older target group. Radio Uptown has partly been catering to this market, but had problems with the format."

PolyGram Records Denmark promotions manager Rene B. Sten comments, "One of the main problems of private radio in Denmark is the lack of range. Most radio stations play AC or EHR, and there is a demand for something else."

Warner Music Denmark promotion manager Glennie Pettersson agrees. "It's nice to have an alternative to the EHR/chart music stations, though I'm not sure how many record sales it will generate." Depending upon the results of the April Gallup radio survey, Voice Gold will consider expanding into other parts of the country. MW

## BENELUX

# Oh Donna! BRTN's Fifth Net Readies For Launch

by Marc Maes

Belgian pubcaster BRTN has finally revealed the name of its fifth radio-channel set for launch on March 28: **Radio Donna**. The station, headed by former Radio 2 Antwerp producer Erik

Strielman, will boast a number of media and music personalities and proposes to offer "modern music combined with news and lifestyle items for a young and trendy audience."

Says BRTN radio director Piet van Roe, "The fact that we are launching an extra channel has to be seen as a logical consequence of BRTN's marketing policy over the last five years. Radio 2 now has a very large audience, and it is difficult to cater to all of its listeners. Radio Donna is the station for those listeners who felt uncomfortable with the music of Radio 2." It's target audience will be 16-40-year-olds.

At BRTN sales house Vlaamse Audiovisuele Regie (VAR), head

of research department Bruno Knaeps reports that the new outlet is expected to become financially independent as soon as possible. "The estimated advertising income for this year is about Bfr100 million (app. US\$2.9 million). Radio Donna will also have five minutes



of advertising per hour, while Radio 2 and Studio Brussel are limited to two minutes per hour. But, with top rates at Radio 2 up to Bfr50,000 per clip, Radio Donna will only be charging some Bfr10,000 for prime time ads."

Knaep adds that advertisers on Radio 2 and Studio Brussel will be given premium spots on Radio Donna; advertisers in April receive a 50% discount and pay only one spot out of two.

Van Roe says that BRTN aims to maintain its current 80% market share in Flanders, which will probably mean an audience loss for

Radio 2. He estimates that Radio Donna could have a maximum of 500,000 listeners.

Hosts joining the new channel are Walter Grootaers (singer with De Kreuners), Michel Bollet, Mark Lefever (Radio 2) and TV presenter Andrea Croonenberghs.

Radio Donna's playlists will include Flemish pop (Clouseau, Gorky, Wigbert) and artists such as Bryan Adams, Phil Collins and Dire Straits, leaving out the Flemish "schlagers" completely.

## Yasmine, Nills Join Studio Brussel

ARS signing Yasmine and Robin Nills (PolyGram) have been asked to host a new show at Studio Brussel.

The programme, entitled *10 Spirit* (a clear reference to Nirvana's top-selling single), will run on Saturdays between 13.30-15.00, and will be aiming at younger audiences, reportedly in efforts to distinguish itself from the newly launched Radio Donna target range. MM

# EMI Gears Up Spring Releases, Launches Magazine

The launch of Pitti Polak's debut album *Silly Coincidence* on March 11 marks the start of an impressive series of domestic talent releases at EMI Belgium.

As an added attraction, EMI product manager Erwin Goegebuier decided to include free tickets for Pitti Polak's concert at the Brussels Ancienne Belgique venue on May 27. "We will insert vouchers with the first 4,000 albums," he says. "The first 500 applicants will receive a free ticket for the show. To announce the concert, we are also planning a huge poster campaign with the same design as the CD cover."

Following the industry's promotion of the CD single, EMI also decided to lower the price of the single *Silly Coincidence* from Bfr155 (app. US\$4.55) to Bfr115. The Flemish press was invited to the March 11 presentation in Antwerp, while the French-speaking media were delivered the new album during a special "breakfast round."

Another major priority release is the Radios' *The Sound of Music* from the No

Television album. With the single *She Goes Nana* topping the Belgian charts, Goegebuier says the Radios are also set for a major international release with the hit single and video as a start.

Both Guido Belcanto and Raymond van het Groenewoud will be releasing new albums before Easter, followed by Clouseau and The Dinky Toys.

Marketing manager Dirk De Clippeleir is currently negotiating to distribute an EMI newspaper to back up the releases. "The newspaper is due out early in April, and we plan to print either 300,000 or well over half a million units, depending on whether we will receive support from two major newspaper groups. The special edition will feature news on both local products and international releases such as the [Live at Wembley] album [Queen] and Still Loving You [Scorpions]." The newspaper will include information, interviews and a competition and will be available from the record stores. MM

# Individuality Is The Secret, Says Virgin's Zelnik

by Emmanuel Legrand

Virgin France president **Patrick Zelnik** is philosophical, if sad, about the recent acquisition by **Thorn EMI** of **Richard Branson's Virgin Music Group**.

"The King is dead, so long live the King!" says Zelnik. "I am sure it doesn't mean that Virgin will disappear. Personally, I am sad, of course, because I created the French company."

Zelnik is full of admiration for Virgins **Richard Branson**, saying, "He is an entrepreneur who works with his instinct and a certain form of genius. In 15 years, with **Ken Berry** and others, he has built from nothing what has become the world's sixth largest record company. That's not bad. One can feel sorry that the largest independent has lost its virginity, but I think it is logical. Companies, like people, grow old. Maybe it was written somewhere that Virgin was not bound to be the sixth major company."

Zelnik explains that Virgin was increasingly opening itself up to foreign partners. "That was the case when **Fuji** took a share in the company and, likewise, with the **Megastores**. The record business is in a period of rapid concentration," he says, predicting, "In the future, I am convinced that we'll see more partnerships, mergers or sales. I think the best thing for EMI would be to retain specific labels in the old 'Virgin style'. One of Virgin's assets is its image and the people who have built the company. Creativity does not mean integration. Take a look at **PolyGram** in France. They have three labels with a very strong image."

He continues, "The French company had a very important local catalogue, with some of the biggest artists and a creative management. In 10 years, it has become one of the most profitable record

companies, with pre-tax profits reaching an average of 10% a year and even 15% over the past three years. The management is stable, the catalogue is high quality. On all counts, it is a very nice operation. Virgin France exists and will continue to exist," he forecasts.

Zelnik has emerged as one of the most visible and dynamic new managers in the music industry over the past five years. After working with **Polydor** for seven years, he was chosen by Branson to set up the French branch of the UK indie in 1980. Virgin was different from the start, with a modern catalogue which mixed **Genesis** and the **Sex Pistols**, to be later expanded with local acts such as **Valerie Lagrange**, **Telephone** and **Rita Mitsouko**.



Patrick Zelnik

Most of its staff were new to the business, operating from offices in the less-than-trendy quarter of Belleville. His first major coup was to "steal" **Julien Clerc** from other majors that had an eye on the singer. Then came **Renaud**, at that time one of France's biggest sellers.

During the years '87-'88, the company began to diversify. The offices were transferred to the Place des Vosges, the historical centre of Paris, and Zelnik decided to put his energy into launching the Megastores. He proved to be right, up to a point. His Megastore in Paris revolutionized record retailing in France and, spurred on by the amazing success of the Paris store, he invested in Megastores in Marseilles and Bordeaux.

And what now? Zelnik says that as far as he knows, he remains president of Virgin France reporting to Berry, with a non-executive role in the record company. But he adds it is too soon to predict the future for the French company. Zelnik also remains president of the Megastore.

## SNEP Stays In Victoires; Event Changes Planned

Music Industry body SNEP's threats to leave the Association of the **Victoires de la Musique** have led to discussions regarding the future of the yearly music awards show.

SNEP demanded changes during a meeting of the association, and **Victoires** general delegate **Claude Fleouter**, who is also organizer of the event through his TV production company **Telescope Audiovisuel**, was asked to come up with new proposals for next year's show before the end of March.

A source who attended the meeting said that if SNEP had intended to cause havoc, it backed down when it saw that the general attitude of the board was overwhelmingly positive about the event. But, adds the source, "This has opened a debate on the hows and the whys of the Victoires."

SNEP GM **Bertrand Delcros** is concerned about the choice of the channel broadcasting the show, saying, "What our industry needs is exposure for our artists. The Victoires contribute to that, but I am not sure that **Antenne 2** is the best way to get the biggest exposure. Perhaps we should consider **TF1** (France's leading TV channel); perhaps we should change the concept. We can do anything."

Fleouter contests that on the contrary, this year the audience has been increasing from the start to the end. "Even with strong competition on TF1 the same evening, we started with audiences of 15% and finished with 21%, with an average of 18.5%. At one point, we had a 34% market share. I think it's a very good result and one of the best we ever had," he says.

Delcros explains SNEP's decision to put pressure on the Vic-

toires, saying "When I arrived five months ago, one of the first things I heard about was the Victoires. Then, in meetings within SNEP, various members expressed so many reservations about the ceremony that during our last meeting, some members said that we should pull out of the association. Then we realized there was a Victoires meeting called for March 3."

"However, at the same time, we learned that under a clause in the contract, the arrangement between the Victoires and Telescope was automatically renewed if not broken off before February 28. So we decided to move quickly and called a meeting for February 26, requesting an open debate involving everyone in the industry. We made it clear that we had nothing against Fleouter. We just wanted to remind everyone of the association's responsibilities."

However, SNEP's initiative has provoked mixed reactions from

the other parties involved in the Victoires. Fleouter says he was aware that there were improvements to be made, but contends that the Victoires is still a "major event," adding, "It is the only show in the world where all the winners sing their songs live. Improvements can be made, but I don't see how you can change the concept, which is basically a live ceremony during which awards are given."

Fleouter says one of the reasons for SNEP's anger might be that the president of the Association des Victoires does not come from SNEP. The current president is **Rene Guitton**, president of performing rights body **SCPP**. But Fleouter adds, "I have always been willing to have more exchange with all the professional organizations that are involved in the Victoires. I regret that it doesn't happen as much as I would like, but things can change." EL

## Victoires Boosts Sales

Despite criticism from SNEP, record companies report positive returns from this year's Victoires ceremony.

Phonogram joint GM/marketing manager **Michel de Souza** says that the album of **William Sheller**, already platinum, sold an additional 50,000 copies in the two weeks following the event; and that traditional group **Les Nouvelles Polyphonies Corses**, who performed a capella during the show after they won the Victoires for best traditional music, have increased their sales by about 10,000 units since the event. De Souza adds

that **Jane Birkin's** Victoire for best female act helped to launch her new live album, released one week after the ceremony.

EMI France president **Gilbert Ohayon** says that the Victoire award taken by **Nilda Fernandez** (best upcoming new male act) has given a major media boost to the artist, speeding the entry of the second single into the Top 50. At Epic, the label reports increasing media attention centred on **Jil Caplan** since she won her Victoire (best upcoming female act), in addition to increased audiences at her concerts. EL

## SIRTI Leaves Vive La Radio

The association of independent commercial stations SIRTI is leaving **Vive La Radio**, complaining that it does not provide adequate representation for local commercial operators.

The radio lobby group **Vive la Radio** held a meeting in Paris last November, at which disagreement arose during discussions surrounding the division of categories within the association.

**Vive La Radio** was previously separated into four different categories: local non-profit stations, local commercial stations (including local stations broadcasting a national programme), national networks (including FM and AM networks), and public service.

SIRTI objected to these categories on the grounds that they did not reflect the reality of

today's situation, in particular the second category. According to **Vibration MD** and former SIRTI president **Jean-Eric Valli**, the category "was made up of stations which broadcast a national product and no longer have anything to do with local stations." He adds, "How can you be called independent when you transmit **Europe 2** programming all day long? SIRTI is very sensitive about the notion of what is a local operator, and we felt that we needed to clarify our status."

SIRTI suggested that the system used by the **CSA** be employed, whereby the two types of stations—commercial and public service—are separated into distinct categories. This proved to be very complex to set up, however, so national networks, including

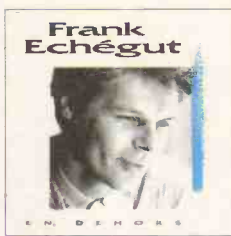
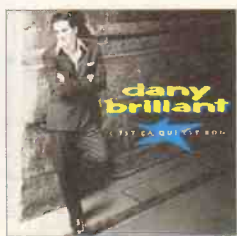
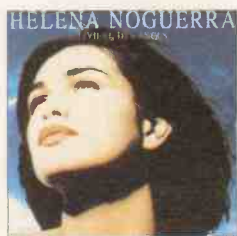
**NRJ** and the newly re-elected president of **Vive La Radio** and **Fun GM Benoit Sillard** proposed the creation of three different categories: non-profit, commercial and public service stations.

However, this solution met with objections from **SNRP**, the association of stations in category C (users of programmes supplied by national operators), who were anxious about losing recognition as local operators. Says Valli, "Vive La Radio shouldn't be the place for polemics, but we couldn't accept a system of categories which did not acknowledge the particular situation of local commercial radio. There are a lot of political reasons for this category to continue to exist and we wanted to mark our difference." EL

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# Is There Life Outside Of Paris?

*Looking at recent trends within the French radio industry, the question of life outside Paris may be provocative, but certainly not irrelevant. France is a highly centralized country, and Paris is often regarded as the centre of the world by the artistic, cultural, political and media community. This makes it difficult for most Parisians to believe that radio life could exist outside of Paris, especially with the current power of national FM networks overshadowing local stations.*

Paris represents only one-fifth of France's total population, but a lot of things happen in radio on a local and regional level. Major cities, including Lyons, Marseilles, Toulouse and Bordeaux, have stations strongly linked to local life that play a significant role in various aspects, of which pluralism is not the least important.

For record companies, local stations are easier to work with than national networks with their tight playlists. Most of the leading stations are more open-minded in their musical choices and often serve as key players in breaking new acts. But many local stations complain about the lack of interest from record company promotion teams. It took a while for several of the record companies to recognize the

**Exploiting [local priority] to its fullest and staying local doesn't necessarily disqualify anyone from competing with the big networks in terms of advertising, as long as they can produce quality programmes.** — Laurent Perallat, president of L'Onde Latine

importance of local rock stations (such as those listed in *Le Bulletins des Rotations's* chart "Le Rock 30") in exposing new acts that eventually will be picked up by national networks.

Vibration/Orléans programme director **Patrick Choubane** summarizes the situation, "Local and regional stations fight everyday to recall simple and obvious needs: local identity, closeness to the listeners and minimum influence on legal and technical issues.

"Unfortunately, recognition in France goes to those who exercise a national rather than a regional activity. If this means that the French should think the same way from Paris to Marseilles, it is very unfortunate, especially in a European context where one should think more in terms of regions. With increasing competition from national networks, unfair competition on local advertising markets via their own franchisees of subscribers becomes a one-sided policy from record companies, who tend to favour national networks for their marketing operations (concerts, compila-

tions or TV advertising campaigns), while local stations often take the risks of launching new acts. But in the near future, we are certain that local and regional stations will fulfil their function, being the only alternative to national and Parisian programmes. This is possible thanks to a local policy that often makes the difference in terms of audience, with local identity, local news, musical programming adapted to the region, development of new talents and intense local promotion."

## Local Successes

There have been brilliant success stories in local radio, including RVS, the legal successor to a pirate radio station before the introduction of FM, which was created in 1978 by **Eric Hauville** and his friends from Rouen, Normandy. In 1991, it celebrated its 10th anniversary with 16 frequencies throughout the region, covering a pool of 3.2 million listeners and a daily audience of 206,000. Its format is extremely diverse, with 50% French music, an extensive news service and a focus on local events which has guaranteed an extremely lucrative turnover. In 1990, this turnover amounted to Ffr 30 million (US\$5.3 million).

Wit FM is another local station that made it big. Created in Bordeaux in 1988 by the owners of the local football team, it now has a penetration of 12%, representing 120,000 daily listeners and a diversified format with a strong local content. Last year, Wit FM spent Ffr 500,000 on promotion and has increased the amount of advertising transmitted from four to 12 minutes per hour. In 1991, Wit FM's turnover reached Ffr 7.5 million, up 4% from the previous year.



Another success story is the station Vibration, created in 1983 in Orléans, which reaches 3.2 million potential listeners and an average daily audience of 140,000. Like Wit FM and RVS, Vibration has a strong

emphasis on local events and contemporary adult music. Among the founders of the station is **Jean-Eric Valli**, a powerful member of the local commercial stations group, the SIRTI. Vibration is not known for having a good reputation within the record industry and has recently been withdrawn by demand of the MediaControl panel.

## Types Of Locals

Broadcasting authority CSA has always made clear that it wants to secure the future of these local stations in order to balance the power of national networks. These local stations, which make up the majority of stations in France and represent an important share of the audience, consist of two different groups: non-commercial and commercial.

Non-commercial stations are classified as category A; there are about 400 in operation, mostly through non-profit organizations. They often have limited operating costs and are usually ran by volunteers. These stations theoretically represent the diversity of cultural, political or ethnic groups

in France, and are financed by a national fund managed by the ministry of communications. Subsidies from the local governments can include advertising that furnishes up to 20% of their revenues.

Local commercial stations were authorized to carry advertising in 1984. These can be split into two sub-groups. The first group, independent local stations, are classified as category B and include about 450 stations that use revenues as their main source of advertising. Most of their programming is produced by the station, although non-identified programmes are sometimes supplied by programmes banks.

The second sub-group of local stations are franchised or have a subscription with a programme supplier and are classified as category C. These 700 stations only need to produce 20% of their programmes; the rest is supplied via satellite by a national operator, either through a franchising contract or by an identified programme supplier.

The stations facing the toughest time are those in category B. They are squeezed between the national networks, competing not only for audience but for local advertising market as well. And maintaining an economical viability at a time when recession is hitting advertising has been a struggle for several local stations.

Says L'Onde Latine president **Laurent Perallat**, "Aside from the necessary stabilization of the legislation concerning the airwaves, local stations can and will survive, as long as they realize that their priority is with local advertising. Exploiting that to its fullest and staying local doesn't necessarily disqualify anyone from competing with the big networks in terms of advertising, as long as they can produce quality programmes."

This difficult economic situation, added in some cases by errors in management, is endangering the future of many local stations. They become an easy target for some national networks, which are quick to use their checkbook (although it's against the current regulations) to buy the fledgling outlets.

Of the overall advertising expenditures on the FM band, estimated at some Ffr. 1 billion in 1991, only 20% to 30% goes to local stations, while the majority of the cake is swallowed by the national networks. Explains Perallat, "If you consider that of the total advertising expenditures, national advertising investments holds 7% and local radio advertising holds less than 2% of that amount, you see there's a large margin remaining that local stations should be able to pick up on."

The forecast for 1992 indicates that media advertising revenues will only have a 0.2%-0.3% growth over the next year. It might mean that the problems currently facing local and regional stations, which are particularly sensitive to climatic changes in this area, are only beginning. It has come to the point that some strongly advocate a policy of local advertising for local stations only.

Due to this economic struggle, local stations have higher investments to face if they want to come up with an efficient product. Says RVS general manager **Luc Dentin**, "To protect independent radios, we're pushing to suppress the franchised radios in category C [local regional radio, franchised or affiliated with a national network] since we know they are not respecting the existing regulations. The basic problem is this: we have a staff of 55 people that we need

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# The Recipe Behind The Cooking

*What makes a station different from its closest competitors? The programme, of course, and the way the station is marketed to the public. David Roe and Emmanuel Legrand went in the kitchen of the main stations to evaluate the recipes behind the cooking.*

In the radio business nothing is granted forever, least the audience. Just imagine how anxious each programme director must be the weeks before ratings are unveiled. Ratings are the public sanction of a package that includes the programme and the way the station promotes that programme. It's no wonder that radio in France has developed extensive research tools to get as much information as possible on what listeners want to listen to.

The complaint heard most often about EHR stations (NRJ, Skyrock, Fun) and the gold formats (Europe 2, RFM, Chérie FM) is that they all sound the same. Only the packaging makes them different. Another complaint, originating from record companies, is that radio stations have tightened their playlist to a few new songs and rarely take risks.

But the stations that have relied strongly on research are the stations that have had the largest audience gains over the past two years, or have at least stabilized the drop in audience.

## Research Downfalls

The technique most often used for research is listener panels: but like everything, this technique has its limits. Skyrock has made this upsetting discovery during the mid-year ratings in 1991, when the station suffered a significant loss in audience, finding it necessary to reevaluate the importance of these panels.

Explains Skyrock programme director Laurent Bouneau, "How would you consider something that makes you gain two points in the ratings? It's a gift from God. So we overused and abused it, and yes, we had a tendency to rely too much on these results." Bouneau adds that research will continue to be used by the station, being the only method in keeping in touch with the audience's taste. However, other elements will be taken in account as well.

Says Bouneau, "It is important to know what happens with the audience when you play a song; but you can only test a song that already has some recognition. The question is, what is a new song for a radio station? A song remains a new song as long as the majority of the audience doesn't

recognize it; but how can we know when that is? You have to ask the audience, keeping in mind that people don't always tell you their true opinion."

Skyrock adds three to five new songs a week to its play list and songs are played a minimum of twice a day. Bouneau says his main problem is the number of releases. "Sometimes there are up to 250 new releases in a month. No one can listen to all that music, especially in FM stations like ours where one person is programme and music director at the same time."

Bouneau explains there are two possibilities for a song to enter the playlist. "If I like it, I immediately add it to the playlist. That's what happened with Salt-N-Pepa's *Let's Talk About Sex*. I had an import version, so I called Barclay, their French record company. They told me they were releasing the record the week after, so I instantly added the track.

"The second option for adding a song is that I find it of good quality, but choose to wait to see if something happens with it on other stations. At a certain point of recognition, the song is tested. If it passes the test, we add it. If nothing happens, the song is dead for us."

Bouneau says Skyrock pays a great deal of attention to all the promotional aspects, from the headline of the ad campaigns to the logo, since they are an important part of a station's image. Explains Bouneau, "When we jumped from 2.4% to 5.9% in two years with the same format as Fun, it was because Skyrock clearly said what it was doing and who it was with the campaign 'more hits, less ads.' It really defined what people could listen to, and was well received."

Skyrock has dropped concert promotion, emphasising attention more on a local level. "Radio is a local media and the battle for audience happens in the street. This is where we have to be and concentrate our efforts on tie-in operations with local partners to keep the name of the station alive on a street level."

Another way to keep the name of the station alive is with joint promotional operations proposed by record companies, such as TV advertising campaigns, on which the logo of the station is added. Says Bouneau, "They are important because they give us visibility on TV and in the stores. Sometimes the artist is very important and the impact is at the expense of the station; in other cases, it is the image of the station that takes over."

Skyrock has a policy of original and creative promotions, being the first station to operate with solar energy. "The station must be perceived as original, a place where there is always something happening," says Bouneau.

## Too Many Cooks

Fun Radio programme director Bruno Viteck says his station has the recipe to a winning formula that puts it in direct competition with the leader, NRJ. Says Viteck, "NRJ basically targets the same audience as we do and the increase in our ratings has shown that our formula works. We are more up-tempo than NRJ, including our DJs, who are allowed to talk as long as they want. And as far as I know, we are the only station that offers concert tickets as prizes in the game shows we host.

"We only use panels at a later stage. We programme a song, play it for a month and then see what the feedback is from the listeners. A classic example of this is Bryan Adams. No one gave him airplay except us, but after he became a hit, other stations claimed to have started it."

NRJ general manager Max Guazzini's view differs from that of Viteck. "Basically, there is no difference between Fun and NRJ," says Guazzini. "Fun is a straight copy. And, if you had the choice, would you take Marilyn Monroe or a copy of Marilyn Monroe!"

"Of course we offer concert tickets as prizes. We even offer holidays. But the competitions we have are won by real listeners as opposed to other stations that I could mention, where the only people who 'win' are those who are assistants or employees of the stations themselves. What I would like to see is the system that NRJ uses applied everywhere."

## New Kid In Town

Newcomer on the FM dial, M40, has chosen another path. Programme director Javier Pons took over this position last January after 10 years at SER in Spain, and says the station has a strong ambition to develop new talents. "We play 85% of new songs and only 15% of hits that are less than a year old," says Pons. "With such a format you can't work with a panel because the concept is based on a novelty. Before a song passes the panel test it has to be heard by the listeners. It is rare that people like a song the first time they hear it.

"We have a listening session each week, with all the DJs of the station and someone from one of our local stations, to keep in tune with the network. We listen to the records and vote. I believe that experienced people can have a good understanding of what the audience can listen to. I always tell the DJs to vote with the listener in mind. In the end, we come up each week with six strong tracks that are absolutely new."

M40's way of working is regarded with much interest  
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to produce our programmes, making the difference between us and franchised stations massive. The only real overheads for those stations is to buy the programme from a supplier and then pay advertising reps. Then they are able to offer advertising at greatly diminished rates, allowing the national networks to crash the local advertising markets."

Several believe that the solution to the problem lies in the enforcement of existing regulations outlined in CSA's famous "Communique 34," a document that serves as a basis for all radio regulations. Changes in the "Communique 34" are currently being discussed between all parties (government, stations and the CSA), and the future of local stations is one of the hottest issues.

Says Wit FM director of promotion Frederic Courtines, "To protect local radio, the CSA must ensure that the existing legislation is maintained. In a recent bulletin to the SIRT, the CSA underlined and reaffirmed its support for the category system, saying that anyone who had hoped to move from one category to another were misguided. However, it should be taken into account that the big networks represent a very large and powerful lobby group, so we can only wait and see."

RVS' Dentin adds, "Frankly, if category C isn't suppressed, local radio could vanish. This is what the battle is focused on at the moment. Even the stations in category E [including RTL, Europe 1 and RMC] are calling for the

same measures. They feel that if they're restricted access to the local markets, the music stations should be restricted as well."

The problems involved in suppressing category C are enormous, and a possible outcome could be the end of the system used by programme suppliers, such as Europe 2 or NRJ's Chérie FM. Although this might protect local and regional stations, the objective is to encourage stations, not to disrupt the airwaves.

"The problem is huge," says Vibration MD and SIRT member Jean-Eric Valli. "Ideally, one could argue for a two-pronged solution. On the one hand, there could be a gradual reduction of the role of programme suppliers, and on the other hand the anti-concentration laws could be eased, seeing they currently limit 15 million listeners as the potential audience of a second network. This would allow Europe 2, for example, to become Europe 1's second network in the strictest sense of the meaning."

## Power Of The Market Place

Even if all this would come to pass, it takes more than legislation to make a radio station work. As in any other enterprise, the basic rules of the market place hold the power. Explains Vibration's Valli, "There are two active areas ensuring our existence. The first is the programme itself. We have developed a strong local programme that people in the region will listen to. Secondly, because we are only covering one region, our resources are less spread-

out than those for a national network. We can afford to saturate the region in terms of promotion, and despite intense competition from bigger networks, we have become the leading FM station here."

Wit FM's Courtines agrees, "The law is not the only factor to be taken into account when talking about survival and local radio. The stations that are likely to survive are those that maintain an original and local format. Unfortunately, there have been too many NRJ and Europe 2 copy-cat stations over the years. There is no point in trying to produce the same kind of programme as a national network; a local station doesn't have the resources and cannot possibly produce the same quality. If a listener is given the choice between the original product and a copy, he will go for the original. The key word for the success of a programme is originality."

For Vibration's Choubane, the death of local radio would send the message of a weak country. "Even if several stations in a province are facing difficult times due to lack of professionalism, it doesn't mean that the principle of local or regional stations should be dropped. If that was true, it would mean that France is not able to do anything but national radio, at the expense of a necessary diversity."

And as the French local radio stations show their country that life *does* exist outside of the city of culture, the question for the future looms overhead: will life continue to exist outside Paris?

Emmanuel Legrand and David Roe



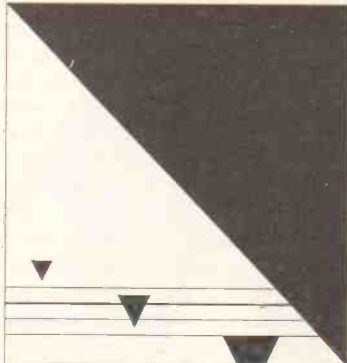
**NEW DATES!  
JUNE**

# **NEW BANDS, NEW SOUNDS, NEW BUSINESS**

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(continued from page 16)

by both the music community and the other stations. For the first time, a station is trying to impose a system where records are played almost as soon as they are released, quite different from the wait-and-see attitude in France. In addition, M40 has a policy of heavy rotations, playing the top song in the playlist up to 12 times a day, something completely new in France.

"French listeners are not used to hearing so many new songs on the same station," says Pons. "But we believe there is a market for such a format. We are not going to wait 10 years to find the new **Bruels, Farmers** or **Goldmans**. New artists are rarely exposed, and it is part of our strategy to promote them. That's what we did with **Jean Loup**, who is now in the Top 50.

"It's the radio as a whole that should be considered when it comes down to image. Being a young station, we have to create everything, but we want to develop it with a notion of coherence. Our colored logo, the jingles, our music and our promotional approach—all of this is linked to the idea of freshness and novelty."

### Programming A Winner

RFM operations manager **Michel Brillie** believes there are many different things to consider when it comes to establishing a playlist. For him, programming is something subjective, caught between the artistic feelings of the programmer. Others stick to the nature of French media, making many of the stations sound alike. "If one station plays the same music as the competitor," says Brillie, "the remaining elements of the programming must be very strong in order to make the difference."

Brillie doesn't tend to overestimate the validity of panels. "The panels are very helpful in stabilized markets where the targets are identified, but that is not the case in France. The public is more eclectic here than in the US, so programming a station should be centred more on mixing different tendencies. It's getting better, but we are still far from being a structured market."

For Brillie, panels should remain what they were created for in the first place: informative tools that don't overpower other elements influencing the programme. "Like in marketing," explains Brillie, "every system is interesting, but must have its origin in an artistic project and be included in a coherent programming strategy. In other words, don't expect too much from panels, and always question their results. To be tested, a record must reach a certain level of notoriety. Panels give indications about the songs. But French people are so bizarre; they tell you something and think the opposite. So don't take what they say during the test for granted."

Sometimes programmers go against what panel results suggest. Brillie gives the example of **Alain Bashung's** song *Osez Josephine*, that was constantly rejected by the panel, but was nevertheless programmed on RFM. "We were persistent with that song and finally the trend reversed itself; but if a song is rejected for more than three months, then we address the question of continuing to play it."

### Stepping On Toes

Europe 2 has faced a "cloning" problem these past months. Once innovative, the programme has been attacked by competitors with similar formats. The station has lost ground in the ratings and the managing team has been busy restrengthening the concept.

**Christian Savigny**, in charge of musical programming, explains the challenge, "We are not going to use the Gulf War as an excuse for the drop in our ratings over the last year, but in a way that's what happened. The listeners we lost tended to go to **France Info**, and some of them didn't come back. We have managed to stabilize the audience, however, and have every intention of winning back those listeners.

"Looking at it now, I get the impression that Europe 2 was extremely popular two or three years ago, becoming the first reference for adult formats in France. As a result, everyone began approaching the Europe 2 format—including the younger formats such as **Skyrock, NRJ** and **Fun**—putting more golds into their formats. The result is that most of the younger formats are now approaching adult formats; now it's difficult to tell the two apart from each other.

"Just take a look at RFM. They've been searching for a way for some time now and found that the most effective way of succeeding was to copy the style of our station. It's not a stupid idea, seeing they are located right beside us in Paris on the FM dial [103.9 for RFM and 103.5 for Europe 2]. If people find RFM on their way to Europe 2, there's always the possibility that they'll stay."

At Europe 2, Savigny explains that establishing the playlist means relying first and foremost on feeling, only then using research tools. "What is important is whether we enjoy the song or not and whether it meets with the colour of the station," says Savigny. "After that, we may take into account the popularity of the artist, but this is by no means an essential element. Take for example **Mark Cohn**, who we really pushed; we had no idea at the time we programmed him that he was going to be crowned in the US. We considered him a good deal for the station and later it took off."

Savigny doesn't foresee major changes in the programming of Europe 2. "We have to continue finding songs that other stations are unwilling to programme," he says. "A good example of that is **Natalie Cole's Unforgettable**. We were practically the only station to play it, and eventually it entered the Top 50. But we didn't work on it so it would get into the Top 50; we programmed it in keeping with the colour of the station. Our goal in the future is to find more and more of these 'unforgettables.' We'll programme a title and then, maybe a month later, we'll call people and find out what they think. The people who are part of the panels are always selected in relation to the station's target group. We call them regularly for audience studies, often using them in a far wider context instead of just asking, 'Do you like this song?'"

"Panels are an instrument that we may or may not use. In several cases, I have programmed a song that the panels have reacted badly to, but I continue to play it, and gradually they the audience begins to get into it."

### Finding The Magic Touch

Savigny finds his station has a different angle the other stations are missing. "The station tries to find DJs who can present a show without having to scream into the microphone," says Savigny. He praises the versatility of the public that allows some interesting programming possibilities. "We are targeting people in the 25-40 age group, so we have to be able to offer a diversified line-up, which they've been hearing since the age of 25. The big difference between the US and France is that here you can like both **Prince** and **Elvis Presley** at the same time. In the US, that's impossible."

Another place where such a thing is possible is **France Inter**—France's national public station—although some may argue with good reason that the situation is not totally similar. However, a station like Inter still holds well against the competition, offering the listeners "a difference," as their ads claim. Since the arrival of **Yves Bigot**—formerly with **Europe 1**—as the new music programme director, the station has regained a status of an artist-breaker, supporting many new acts and opening up its doors to new musical styles.

At France Inter, there are no thing as panels, according to Bigot. "We don't need panels. If we were using panels of listeners, we would no longer be a public service. We know who we are and what we are heading for, as opposed to FM stations who often lack a clear identity due to lack of history. At Inter, we don't need to ask our listeners what they want to hear. We play music because we like it and we believe that it is going to be liked by our listeners. The only criteria is quality, without musical ghettos. That's why we play **Khaled, Leon Redbone** and the **Nouvelles Polyphonies Corses**."

Bigot explains that a decision to include a song in the playlist is taken after a weekly meeting with himself and the seven other programmers. "We discuss, we argue and we make choices," says Bigot. "The songs that other people, including **Jean-Louis Foulquier, Bernard Lenoir** or **Julien Dellifiori** [show hosts respectively on French music, rock and jazz] decide to play can be tips for us. And when we pick a song, it can be played at any time of the day, without restrictions. That's what makes us different from the others."

*Emmanuel Legrand and David Roe*

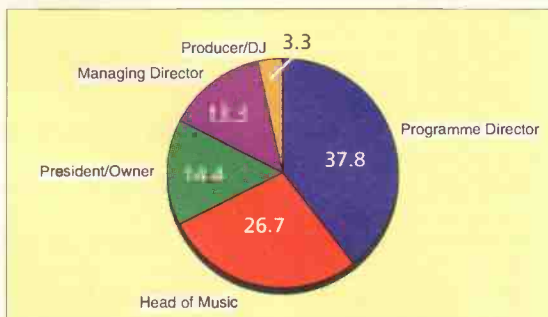
## RESULTS FRENCH RADIO SURVEY

In January 1992 Music & Media conducted an independently researched written survey among M&M's readers in the French radio industry. The results of this survey were analysed by research company BV Marktview in Amsterdam. The main results of this survey are printed below.

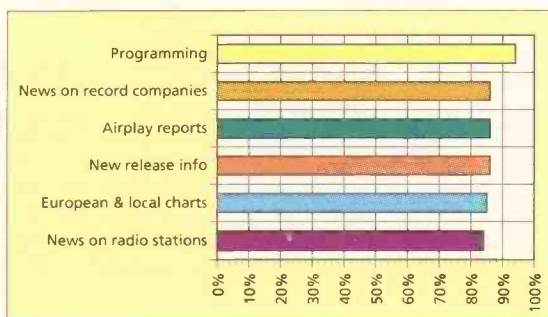
RESPONSE = 26%

N = 359

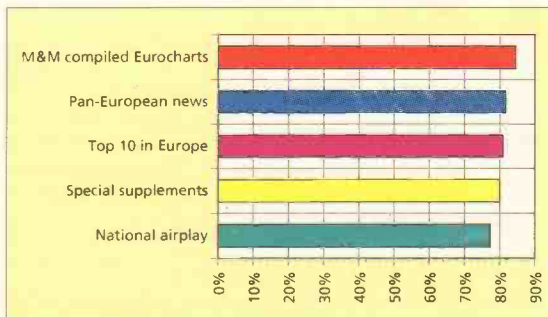
### FUNCTIONS OF THE RESPONDENTS



### WHAT DO M&M's READERS IN RADIO LIKE TO READ ABOUT?



### MOST POPULAR SECTIONS IN MUSIC & MEDIA



The figures given show the percentage of respondents rating the listed categories as good to very good.

### CD INSERTS

- 65% find CD inserts in M&M very to extremely useful.
- 91% listen to the inserted CDs.
- 74% broadcast one or more tracks of the CDs on radio.

### OTHER INTERESTING FACTS

- Most readers in France receive their magazine on Wednesday.
- Each copy of Music & Media is read by a total of 4.3 readers.
- The respondents spend an average of 15-30 minutes per week reading M&M and they pick up the magazine 2 to 3 times in the course of the week.
- 80% of the respondents retain their copy of Music & Media for future reference.



**Alpha Blondy**  
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"L'homme à la moto"  
New album : release April 92



**Vivien Savage**  
New album  
Release date : April 92



**CharElie  
Couture**  
New single "L'indifférence"  
from the album "Victoria spirit"



**Christophe  
Deschamps**  
New single "Idole idole"  
from the album "Connivences"



**Guesch  
Patti**  
New album  
Release date : April 92



**Higelin**  
New single "Ce qui est dit  
doit être fait"  
from the album "Illicite"



**Nilda Fernández**  
Gold album with his first album  
"Nilda Fernández"  
Male new act of the year at the  
French music awards  
"Les Victoires de la musique"



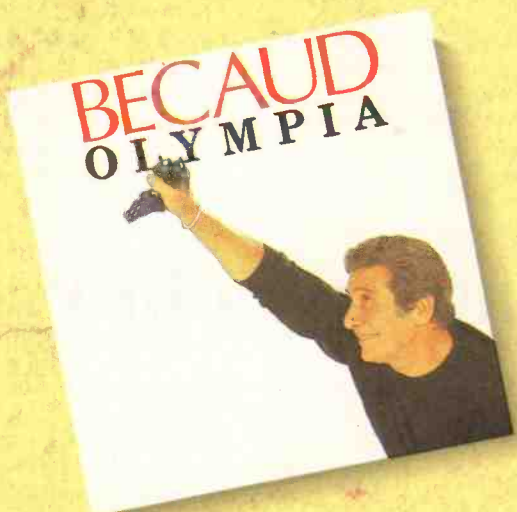
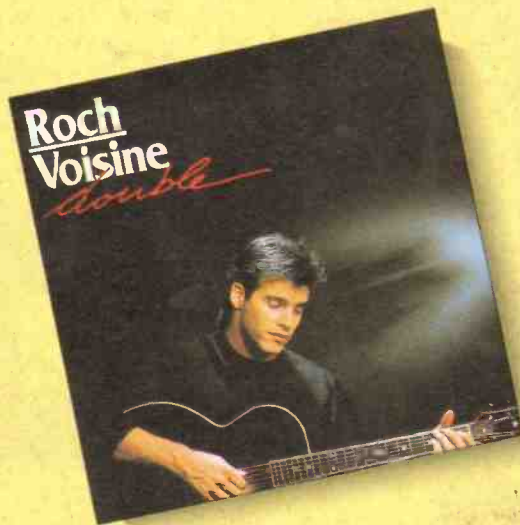
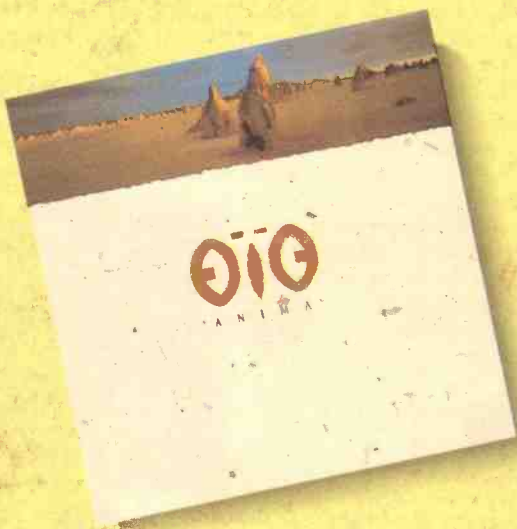
**Little Bob**  
New album : release September 92

# The art of matching differences in France



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## AND TOMORROW

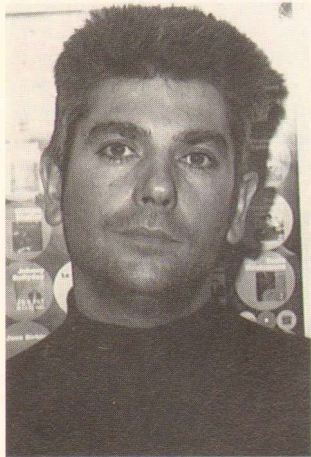
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# Marketing Faces New Challenges

*Record companies in France are not very happy with the tight playlists at several of the major radio stations, and are developing new marketing strategies to bypass the stations and come out ahead.*

It's during the tough times when new ideas eventually come out. When everything is going well—as was the case with the music industry from 1987 to 1990 with a market growth rate peaking at 25%—people tend to take the easiest route in making money and selling records.



**"Investments in advertising will be more selective and will be carried out step-by-step. Before, we used to say, 'we'll put so many million francs on a campaign.' Now, the tendency is to say, 'let's start with a limited investment.'"**

— Michel de Souza, joint general manager of Phonogram

Today, that's not the case. The French music industry made this disturbing discovery last year and people woke up with a terrible hangover. Growth was limited to less than 5%, the number of records sold was decreasing, the economic recession was hitting hard, radio stations were giving record companies a hard time and the elements that helped the industry's recovery were fading.

Phonogram joint general manager Michel de Souza recalls the situation, "The three major reasons why the market boomed between 1987 and 1989 were the lowering of VAT on records, the opening of TV advertising to records and the expansion of CD; they all lost their power and are no longer enough to push the market. That era is behind us. We have to be more cautious in our investments, especially now that the market is flat.

Island Records president Jean-Pierre Weiller is very critical over the attitude of the record companies during the golden era. Says Weiler, "If we had spent money and time on new artists instead of on compiling music that already existed, we wouldn't be in such a situation. It is about time to focus on artists again and give new artists the means to develop a language that the young public can relate to."

The number and the value of TV advertising campaigns is decreasing in the marketing plans of record companies as well. EMI/France president Gilbert Ohayon says his company has been developing off-media strategies for several months now, but TV advertising remains the most powerful media, although it needs a different approach.

"Investments in advertising will be more selective and will be carried out step-by-step. Before, we used to say, 'we'll put so many million francs on a campaign.' Now, the tendency is to say, 'let's start with a limited investment.'" De Souza also believes that record companies have to wise up and create a cultural revolution in terms of TV spots. "Most of the time, the music industry's spots are ridiculously weak and not very creative. I view this as one of the reasons that TV advertising has lost its power."

## Tackling the Problem

Seeing their weaknesses, record companies are testing new ways to stay on top. Radio exposure is obviously one of the record companies' worst nightmares. All the grief the music industry suffered as a result of the radio community caused an eruption last year, leading eventually to direct discussions between industry body SNEP and the main stations.

EMI's Ohayon says the relationships were tense between

the two parties at the end of last year, but evolved into a better understanding after deals with a few radio stations were announced, including Skyrock, NRJ and the SIRT. De Souza agrees, "I see a real opening from the peripheriques [the national AM stations], but unfortunately they are not strong in reaching the record buyers like the FM stations are."

Although relations are better between the labels and the radio stations, several record companies still find the playlists too tight, giving several new artists no chance. Says PolyGram/Barclay marketing director Paul Bassi, "With stations testing the records, nothing is granted. Take Alain Bashung for example, who has a song in the Top 50 that is still not played on NRJ. Our strategy is to make sure that the single we release fits with the target of the stations."

In some cases, Barclay sends radio stations remixes of songs made according to formats, with an adult version, a teen version and so on. Adds Bassi, "We can work with some rock radios, build a base and work step-by-step. We just start with some specialized stations, involve local retailers or the FNAC, and in the end, try to enlarge the base with national networks. Another way to pass the wall is to make radios more sensible to an artist or a song by setting up joint marketing operations. The days of standard promotion are over. We now have to look for specific campaigns addressed to specific outlets."

But FNAC Music director of development Michael Wijnen sees the role of radio stations as sometimes overestimated. "There are a lot of records," explains Wijnen, "that are never played on radio and still sell well. It is therefore up to the record companies to find ways to raise the interest of the buyers, especially by creating a buzz."

"We'll do more and more campaigns with retailers, using every possible element. We've just signed the UK rock band the Good Sons, and we know that it will be hard to get airplay, so we're going to focus on retailers, doing in-store performances to create a buzz. We'll do the same thing with Kat Onoma and once we have reached a certain point, we are hoping the radio stations will follow."

Wijnen's analysis is very similar to that of the indie label Boucherie Productions, having a roster of approximately half a dozen French rock acts, including Pigalle. Marketing coordinator Luc Natali explains, "We now understand that it is essential to start from the ground, creating a demand from the public through retailers, concerts and the local media. This is the way to motivate everyone, from the retailer to the seller, and keep the interest alive."

## Finding The Buyer

However, keeping the interest alive is proving to be more and more difficult for several of the record companies. Phonogram's de Souza sees a new trend in the way the market operates. "Last year," explains de Souza, "during the third and fourth quarter, there was an amazing flow of major releases. All the record companies held their new products because of the Gulf War, followed by the summer holiday. Each of these superstar records sold in huge quantities, but

was soon pushed away by another superstar product. In some ways, it perverted the system. Now everything goes faster, as the market is obsessed by novelty. Retailers tend to drop albums after just four months in the racks."

## Performing Live

One marketing strategy seems to be repeating itself in the thoughts of several of the labels: playing live. Predicts Wijnen, "It is going to be very hard for the artists who don't perform live and who aren't played on the radio."

Phonogram's de Souza is seriously reconsidering his thoughts on the importance of live performances. "We had neglected this aspect the past 10 years, but we have seen tours that gave a second birth to records that weren't selling any longer. We sold 50,000 extra copies of Jane Birkin's album *Amour Des Feintes* after she toured. What's important is all the marketing activities we can add to a tour."

For some labels, performing live is a discovery or rediscovery; for others, it is an obvious necessity. Island's Weiller won't even sign an artist that doesn't play live. "The stage is the place where you can instantly evaluate the relationship between an artist and the public. On the long run, it helps in building a public. Major French stars of today such as Higelin, Lavilliers and Johnny Hallyday made their way through their live appearances."

## Music Videos

Music videos still serve as a potentially powerful tool; the problem, however, lies in their exposure. Comments EMI's Ohayon, "The production costs are rising, limiting the possibilities to play videos. There is a big question mark on the future of videos." Adds Phonogram's de Souza, "Since there is no national music channel, it is impossible to break an act with a video. Because of this lack of exposure, it is useless to invest thousands of francs in a video that will never be seen. At Phonogram, each case is viewed separately. Major acts get a video almost automatically, but for new artists it's never guaranteed. We wait and see how radio stations react before investing."

For labels such as Boucherie with limited capacities, videos can be a worthwhile investment. Natali considers videos as an important element in building the image of an act, even if there is no music channel.

According to Wijnen, the promotional power of M6—the channel playing a large number of videos—should

**"If we had spent money and time [in the late '80s] on new artists instead of on compiling music that already existed, we wouldn't be in such a situation."**

— Jean-Pierre Weiller, president of Island Records



not be underestimated. Says Wijnen, "It is the only media in France that is able to make the decision to play an artist immediately after receiving a video, putting it in strong rotation. No radio station does that. That's what happened with our act Jean Leloup from Quebec. While we had problems getting airplay on radio stations, a lot of people in the media saw his video on M6."

But in this world of standardization, the key is to be different in order to be noticed. Adds PolyGram's Bassi, "The marketing of records has to be creative; there is no other choice." That's easier said than done, as everyone has experienced the difficulties of finding original ideas. But this is part of the challenge faced by the music industry.

Emmanuel Legrand



one

one

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AM  
RECORDS

## MONITORING AND APPRAISAL TECHNIQUES

# How To Know You're Winning

by Tony Grundy

All too often, managers in commercial radio have only one method of measuring success: the bottom line. Have they hit the latest target for revenue, or for audience? The result of this narrow but important view of performance is the judgement of all people in the department by the same method.

In recent articles in *M&M*, I have looked at creating a proper structure for recruitment, selection and induction. This week I'd to broaden that out to include a vital area: how to monitor and appraise the performance of the people you manage.

I have seen a number of new recruits in both sales and programming "bite the dust" after going through a rigorous selection process. In the past, a good, organized induction programme had no formal method other than the bottom line to appraise a worker's performance or develop workers individually. This creates immense problems when somebody fails to meet expectations, especially if disciplinary procedures are involved. Accurate monitoring of performance with regular reviews can be used as documented evidence to avoid costly legal battles if a worker believes to be unfairly dismissed.

In order to rationalize this frequently neglected area, I intend to look at the following three items in some detail: when to appraise and the different types of appraisal, an appraisal interview checklist and the skills of appraisal interviewing.

## Timing And Types Of Appraisal

The first thing to understand is the impossibility of accurately appraising a person's performance if no accurate job description exists for the position. A job description should contain specific references which performances can be measured against. New recruits who come into a radio sta-

**"Morale, performance and productivity in radio stations can be greatly enhanced by linking a structured approach to recruitment, selection and induction with a co-ordinated monitoring and appraisal system."**

tion with a clear job description will find life relatively easy. When placing an appraisal system in for initial use, it is necessary to sit down with your team to draw up an accurate job description which will form the basis of future meetings.

One common mistake made when deciding the timing of an appraisal is to make it an annual review, linking performance and pay simultaneously. Many modern companies have realized that if the appraisal is completely linked to pay, the appraisee will not confess weaknesses in personal development areas if it might cost him money.

Nowadays, companies frequently allow a six-month gap between a performance and a salary review. If there are areas which need improvement, the person being assessed has at least six months to work at those skills, perhaps through an agreed training programme.

In separating performances and salary reviews, it is also useful not

**"When placing an appraisal system in for initial use, it is necessary to sit down with your team to draw up an accurate job description which will form the basis of future meetings."**

to confuse a formal appraisal with regular individual meetings a manager should hold with his staff; these should be weekly or bi-weekly. Nor should meetings relating to a specific project replace a formal appraisal of performance and potential.

## The Skills of Appraisal Interviewing

When starting the interview, avoid sitting behind a large desk. This has a tendency to overwhelm the employee, who should be put at ease. State the purpose of the interview and explain its structure. If you are taking notes, explain to the employee the purpose behind it.

During the interview, listen to the employee and show that you are listening. Observe responses to your questions and remarks, and get the appraisee talking by asking open questions that require something other than a yes or no

answer. For example, ask, "What things have you enjoyed doing most?" or, "How do you feel you can improve the way you do things?" Keep the interview positive, with positive feedback that focuses and builds on strengths. Encourage the appraisee to identi-

fy weaknesses and find constructive ways of overcoming weaknesses.

When ending the interview, summarize the main points that were discussed, stating the targets and objectives that have been decided upon as well as future actions and follow-up dates.

Give the appraisee a chance to make comments and ask questions. End the session on a positive note by thanking the appraisee for his time.

Having established some of the skills used for appraisals and the types of questions to ask, the other practical area to consider is the format in which the information will be recorded.

If you are a sales manager, you will hopefully already have an

accurate sales-reporting system that records the basic business ratios and creates team averages which the individual can be measured against. It is equally vital to keep an accurate record via an appraisal form so a level of performance and potential can be agreed upon.

This form should also contain an agreed action plan with fixed review dates to measure progress, possibly tied to training needs. The appraisal form will hopefully not become an object of terror for the person being appraised. I can vividly remember thinking to myself when I was a humble sales executive, "Oh no, I've got my appraisal interview next week—I wonder what's going to happen?!" It doesn't have to be like that. Once people get to know the system, they will look forward to the personalized treatment and advice they receive.

## Appraisal Forms

I would recommend that you use the following forms for each individual:

1. The overall summary sheet: This sheet covers basic information including the job title, a summary of potential and performance and the grade given. The form should be signed and dated by both manager and appraisee after all areas have been agreed.

2. The job review: For this, you should list key result areas with reference to the appraisee's job description and previous appraisal targets.

3. Job objectives: List key result areas with targets where

## The Appraisal Interview Checklist

### 1. Purpose

- Assess performance, building on strengths and identifying weaknesses.
- Identify areas of improvement, ways of overcoming weaknesses and consequent training needs.
- Discuss potential and future prospects.

### 2. Preparation

- Give due warning to allow the employee to prepare.
- Ask the employee to think about his/her own performance.
- Study the job description and targets.
- Study the appraisal form.
- Consult with others who might help with assessment of the employee.
- Allow adequate time and avoid interruptions.

### 3. Conduct

- Put the employee at ease.
- State the purpose of the interview.
- Ask open questions, allowing the employee to talk through points raised.
- Summarize the points as they are covered.
- Re-summarize all points at the end, underlining the action agreed upon.
- Set a date for the discussion of the new targets.

### 4. Follow-Up

- Complete the appraisal form and show it to the employee.
- Allow the employee to comment in writing and sign it.
- Take steps to implement agreed action.
- Follow up to ensure action has taken place.

appropriate and identify any key factors that may impact on performance.

4. Development review: With reference to the job review and objectives, list demonstrated strengths and areas where job improvement or personal development is required. Comment on the results of last year's development plan when appropriate. Leave space on this page to list the actions necessary to satisfy requirements identified earlier, stating who is responsible and completion dates.

When an appraisal system is in place for any length of time, it can turn the process into administrative drudgery. It is important to regularly review the system to see how it can be improved, remembering the original objective—appraising the performance and potential of the individual.

Formal management training is now becoming an important part of many European countries' business lives. The N.T.S. Group has recently opened the T.E.I.C. Management Centre in Zurbano in Madrid.

Multinational companies like I.B.M. and Hewlett Packard send their Spanish workers to receive management training in English where appraisal systems are high on the list of subjects covered.

In radio stations, managers of departments other than sales tend

to see appraisals as inappropriate for their people.

But morale, performance and productivity in radio stations can be greatly enhanced by linking a structured approach to recruitment, selection and induction with a co-ordinated monitoring and appraisal system.



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

SINGLES

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*Winter* AC  
 PRODUCER: Davitt Sigerson  
 A fragile and hypersensitive pop ballad, backed by an elegant string arrangement. Album programmers in search of the odd cover should play the third track of the CD-5 to find a stunning version of Nirvana's *Smells Like Teen Spirit* (a greater compliment the band couldn't get).

**SHAWN CHRISTOPHER**

*Don't Lose The Magic* - Arista D/EHR  
 PRODUCER: Mike "Hitman" Wilson/GoH Hotoda/Neal Howard  
 The '70s disco magic is revived. Try one of the five supernatural mixes; the ones done by David Morales and Todd Terry are great for the dance outlets. For AC, there's the "Dee Reprise" piano/voice-only mix.

**MARC COHN**

*Strangers In A Car* - Atlantic AC/EHR  
 PRODUCER: Marc Cohn/Ben Wish  
 The man who walked in Memphis now takes the silver Thunderbird for a slow ride. The song is accompanied by great live versions of his previous two singles. Says Metro Radio Group/Newcastle music organiser Liz Elliott, "Our station's policy is to play records by artists who enjoyed previous chart success. We quite like his style, whether this one is a hit or not."

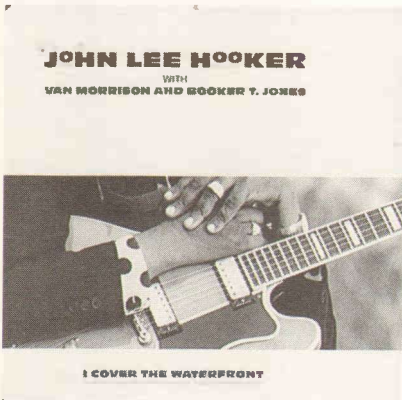
**EVA DAHLGREN**

*I'm Not In Love With You* - Ariola AC/EHR  
 PRODUCER: Anders Glenmark  
 This Swedish singer is a star of supernova size in Scandinavia. In this first English-language outing, she debuts in the G/S/A territories with a tender ballad which is receiving encouraging support on German radio.

**DES'REE**

*Mind Adventures* - Sony Soho Square EHR/AC  
 PRODUCER: Phil Legg  
 On her second single—the title track of her debut album—Des'Ree takes us on a subconscious trip along beacons in pop/soul's history. This well-arranged song combines the voice of Joan Armatrading with the legacy of Marvin Gaye. From day one, Chiltern Radio Network has been a strong supporter of this true talent. Says head of music Clive Dickens, "We actually broke it in on our album playlist. Now that it is commercially released, it is no longer an unknown quantity to our audience."

**JOHN LEE HOOKER**



1 Cover The Waterfront - Silvertone R/EHR/AC

PRODUCER: Roy Rogers  
 "Mr. Lucky" gets help from Van Morrison for the most inspired duet in a long time. Organist Booker T. Jones supports the two with his play on the Hammond.

**JAZZY MEL**

*Afro Latino* - ARS/CNR/Sony Music EHR/D  
 PRODUCER: Knock Out  
 Argentina's "entertainer number 1" provides a Spanish rap as piquant as were the efforts of Puerto Rico's Gerardo last year.

**MARTIKA**

*Coloured Kisses* - Columbia EHR/D  
 PRODUCER: Robert Clivillés/David Cole  
 The third course on the spicy menu from Martika's *Kitchen* is a carefully prepared and soulful pop song which should cause no bellyaches. The sound of an organ makes it even more digestive. "Haute cuisine."

**OIO**

*Almeria* - Ariola W/A  
 PRODUCER: Martin Garat  
 Folk music from the Basque region in France proves to be as charming as the Irish variant that we've learned from Clannad and Enya.

**PRINCE & THE NEW POWER GENERATION**

*Money Don't Matter 2 Night* - Paisley Park EHR/AC  
 PRODUCER: Prince & The New Power Generation  
 After the ballad *Diamonds And Pearls*, his royal badness speeds up the tempo just a little bit, for a nicely floating and immediately catchy number.

**YOTHU YINDI**

*Treaty* - Hollywood D/EHR  
 PRODUCER: Mark Moffatt  
 This is the sound of the original inhabitants of Australia, the aboriginals. Giving a real good treat of their funky bush music, the lyrics are in their own language and the organ sample out of Spencer Davis Group's *I'm A Man* fits like a glove. New in EHR Chartbound this week. Comments Power FM/Amsterdam producer Peter Belt, "Basically, it's a good radio record that cheers you up. It's suitable for the broadest target group."

NEW TALENT

**EDIN-ÅDAHL**

*Revival* - Cantio (LP) (Sweden)  
 PRODUCER: Edin-Ådahl  
 If there's still anything that resembles true gospel—this is it. They bring their evangelistic message in a very appealing way. Because of lead singer Frank Ådahl's soul power, more wordly listeners will also enjoy this set, and especially the track *Heavenly Love*. Contact Leif Cederfjord at tel: (+46) 8.926 860; fax: 8.963 694.

**D.D.E. feat. LAMOTT ATKINS**

*Communicate* - Flying (Italy)  
 PRODUCER: D. Rizati/D. Sobadin/E. Moratto  
 The biggest global problem—the lack of proper communication—is sampled in an attractive Italo dance beat that will make them listen. Contact Annamaria Cirillo at tel: (+39) 81.762 8280; fax: 81.762 8279.

**HANNE BOEL**

*My Kindred Spirit* - EMI-Medley/Metronome AC  
 PRODUCER: Paul Bruun/Oli Poulsen  
 The Danish songstress is already big at home and in Germany, but it's about time that the rest of Europe puts an end to its hibernation. As soon as they step out of their warm beds, they'll get shivers on the spine when they hear the optimistic pop song *Ready For The Sun*. Boel has an extremely soulful, almost "black" voice. She sings some songs out of the song book of Jerry L. Williams, the man who also contributed to Bonnie Raitt's Grammy-awarded *Nick Of Time*. The most beautiful song is *Lonely Café*, her duet with the songwriter himself.

**BOOGIE DOWN PRODUCTIONS**

*Sex And Violence* - Jive D/EHR  
 PRODUCER: KRS-One/Kenny Parker  
 For hip hop connoisseurs, BDP mainstay KRS-One is an absolute favourite because of his topical songs, his good sense of humour and his feel for the right grooves. For the "ignorant" people out there, he was the rapper featured on R.E.M.'s *Radio Song*. His new album has the rather controversial title which leads a crusade against the way American entertainment is developing in the '90s. The track *Drug Dealer* is a strong plea for "Uncle Sam" to wake up and take action.

**k.d. LANG**



Ingénue - Sire AC

PRODUCER: Greg Penny/Ben Mink/k.d. Lang  
 There's a certain regularity in Lang's career. After one pop album, there was a torch album and then another pop album. And now... it's another torch album. Different from 1987's *Shadowland*, less orchestrated and with a more down-to-earth arrangement, this time the set only contains songs co-written with Ben Mink, not well-known covers. The Canadian chanteuse is able to transplant the ambience of Paris and Berlin in the roaring '20s to the simplicity of the old West. *Constant Craving* is the best option for the more adventurous EHR-programmers.

**ONE 2 ONE**

*Imagine It* - A&M EHR/AC  
 PRODUCER: Leslie Howe  
 Remember "Track Attack Vol. 1?" Well, this Canadian pop/rock duo was included with the irresistible tune *Peace Of Mind (Love Goes On)*. The album makes clear which corner Roxette will get the strongest competition from in the coming years. The songs, all potential singles, seem to come from *Memory Lane*, the street where 24-carat tunesmiths like Leslie Howe are busy working on unforgettable songs. But there's more than that; there's the way Louise Reny sings them. Destined for a position right between the stars.

**PERSONNEL**

*Continuing Stories* - Polydor R/AC  
 PRODUCER: Bill Halverson  
 This episode in the continuing story of the Dutch-roots rock duo is recorded in the capital of country and singer/songwriters, and you can hear that. Renowned sessioneers from the local scene lend their helping hand. Al Kooper's Hammond organ, Flaco Jimenez's accordion and Al Perkins's lap-steel and dobro make this musical journey extra-enjoyable. But despite all these skilful musicians, it's the music itself that matters the most, and here it does. Ad Vanderveen and Philip Kroonenberg have provided a set that fits perfectly in-between Ry Cooder (i.e. *Sweet Bernadette*) and Neil Young (i.e. *Water Under The Bridge*).

**SOCIAL DISTORTION**

*Somewhere Between Heaven And Hell* - Epic R/A/EHR  
 PRODUCER: Dave Jerden  
 Hailing from the land of Nirvana, Ramones and the Cramps, Social Distortion debuts with an album that will take you on a sight-seeing tour through the vast swamps between Olympus and the Netherworld. They should be riding the crest of this moment's wave of "alternative rock with crossover potential." It's all there, trashy enough to be alternative, yet poppy enough to be on EHR. Special attention should be given to the opening track *Cold Feeling*, the possible single *King Of Fools* and the soon-to-be country classic *This Time Darlin'*.

**KATHY TROCCOLI**

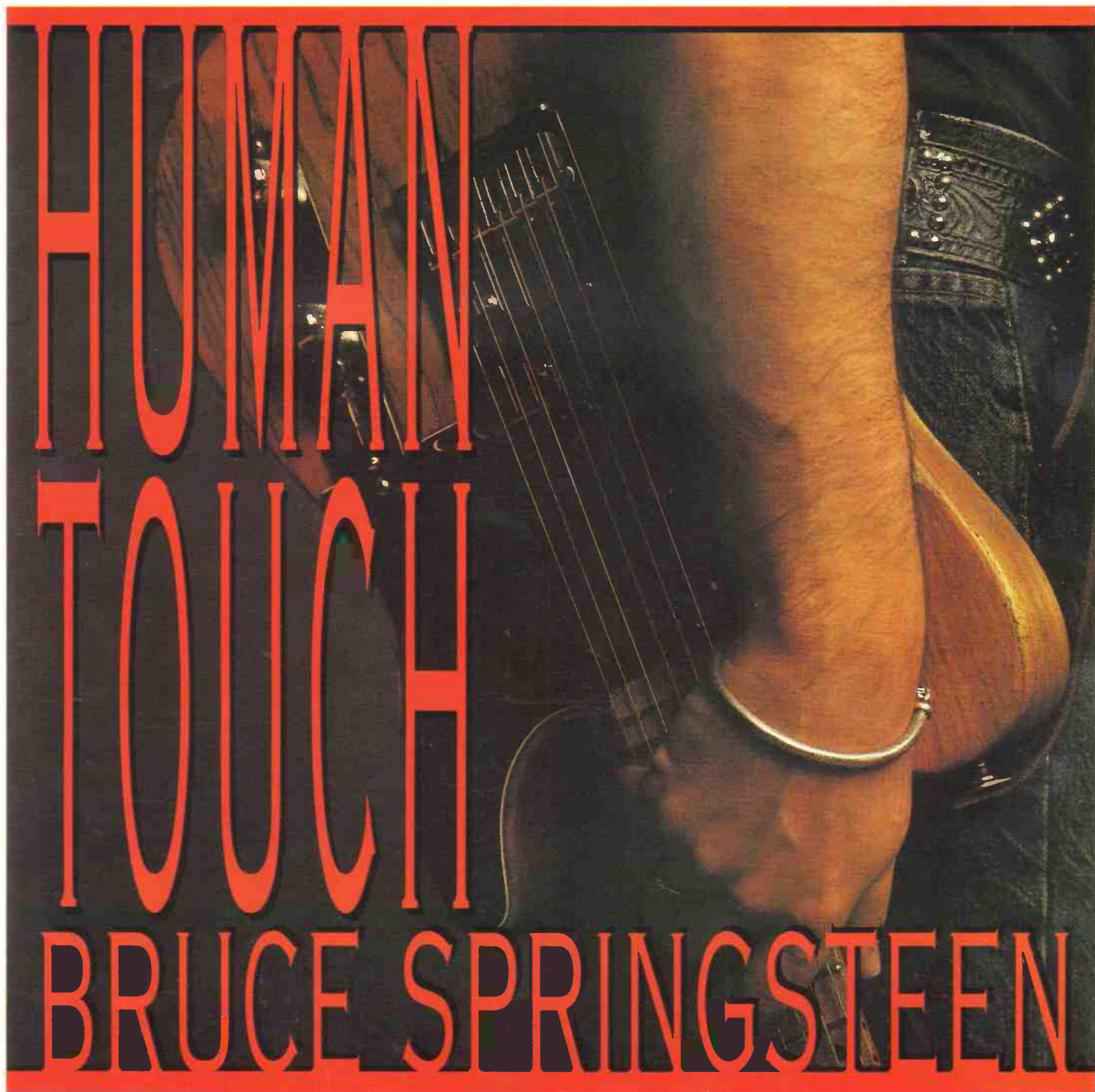
*Pure Attraction* - Reunion/Geffen EHR/AC  
 PRODUCER: Ric Wake  
 Carmel meets Madonna. The outcome is AC-matured pop with passionate vocals. Troccoli's attractive voice is multi-functional. It works as well on the bubble gum uptempo material like *Everything Changes* as on a ballad like *Love Was Never Meant To Die*.

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 Tili/Machgiel Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.

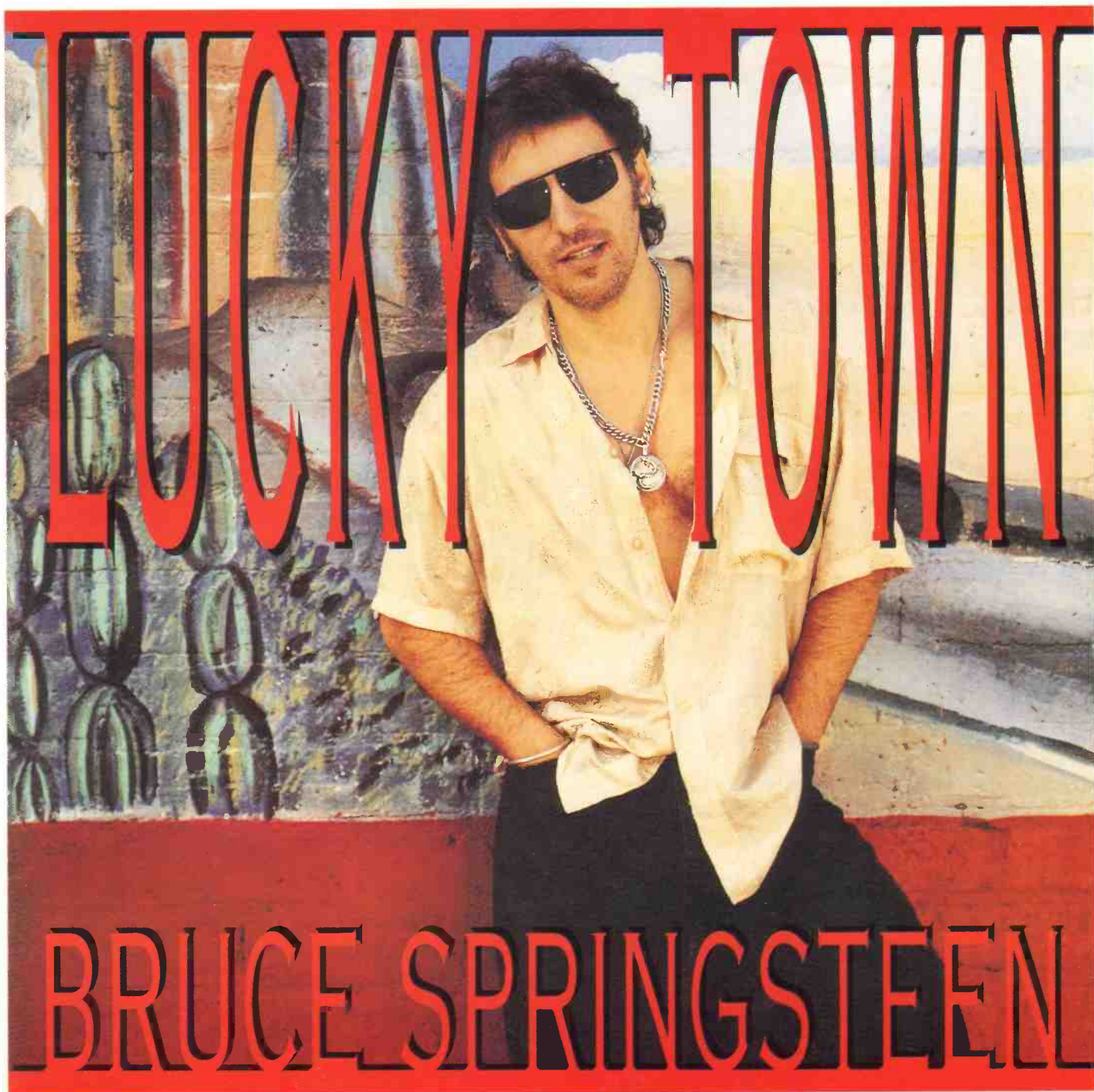


**BRUCE**

**SPRINGSTEEN**



TWO NEW ALBUMS



TWENTY-FOUR SONGS

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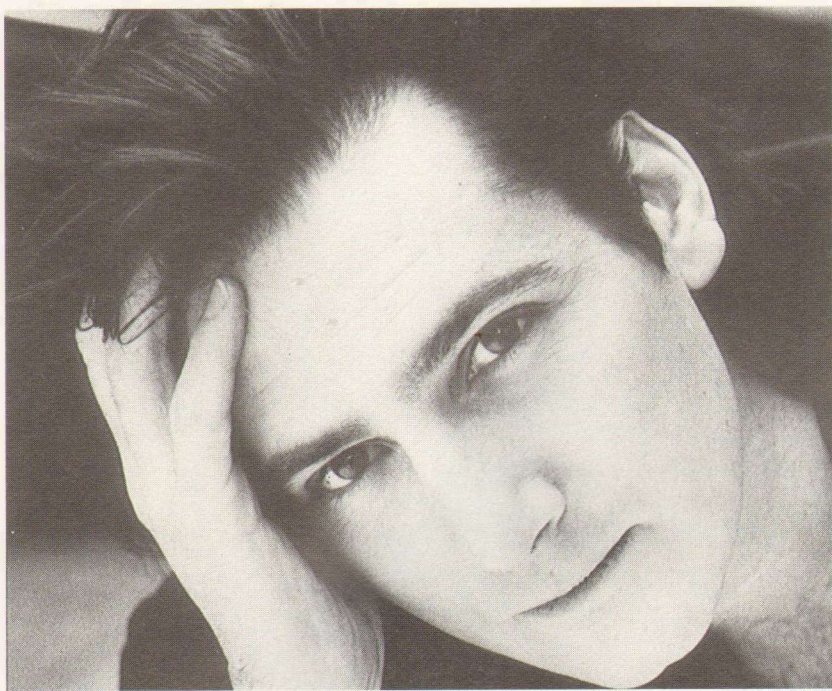
## HUMAN TOUCH

HUMAN TOUCH • SOUL DRIVER • 57 CHANNELS (AND  
NOTHIN' ON) • CROSS MY HEART • GLORIA'S EYES  
WITH EVERY WISH • ROLL OF THE DICE  
REAL WORLD • ALL OR NOTHIN' AT ALL • MAN'S JOB  
I WISH I WERE BLIND • THE LONG GOODBYE  
R E A L M A N • P O N Y B O Y

## LUCKY TOWN

BETTER DAYS • LUCKY TOWN • LOCAL HERO  
IF I SHOULD FALL BEHIND • LEAP OF FAITH  
THE BIG MUDDY • LIVING PROOF  
BOOK OF DREAMS • SOULS OF THE DEPARTED  
M Y B E A U T I F U L R E W A R D

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## Tony Hadley

*Solo careers are often used to display another side of a band member. "The State Of Play," Tony Hadley's first solo album with EMI, shows the singer on a more rocky side than with his band Spandau Ballet.*

by Robbert Tilli

The first thing that hits you from **Tony Hadley's** debut album is an American sound surpassing anything he did before with the now temporarily defunkt **Spandau Ballet**. The troika, consisting of Hadley, his manager **Steve Dagger** and EMI/UK A&R manager **Nick Gatfield**, decided that the more rocky song material needed an American producer. After meeting with six other well-respected producers, **Ron Nevison**, the man behind the classic rock albums by **Heart** and **Bad Company**, got the job.

All pre-production was done in London before Hadley and his studio band flew off to L.A. for the actual recording of the album in the **Rambo Studio**. Dagger praises Nevison's professional methods extensively. "It was a natural collaboration between the two. The way they wanted to work coincided perfectly. In August, he came to us to shift through the pool of songs. It was a pleasure to work with him, because he was so organized.

"All material was selected and 'rehearsed' in the rehearsal studio, so we knew exactly what we were doing in L.A.. Since we were so prepared, we didn't need to finish song writing in the studio. Not only would that have been too expensive, it would also have put too much pressure on Hadley's shoulders, because the clock kept on ticking."

Another striking difference between Hadley's past and his solo album is his debut as a songwriter. No less than five self-penned songs can be found on the 11-track album: *Fever*, *This Time*, *Freewheel*, *One Good Reason* and *Somebody Up There*.

Adds Dagger, "Hadley never wrote for Spandau. It was taken for granted that **Gary Kemp** would take care of that. There were no other sources within the band. Hadley was also very open-minded

to accept outside songs, including *Riverside*, written by Spandau drummer **John Keeble**."

Dagger has been Hadley's manager since day one, back in 1979. That makes it possible for him to point out what the differences are between managing a band over a solo artist. Both apparently have their pros and cons. "With Spandau," explains Dagger, "you have to deal with five different people, taking everybody's attitude and opinion into account. In that sense it is simpler now, but it also means that Hadley has to do all interviews himself now."

Apart from his **Hitchcock**-like flash appearance in the video **PM Dawns's Paper Doll**—the song based on Spandau's 1983 global hit *True*—the first sign of life in three years came via the lead single, the power ballad *Lost In Your Love*. The next single will be another ballad, **Dave Tyson's For Your Blue Eyes Only**.

For EMI/UK international marketing manager **Neil Cox**, a direct radio hit is the best possible approach. "He's a pop singer, so we need hit singles. We hear five to six singles on the album. A full marketing campaign for the album is planned for a later phase; first the people have to be aware of what's available."

With the first single, EMI targets the UK, French, Dutch, German and Italian markets, with the latter two leading the wave. In Germany, Hadley will appear in about nine major German TV shows within the next three months and in Italy, the single has gotten off to a flying start on radio.

Comments EMI/Italy international marketing manager **Piero Giramonti**, "Early radio reactions are very good, and especially noticeable on major networks such as **Rete 105**, **Radio Deejay** and **RTL**. This week we'll take the video to **Video Music**, and we bring in Hadley himself for TV shows."

## FINLAND

### 22-Pistepirkko

- Signed to **Spirit/Sonet**.
- Publisher: **Bark Boat Music**.
- Management: **Resistant/Copenhagen**.
- New album: *Big Lupu* released in Scandinavia on February 28. More international releases are to be announced soon.
- New single: *Don't Say I'm Evil* released on January 24; it is at number 6 in Finland.
- Recorded at **Master Recording/Millbrook/Finnvoxx Studios/Helsinki** and **Music Box/Parainen**.
- Producer: **Riku Mattila/22-Pistupirku**.

After around ten years of hard work, including constant gigging at home and abroad, the top Finnish alternative rock group **22-Pistepirkko** is finally getting the kind of recognition it has deserved for a long time. First came the single *I'm So Evil*, which got heavy local airplay and paved the way for the band's new album *Big Lupu*, filled with exciting sounds and good lyrics sung in English. By the time the album had reached the number 1 spot in the unofficial sales chart—compiled by **Radiomafia Top 40**—the band had completed its Finnish tour and was busy travelling through Scandinavia.

The massive success of 22-PP is quite astonishing, considering its rather "difficult" music. It is the kind of visual "trance" music that appeals to your imagination, drawing influences from psychedelic trash from the '60s to blues (*Texacoson*) and country (*Household Affairs*).

"We have done club dates—seven in Sweden, three in Norway, and two in Denmark—all with good success," says **Torsten Hvass** of Copenhagen-based **Resistant Management**. He has been working with the band for many years, and is the first to admit that things have recently been shaping up very nicely. In addition to these well-received club dates, the band has earned additional exposure via such outlets as **MTV Europe**, **Z Radio/TV** in Sweden and **DR P3** in Denmark.

Adds Hvass, "At the moment, we're concentrating on Europe and North America. We'll be in Paris on April 3, supporting the **Sugarcubes**. And then there's this big gig in New York with two other Finnish acts, **Leningrad Cowboys** and **Poverty Stinks**."

Kari Helipaltio

## UNITED KINGDOM

### The Jesus & Mary Chain

- Signed to **Blanco Y Negro/WEA**.
- Publisher: **Honey Songs/BMG Music/Warner Chappell**.
- Management: **CMO/London**.
- New album: *Honey's Dead* simultaneously released on March 23 across Europe.
- New single: *Almost Gold* to be released on April 6.
- Current single: *Far Gone And Out* released on March 2; currently, it is at number 38 in the UK. The previous single, *Rev-erence*, peaked at number 10 in the UK in February.
- Recorded at **The Drugstore/London**.
- Producer: **William & Jim Reid**.
- Marketing: For the current single WEA has put together for commercial release a 12" box, containing the CD-single plus four postcards and a discography. For the album release a huge in-store campaign has been set up.
- Concerts: After a short Scandinavian tour (March 14 - March 18), the band will headline the "Rollercoaster" UK tour (March 24 - April 5), a package featuring three more "alternative" bands, **Dinosaur Jr.**, **Blur** and **My Bloody Valentine**. For the continental version of the tour (April 20 - May 25) different support acts will be announced.

Some bands have the talent to use the media to make a glorious entry into the world of rock. In 1984, the **Jesus And Mary Chain** followed the "bad" example of early days **Rolling Stones** to cause serious controversy, becoming the UK rock press darlings number 1 in no time. The brothers **William** and **Jim Reid** had the nerve to call themselves "the best band of the world" before anybody had heard a single note. Their concerts took no longer than

about 15 minutes, leaving completely overpowered audiences astonished.

Their debut single indeed turned the world *Upside Down*. Because of the incredible feedback of the fuzz guitars and the deliberately monotonous vocals, the word "noise" had to be re-defined again. The melody of the song was almost secretly hidden behind the tons of decibels of buzzing chainsaws or vacuum cleaners.

Apart from the semi-acoustic single *Just Like Honey*, all songs off their 1985 debut album *Psychocandy*—unanimously voted best album of the year in all UK critic's polls—were shaped after this scrupulous method. Like the **Ramones**, they had the knack for pure '60s pop melodies, giving **Phil Spector's** "wall of sound" a rawer edge.

Feedback became less important on their following releases, giving the melody more space to be noticed sooner. Their fourth album *Honey's Dead* is evidence of how they further perfected their style. All 12 tracks are golden tunes, sometimes still covered by industrial guitar sounds as most evident on *Sugar Ray* and *Catchfire*. *Almost Gold*, the next single, should be re-titled *Pure Gold*. The thin synthesizer line in the background furnishes the album's best cut with more refinement than the rest. A limited numbered gold CD singles will be commercially available in the UK.

Robbert Tilli

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

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

PolyGram

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Licoppe

or of PolyGram Belgium

years

achievement

From all your friends and colleagues

at

PolyGram International

# Licoppe Retires From PolyGram, IFPI

*March 31 1992, will mark the last day in the 40-year-long career of Charles Licoppe, MD and director of the board at PolyGram/Belgium and president of the Belgian IFPI.*

"I really don't feel like I'll be missing anything," says Licoppe, "because music will always be around. But there's one thing I have particularly enjoyed: the atmosphere in the Belgian record industry on all levels. Although we all have our repertoire to defend as competitors, we still work together as friends to reach industry objectives. We mutually respect each other, and that's something you don't always see in other countries."

Charles Licoppe joined Philips back in March 1952, and his passion for music resulted in his appointment as sales representative for the record division four years later. At that time, Philips also distributed the CBS repertoire, including artists such as Frankie Laine, but more significant for that era were various versions of one song. Says Licoppe, "Companies were competing with several versions of one title; I remember singers Luis Mariano and Dario Moreno charting with the same song, just because the market was there for popular music and the audience wasn't fixed on one interpretation."

In 1962, Philips launched Phonogram S.A. as a part of the company's policy to deal with the music business through a different angle. Licoppe, head of the sales section, also became head of the classical and jazz sales department in 1965.

"I worked my way through all different positions in the record company aside from real field promotion work and administration," explains Licoppe, "and this experience has been of great help to me all the way."

After having worked as a sales and marketing manager, Licoppe was appointed MD of PolyGram Records in July 1981, three years after the merger of Polydor, Phonogram and Phonodisc (the service company dealing with PolyGram's clients, supplies and client administration, now handled by Record Service Benelux).

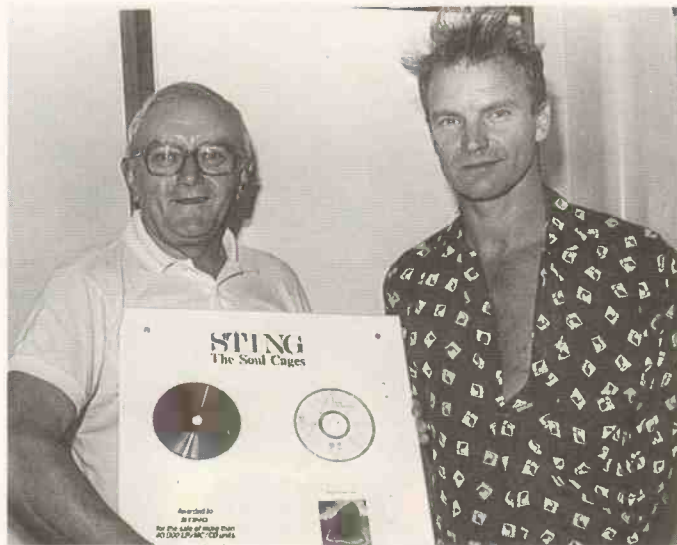
"The company's roster was composed of several domestic talent acts at that time," recalls Licoppe, "as we were in the middle of the 'kleinkust' (folk music) years, with artists like Jef van Uytzel, Jan de Wilde, Urbanus, Wannes van de Velde and Walter de Buck. It's good to see how some of those artists still appeal to a certain audience today, either with new releases or compilations."

At PolyGram in Brussels, Licoppe also engineered the launch of several specific departments working as separate units within the company. These were supervised under label managers An Hajdu (Phonogram/London), Francois Vaes (Polydor/ A&M/Motown) and Jean Luc Leroy (French repertoire).

Special projects is another recent branch in the PolyGram tree, and the department's activities are to be seen as a logical consequence of modern merchandising techniques. Explains Licoppe, "Records seem to appeal as business gifts, and special projects manager Kristof Turckin deals with projects for clients including Shell and Marlboro as well as various compilation projects. It takes a specialized staff to handle licenses, clearance, TV-advertising and follow-up. You simply cannot expect product managers in a small team like ours to concentrate on these issues as well. Consider EVA (EMI/Virgin/Ariola) as a project; we have our own EVA here."

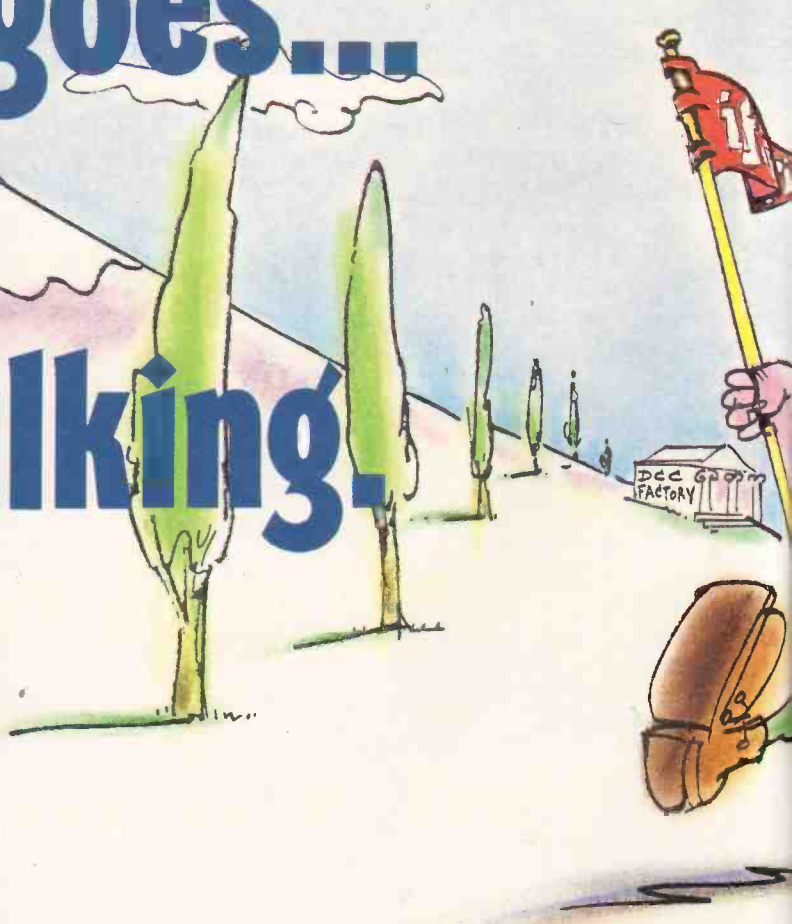
With a special interest in classical music, Licoppe also helped PolyGram achieve market-leader status in this field with a classical department staffed by three young, enthusiastic workers.

Licoppe is convinced of the importance of ade-  
*(continues on next page)*



Charles Licoppe and Sting

# A president goes... But Charles keeps on walking.



Artwork



# CHARLES LICOPPE (ADVERTISING SUPPLEMENT)

## INDUSTRY COMMENT

Vincent van Mele, director of IFPI/Belgium:

"Charles Licoppe was generally considered as the record industry's 'wise old man.' His enlarged experience built after 40 years in the business made him the expert with an inside-out view on the industry."

(continued from last page)

quate media campaigns. His predecessor at PolyGram, Hans Gout, became a pioneer in TV advertising by creating the Polystar label for campaigns on RTL TV. "Gout strongly believed in the impact of TV advertising," says Licoppe, "and until MTV was launched, there was no such thing as TV campaigns for the Flemish audience. Then we had Elton John, Luciano, Pavarotti and Dire Straits on TV in nationwide campaigns. This, and the booming impact of private radio stations, urged both the BRTN and the RTBF to adapt and rejuvenate their vision on radio, which brought us closer today to what's existing on the other side of the border. But airplay alone is not enough, as I am well aware that a large category of music is not broadcast or consumed through radio. A record is a phenomenon in itself, and in spite of our efforts, quite a lot of wonderful records simply go unnoticed by consumers."

Licoppe followed EMI director Stanley Robbins as president of SIBESA (now IFPI Belgium) in 1981, considering one of the group's main achievements to have characterized IFPI as an active industry group. Under

## INDUSTRY COMMENT

Guy Brulez, MD of EMI/Belgium:

"What I admire most about Licoppe is his expertise, his ability to reunite the young Turks within the record industry (the MDs of most other companies) around a number of industry matters and to motivate them; this is Licoppe's invaluable talent."

Licoppe's presidency, the association evolved from an antiquated trade group to an active body, with weekly charts, regular press conferences on the industry's evolution and lobbying protests over the protection of the record industry's rights.

"I would like to have seen the neighboring rights bill passed before my retirement," says Licoppe, "but even so, I've really enjoyed working with the industry."

Licoppe also witnessed the recent success of national talent from a privileged position as IFPI president. "The increasing confidence in local talent inspired majors to invest in domestic product," explains Licoppe. "The fact that the media also reacted on the local talent boom facilitated the progress and made a number of investments profitable."

## INDUSTRY COMMENT

Ted Sikkink, MD of Warner Music:

"Licoppe's got a fine sense of humour, has intelligence and is a reliable business partner and colleague. If all 60-year-olds would be like him I'd have less of a problem getting older myself."

The memories Licoppe holds from the industry ranges from the death of the 78-RPM record and vinyl configurations to the launch of the music cassette and the compact disc. He's also experienced the cycles of decreasing record sales, blaming the public's definition of entertainment.

Says Licoppe, "There has always been enough music around, but the relative importance of music with the consumer is changing constantly. Remember the '70s when large record collections were fashionable? The audience has now shifted to other forms of entertainment including sports and videogames. The CD as a carrier has renewed public interest in music and was the instrument that boosted record sales again. The CD has also been the configuration 'par excellence' to stimulate back-catalogue sales."

The carrier in the hotspot now is the cassette single, and with only 55.000 selling on a total market of six mil-

## INDUSTRY COMMENT

Bert Cloeckart, MD of Sony Music and future MD of PolyGram:

"Charles Licoppe has been my one example when I made my first step in the record industry some five years ago. His knowledge of industry matters inspired him to be careful and to propose well-thought-out decisions on certain issues. I feel honoured to take his place as MD at PolyGram."

lion singles in Belgium, this new carrier has not lived up to the expectations of the industry.

Licoppe feels that timing has a lot to do with the temporary failure of the new format. "Some retailers today simply refuse to stock any vinyl material, which was not the case a year ago. The problem is that Belgian companies find it difficult to make the cassette single profitable in small quantities when majors can release international acts on cassette single. At the point when half of the Top 10 Chart consisted of national product, we saw that 50% of the chart was missing in the cassette single configuration, proving to be a serious obstacle upon the introduction of the new carrier."

But Licoppe remains confident about the future of the music industry. After his retirement, he will have the opportunity to assist the IFPI board as a consultant. And with PolyGram as one of the leaders in the music business, the industry expert looks forward to new frontiers as Bert Cloeckart takes over as new MD of the company.

## INDUSTRY COMMENT

Dirk de Vries, MD of Virgin/Benelux:

"I enjoy looking back at the early '70s, being a junior label manager at PolyGram/Belgium, with Charles Licoppe guiding me through the record industry. There was no such thing as the generation gap; as president of IFPI Belgium, Licoppe often was the restful element between a bunch of fighting cocks."



Les membres de IFPI  
Belgium, groupement  
professionnel de l'industrie  
phonographique, remercient  
leur Président, Charles  
Licoppe, pour les 10 années  
d'engagement passées à la  
tête de la fédération.  
Puissent nos routes encore  
longtemps résonner du  
rythme de ses pas.

De leden van IFPI Belgium,  
de beroepsvereniging van de  
platenindustrie, danken  
Charles Licoppe voor zijn  
onafgebroken inzet tijdens  
zijn 10-jarig voorzitterschap.  
Moge hij nog vele jaren op  
zijn eigen ritme doorgaan.

ifpi belgium

AMC • ANTLER • ARS RECORDS • BALTIC • BMG ARIOLA BELGIUM  
BOUDISQUE • CARRERE BELGIUM • CNR BELGIUM • EMI MUSIC  
INDISC • HANS KUSTERS MUSIC • M.M.C. CARNABY • MULTI • POLYGRAM  
PLAY IT AGAIN SAM • PRIVATE LIFE RECORDS • PROMAX-ABIGWAN  
ROUGH TRADE • SCHOTT FRERES • SONY MUSIC ENTERTAINMENT •  
VIRGIN BELGIUM • WARNER MUSIC BELGIUM

*PolyGram Belgium thanks Managing Director*

# *Charles Licoppe*

*for many years of exemplary  
and inspiring leadership,  
and wishes him a happy  
and healthy retirement.*

**Charlie's Angels:**

*Mia Baudot, Robert Claeys, Pascal Cuisinier, Jo De Ceulaerde,  
Karin De Cubber, Marc De Keyzer, Patsy De Ruyver,  
Yvonne De Vrieze, Léopold Geeroms, Anita Gyssels, Ann Hajdu,  
Liz Hajdu, Christiane Hayot, Roland Hendrickx, Patricia Hennebert,  
Deirdre Keustermans, Caroline Lemaire, Jean-Luc Leroy,  
Alexandra Liebaert, Marie-Rose Meert, Bettina Michiels,  
Raymond Nijs, Willy Nijs, Carine Prossé, Guy Roelandt,  
Hugo Segers, Jean-Marie Seron, Sylvia Steegen, Jean Taelemans,  
Christophe Turcksin, François Vaes, Francis Van Bienst,  
Marc Van Herck, Karin Vanluyten, Dominique Van Poucke,  
Thérèse Willems, Louis Winkin.*



REVER UN IMPOSSIBLE REVE  
PORTER LE CHAGRIN DES DEPARTS  
BRULER D'UNE POSSIBLE FIEVRE

PARTIR, PERSONNE NE PART ....

*(Jacques Brel)*

QU'ON M'ENLEVE CE QUI EST VAIN  
ET SECONDAIRE  
QUE JE RETROUVE LE PRIX DE  
LA VIE ENFIN ....

*(Johnny Hallyday)*

AMC

# A Piece Of Action In Berlin

Berlin is the largest local market in the reunified Germany, but with prosperity and poverty looming over the city simultaneously, it also becomes home of the toughest competitive radio market in the country.

Until April 1987, only public broadcasters could be seen and heard in the divided city. The first private station, **100.6**, was also unique in that it was the only private station licensed in a major territory whose majority of stockholders were not newspapers or magazine publishers. From its first broadcast in April 1987 until late August 1991, 100.6 was the only private station broadcasting from Berlin. However, both public and private stations in neighboring states in West Germany provided stiff competition and kept the station on its toes.

## HUNDERT.6 Das private Radio

100.6 made its way to the top of the heap and is currently Berlin's most popular station. Radio 100.6 deputy PD **Klaus Kelle** is happy with the position of the station. "The results show that in spite of the heavy competition, we are still number 1. Our motto is 'The station with a smile on your radio dial,' and we work very hard to live up to that motto."

100.6 concentrates its promotion on image and identity features, such as 'Welcome Germany' or 'Berlin Does It' as special mottos. The station sponsors several competitions and local special events, which draw large crowds.

The main competition in the AC arena is among the public stations. **SFB**, with its first programme, has entered the fray in a big way.

Music director **Jürgen Jürgens** tells about the restructured station. "We have changed our name and our concept to the new **88.8 Berlin**, with the best local reporting team and all the facilities of our station. We will play about 40% international and 60% Ger-



man-language records."

Another Berlin station with a heavy adult share is **RIAS**, having two programmes: **RIAS 1** for the adult market and **RIAS 2** for the younger generation. Press chief **Dietrich Pawlowski** explains the station's position. "RIAS is under no pressure to lead the market. We don't have any advertising and our only goal is to give the listeners the most information and the best music. RIAS 1 will be part of the national music and information service, which will widen our listener potential, but cost us a great portion of our local character as well."



On the pop-rock scene, newcomer **104.6 RTL Berlin** hit the airwaves like a rocket on September 9, 1991, just a few days after the start of **Energy 103.4**. With station facilities not yet completed, the RTL crew from Luxembourg broadcast most of their programmes from satellite, leaving local programming to a remote truck and DJ **Rick Delisle**, an American who made a name for himself first at the **American Forces Network** station as a German-speaking air personality on **RIAS 2**.

PD **Arno Müller** has a zoo-type morning slot with his

team. Commenting on the strengths of his stations, Müller replies, "We have no weaknesses and one of our strengths is that we keep the secrets of success to ourselves."

The station spends a great deal of attention on promotion. Explains Müller, "We divide promotions into two categories: on-air promotions and off-air promotions. For the off-air promotions, we use full-page ads in city and youth magazines and local newspapers, as well as posters and city light posters. Our on-air promotions include presentations of rock stars like we did for **Genesis**, as well as the new musical production of *Sweet Charity* in the "Theatre des Westens." We did our 'Moneyman' promotion on the streets with cash giveaways and have followed it up with our 'Million Mark Pocketfull Of Loot' promotion. The winners are put in a glass cage with a million marks in cash blowing around, and have 104 seconds to gather as much cash as they can.

"There are great opportunities for the private stations here if they pick the right format. The market will have to

learn that copying stations such as 100.6 and 104.6 RTL can't bring long-term success. Stations will not only have to consider how to take listeners away from other stations, but also how to attract new radio listeners. This process will make the radio market more interesting and lively, not only for the listeners but for the stations themselves."

**Energy 103.4 MD Thomas Thimme** sees the development of his station and the market in a different light. "We have brought a new sound to the German marketplace. European and American experience have joined together with the know-how of Berlin professionals to give us an innovative European sound that's missing from the German local radio 'small town' approach. I'm sure that this sound will spread from Berlin to other markets. Berlin will become



more and more important for national advertisers, which will increase our income considerably. With nine local stations fighting for ad income, competition will be stiff.

"Energy 103.4 was the first German broadcaster to go on air with a market-tested music programme. Our target age group was asked about their favourite music and the results led to our dance-orientated EHR format. We play about 15 songs per hour, which is our strength. Our main weakness is that we can broadcast our innovative programme only to the Berlin listeners. "We don't give away money as other stations do; we offer events. You can't buy listeners in the long run. Our two current contests are the 'Taxi to New York,' where a listener can win a two-person trip New York for a two-night stay."

The third major player in the pop-rock listener market is **RIAS 2**, slipping into third place behind 100.6 and 104.6 RTL, drawing 580,000 listeners a day. When the governors of the 16 German states made their plans for the new radio reforms, **RIAS 2** was ignored.

The results have caused a hefty fight in the local area, with listeners staging protests and station personnel making sure that the press and media knew about their problem. The station announced on several occasions that it wants to continue to work as it has in the past. At first, it looked like either **SFB** in Berlin or **ORB** in Brandenburg would clear budgets to keep the station on the air with a non-commercial programme. But the final decision was to hand **Rias 2** over to the private enterprise, having a new private station take over the present frequency. The radio commission wants the station to keep all person-



nel and its policy of plenty of information.

The former east German youth station, **DT 64**, is off the Berlin airwaves. **ORB** and **SFB** are planning a new youth-oriented programme using the former DT 64 frequencies. The future of the station in other areas of east Germany is still undecided.

The development of the city and the radio market in Berlin is certainly one of the most exciting adventures in the history of the radio medium in a constantly changing Europe.

Mal Sondock

### Berlin 88.8

On Air: New format January 1992  
 Ownership: Public station  
 Format: MOR/Schlager/Info  
 Target Audience: 30+  
 Actual Audience: 320.000 (11%) before format change

### SFB 2

On Air: 1945  
 Ownership: Public station  
 Format: AC/Info  
 Target Audience: 25+  
 Actual Audience: 270.000 (9.4%)

### RIAS 1

On Air: 1946  
 Ownership: Public station  
 Format: MOR/Schlager/  
 Target Audience: 30+  
 Actual Audience: 370.000 (12.7%)

### RIAS 2

On Air: 1946  
 Ownership: Public station  
 Format: EHR/Hot AC/Info  
 Target Audience: 14+  
 Actual Audience: 580.000 (20%)

### Radio 100.6

On Air: April 1987  
 Ownership: Radio 100.6 Media GmbH (local investors)  
 Format: AC/Info  
 Target Audience: 25-49  
 Actual Audience: 780.000 (27.2%)

### 104.6 RTL

On Air: September 1991  
 Ownership: CLT  
 Format: Hot AC  
 Target Audience: 14-39  
 Actual Audience: 650.000 (22.4%)

### Energy 103.4

On Air: New format August 1991  
 Ownership: Radio 2000 GmbH (NRJ, local investors)  
 Format: Dance-Orientated EHR  
 Target Audience: 14-35  
 Actual Audience: 230.000 (8.2%)

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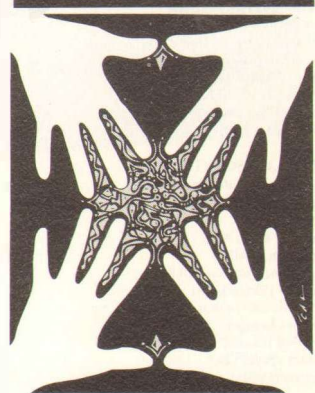
Black Tie

The T.J. Martell Foundation for Leukemia, Cancer and AIDS research has rallied the music and entertainment industry in raising more than \$50 million since 1976 to support ground-breaking research in the battle against these diseases.

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 6 West 57th Street, New York, N.Y. 10019, (212) 245-1818

CLASSICAL STATION REPORTS APPEAR ON PAGE 41

# Tous les Matins Du Monde: Valois Hits Baroque Gold

# Teldec's Acclaimed Beethoven Cycle

*Tous Les Matins Du Monde* is a film about the French Baroque composer and violist **Marin Marais** and his equally illustrious teacher **Sainte Colombe**. Released in November, it recently won seven Cesars, including best film, best director and best music. An unexpected, runaway success, the film has already been seen by one-and-a-half million people in France alone.



The soundtrack on **Auvidis/Valois** was released simultaneously with the movie. Comprising a selection of seventeenth century French composers, it has also been an unprecedented hit, selling over 100,000 copies in just four months and earning a **Disque D'or**, the first time a recording of Baroque music has been so honored in France.

**Jordi Savall**, the well-known Catalan viola de gambist and founder of both **Hespèrion XX** and **Le Concert des Nations** was musical director of the film and record productions. Savall, one of the best known exponents of early music, has an extensive catalogue of recordings on Auvidis's other classical label, **Astrée**.

Auvidis communications director **Philippe Pinon** explains how the project was born. "**Bac Film** approached us at the very beginning with the idea of Jordi Savall's participation. He had already made several recordings of the music of **Marin Marais** for us, so he was a natural choice. As the film took shape, it became clear that music played a very prominent role."

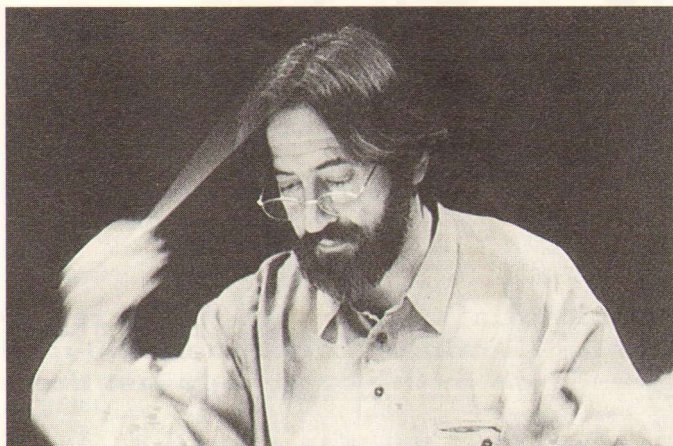
This was obviously an exceptional opportunity to expose a type of music that isn't well-known to the general public. This fact was taken into consideration during the early stages of the promotional campaign. "We began by directing our efforts toward those already familiar with classical music," says Pinon. "We worked very closely with the film company. Retailers were invited to the premiere, and we created special in-store promotional material."

"After the opening, word of

mouth, the oldest of marketing tools, became very important. We never expected such success." It was clear, however, that *Tous Les Matins Du Monde* was a valuable opportunity to promote Savall's large catalogue.

As the movie grew in popularity and sales of the soundtrack picked up, their tactics changed. Elaborates Pinon, "For a normal release, we usually send 50 or 60 copies to the press and radio. For this album, we began with 300. But when both **RTL** and **France Inter** playlisted tracks, we mailed an additional 1000 copies to stations in France. We also produced a video clip with scenes from the film interspersed with Jordi Savall playing the viola de gamba."

In the near future, Auvidis and Savall will be collaborating to release more music from the other protagonist of the film, **Sainte Colombe**, as well as a new recording of **Mozart's Requiem**.



Jordi Savall directs *Le Concert des Nations*

In September of 1991, **Teldec Classics International** released a five-CD set of the complete symphonies of **Beethoven**, performed by the **Chamber Orchestra of Europe** under the direction of **Nikolaus Harnoncourt**. It has proven to be Teldec's most successful recording ever.

The company has gained new production clout since joining the **Warner** group of classical labels, which includes France's **Erato** and US-based **Nonesuch**. Says product manager **Joachim Leufgen**, "Teldec used to concentrate on Baroque repertoire played on period instruments. We were well-known for our chamber music recordings. Now that we are part of Warner, that has changed and we are now able to initiate large-scale projects such as opera and big orchestral works. We have broader distribution and more substantial budgets."

Teldec releases around 70 new productions a year, plus catalogue issues on its budget line **Esprit**. This calls for two very different marketing strategies. "With new productions, we focus particularly on the artist. The press-plays a very important role, so we try to give them as full a picture of the project as possible. We supply basic marketing materials, including product information and biographical sketches to our affiliates, and they take care of the local promotion. For reissue material, however, things like packaging are much more important, as is dealer promotion."

**Nikolaus Harnoncourt** first recorded for Teldec (then called **Telefunken**) in 1963. His new Beethoven cycle was recorded live at last year's **Styriarte Festival** in Graz, Austria. It's success is not entirely surprising, as it received nearly universal critical accolades.

As Leufgen explains, however, there was a certain risk involved in the manner of its release. "Normally, new symphonic cycles are recorded and released one work at a time. At its conclusion, the individual albums are released as a single package. By releasing the Harnoncourt from the beginning as a box, we wanted to stress that it was more than just another collection of the nine symphonies; it was a musical concept and a truly new reading of the works."

Pre-release promotion was heavy. The press and important retailers were invited to performances, and radio, especially in France, played a major part. "Sales in France have been nearly as great as in all other territories put together," notes Leufgen.

The Chamber Orchestra of Europe, founded in 1981, is a truly European institution, comprised of musicians from all over the Continent, and based not in one but three cities: Berlin, Ferrara, and London.

A live recording of **Mozart's** last three symphonies by the orchestra, also under the direction of Harnoncourt, is scheduled for spring release.



Nikolaus Harnoncourt

Terry Berne

## RETAIL REPORTS

**HMV/London**  
**Beethoven - Gardiner**  
*Missa Solemnis* [DGG]  
**Rossini - Bartoli**  
*Heroines* [Decca]  
**Various - Various**  
*Essential Opera* [Decca]  
**Arvo Part - Hilliard Ensemble**  
*Miserere* [ECM]  
**Various - Pavarotti**  
*Pavarotti In Hyde Park* [Decca]

**TOWER RECORDS/London**  
**Rossini - Bartoli**  
*Heroines* [Decca]  
**Taverner/Britten - Isserlis/LSO**  
*The Protecting Veil* [Virgin]  
**Nyman - Lemper**  
*Songbook* [Decca]  
**Ives/Barber - Järvi**  
*Symphony N.1* [Chandos]  
**Medtner - Demidenko**  
*Piano Concertos* [Hyperion]]

**WH SMITH/Swindon**  
**Various - Te Kanawa**  
*The Essential* [Decca]  
**Various - Various**  
*Classic Romance* [EMI]  
**Various - Pavarotti**  
*Pavarotti In Hyde Park* [Decca]  
**Various - Various**  
*Essential Opera* [Decca]  
**Various - Kennedy**  
*Just Listen* [EMI]

**VIRGIN MEGASTORE/Paris**  
**Various - Norman/Hendricks**  
*Hommage To Karajan* [Decca]  
**Bach - Hirrewedge**  
*Die Anferste, e.a.* [Virgin]  
**Vivaldi - Kennedy**  
*Four Seasons* [EMI]  
**El Lusitano - Lesne**  
*Portugese Renaissance* [Virgin]  
**Mozart - Solti/VPO**  
*Requiem* [Decca]

**FNAC MUSIQUE BASTILLE/Paris**  
**Marais/Sainte Colombe - Savall**  
*Tous Les Matins Du Monde* [Valois]  
**St. Colombe - Savall**  
*Concerts A 2 Violes* [Astrée]  
**Shostakovich - Mravinsky**  
*Symphony N.10* [Erato]  
**Rossini - Bartoli**  
*Airs D'Opera* [Decca]  
**Debussy - Abbado**  
*Pelleas Et Melisande* [DGG]

**FNAC/Berlin**  
**Various - Kronos Quartet**  
*Pieces Of Africa* [Nonesuch]  
**Marais/Sainte Colombe - Savall**  
*Tous Les Matins Du Monde* [Valois]  
**Ma/McFerrin**  
*Hush* [Sony]  
**Wagner - Levine**  
*Siegfried* [DGG]

**Various - Abbado/Berlin Phil.**  
*Silvester Konzert 91* [DGG]  
**SATURN/Cologne**  
**Vivaldi - Kennedy**  
*Four Seasons* [EMI]  
**Vivaldi - Mutter/Karajan**  
*Four Seasons* [DGG]  
**Various - Carreras/Domingo/Pavarotti**  
*3 Tenors In Concert* [Decca]  
**Orff - Welsch/Moest**  
*Carmina Burana* [EMI]  
**Various - Various**  
*Super Classics* [EMI]

**LA BOTTEGA DISCANTICA/Milan**  
**Marais/Sainte Colombe - Savall**  
*Tous Les Matins Du Monde* [Valois]  
**Chopin - Pollini**  
*4 Scherzi, e.a.* [DGG]  
**Beethoven - Pollini**  
*Piano Concertos, e.a.* [DGG]  
**Mozart - Perajá/Lupu**  
*Concertos 2&3 pianos* [Sony]  
**Nyman - Lemper**  
*Songbook* [Decca]  
**Mozart - Solti/VPO**  
*Requiem* [Decca]

**SKIVAKADEMIEN/Stockholm**  
**R. Strauss - Della Casa/Solti**  
*Arabella* [Decca]  
**Rossini - Bartoli**  
*Heroines* [Decca]

**Haydn - Gardiner**  
*Die Jahreszeiten* [Archiv]  
**Various - Savall/Hespèrion XX**  
*Cancionero De La Colombina* [Astrée]  
**Various - Savall/Hespèrion XX**  
*Cancionero De Palacio* [Astrée]

**GRAMOLA/Vienna**  
**Bach - Battle/Perlman**  
*Arias* [DGG]  
**Mozart - Solti/VPO**  
*Requiem* [Decca]  
**Various - Kronos Quartet**  
*Pieces Of Africa* [Nonesuch]  
**Chopin - Cortot**  
*Piano Works* [EMI]  
**Various - Serkin/Ormandy**  
*Legendary Concerto Rec.* [Sony]

**STAFFHORST/Utrecht**  
**Schumann - Egorov**  
*Kreisleriana, e.a.* [EMI]  
**Orff - Chailly/RSO Berlin**  
*Carmina Burana* [Decca]  
**Locatelli - Combattimento Consort**  
*L'Arte Del Violino* [Sony]  
**Dvorak - Duo Crommelynek**  
*Works For Piano (4 Hands)* [Claves]  
**Saint-Saëns - Geracts/LSO**  
*Viol Concert N.3, e.a.* [Sony]

# Striking Beauty of Tone

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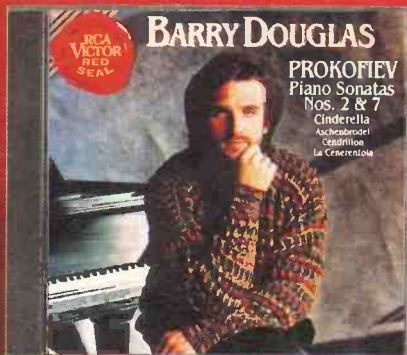
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# STATION REPORTS

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

## UNITED KINGDOM

**BBC RADIO 1/London**  
Paul Robinson - Prog Dir

**A List:**  
**AD Def Leppard**- Let's Get Rocked  
James- Ring The Bells  
Prince- Money Don't Matter  
Wet Wet Wet- More Than Love

**B List:**  
**AD Curtis Stigers**- I Wonder  
Curtis Stigers- You're All  
Cure- High  
Salt-N-Pepa- Expression  
Shawn Christopher- Don't Lose The Soul II Soul- Joy  
Ten Sharp- You

**CAPITAL FM/London**  
Richard Park - Prog Contr

**A List:**  
**AD Chaka Khan**- All My Lifetime  
Def Leppard- Let's Get Rocked  
Pasadenas- Make It With You  
Prince- Money Don't Matter

**B List:**  
**AD James**- Ring The Bells

**METRO RADIO GROUP/Newcastle**  
Liz Elliott - Music Organiser

**A List:**  
**AD Chaka Khan**- All My Lifetime  
Erasure- Breath Of Life  
James- Ring The Bells  
Kym Sims- Take My Advice  
Lightning Seeds- Life Of  
Prince- Money Don't Matter  
Shawn Christopher- Don't Lose The Soul II Soul- Joy  
Yazz- One True Woman

**B List:**  
**AD Adamski**- Get Your Body  
Cure- High  
Hannah Jones- In A Broken Dream  
Indecent Obsession- Kiss Me  
Lisa Stansfield/Barry White- All Around Party- Peace Love

**ATLANTIC 252/London**  
Paul Kavanagh - Head Of Music

**A List:**  
**AD Beautiful South**- We Are Each  
Everything But The Girl- Love Is Strange  
Hammer- Do Not Pass  
Lisa Stansfield- Time To  
Robert Palmer- Every Kind Of  
Ten Sharp- You

**PICCADILLY RADIO/Manchester**  
Keith Pringle - Head Of Music

**A List:**  
**AD Al Stewart**- Year Of The Cat  
Annie Lennox- Why  
Curtis Stigers- You're All  
Def Leppard- Let's Get Rocked  
Distant Cousins- My Brother  
Erasure- Breath Of Life  
Eric Clapton- Tears  
KLF- America: What Time Is Love?  
Lisa Stansfield- Time To  
Marion Meadows- Love Was Never  
Prince- Money Don't Matter  
Resque- Watch Me  
Soul II Soul- Joy

**Vanessa Williams**- Save The Best  
Yazz- One True Woman

**B List:**  
**AD Beautiful South**- We Are Each  
Clivillés & Cole- A Deeper Love  
Heart Throbs- Hooligan  
James- Ring The Bells  
Right Said Fred- Deeply  
Roxette- Church  
Salt-N-Pepa- Expression  
Shawn Christopher- Don't Lose The

**BRMB FM/Birmingham**  
Robin Valk - Head Of Music

**A List:**  
**AD Def Leppard**- Let's Get Rocked  
Level 42- My Father's Shoes  
Pasadenas- Make It With You  
Prince- Money Don't Matter  
Roxette- Church  
Soul II Soul- Joy

**B List:**  
**AD Cure**- High  
Geoffrey Williams- Not A Love Thing  
James- Ring The Bells  
Kym Sims- Take My Advice  
Ocean Colour Scene- Giving It All  
Salt-N-Pepa- Expression  
Soupdragons- Divine Thing

**RADIO CLYDE/Glasgow**  
Alex Dickson - Prog Dir

**A List:**  
**AD Erasure**- Breath Of Life  
Pasadenas- Make It With You  
Prince- Money Don't Matter  
Roxette- Church  
Shawn Christopher- Don't Lose The

**B List:**  
**AD En Vogue**- My Lovin  
Europe- Halfway To Heaven  
James- Ring The Bells  
Jesus & Mary Ch.- Far Gone  
Kym Sims- Take My Advice  
Level 42- My Father's Shoes  
Salt-N-Pepa- Expression

**Soupdragons**- Divine Thing  
Tori Amos- Winter  
Yazz- One True Woman

**RADIO TRENT/Nottingham**  
Len Groat - Dep Prog Dir

**A List:**  
**AD Bruce Springsteen**- Human Touch  
Madness- It Must Be

**B List:**  
**AD Curtis Stigers**- You're All  
Distant Cousins- My Brother  
Eddy Grant- Welcome To  
Prince- Money Don't Matter  
Red Hot Chili Peppers- Under  
Right Said Fred- Deeply  
Roxette- Church

**DOWNTOWN RADIO/Belfast**  
John Rosborough - Prog Dir

**A List:**  
**AD Big Geraniums**- It's Alright  
Curtis Stigers- You're All  
Diesel Park West- Boy On Top  
Erasure- Breath Of Life  
Frankie Miller- Caledonia  
Level 42- My Father's Shoes  
Michael Been- To Feel This  
Prince- Money Don't Matter  
Roxette- Church  
Tom Petty- Too Good

**CHILTERN NETWORK**  
Dunstable/Northampton/Gloucester

**Clive Dickens** - Head Of Music

**A List:**  
**AD Chaka Khan**- All My Lifetime  
Cherelle- Tears  
En Vogue- My Lovin  
Geoffrey Williams- Not A Love Thing  
Kym Sims- Take My Advice  
Ronny Jordan- Get To Grips

**B List:**  
**AD Def Leppard**- Let's Get Rocked  
Rainbow- Candyland  
Ten Sharp- You  
XYZ- Disappointed

**GWR FM/Bristol/Swindon**  
Andy Westgate - Head Of Music

**A List:**  
**AD Bruce Springsteen**- Human Touch  
Eric Clapton- Tears  
Everything But The Girl- Time After Time  
Lightning Seeds- Life Of  
Yazz- One True Woman

**RADIO BROADLAND/Norwich**  
Dave Brown - Head Of Music

**A List:**  
**AD Level 42**- My Father's Shoes  
Prince- Money Don't Matter  
Roxette- Church  
RTZ- Until Your  
Tony Hadley- Lost In

**B List:**  
**AD Danger Danger**- I Still  
Des'ree- Mind  
Kym Sims- Take My Advice  
Shawn Christopher- Don't Lose The  
Tom Petty- Too Good

**FOX FM/Oxford**

**Steve Ellis** - Prog Contr  
**A List:**  
**AD Alison Limerick**- Make It On My  
Jeff Beck/Rod Stewart- People  
Lisa Stansfield- Time To  
Mr. Big- To Be With You  
The Lightning Seeds- Life Of  
U2- One

**B List:**  
**AD Curtis Stigers**- You're All  
Hammer- Do Not Pass  
Level 42- My Father's Shoes  
Prince- Money Don't Matter  
Roxette- Church  
Tom Petty- Too Good

**RADIO LUXEMBOURG/London**

**Jeff Graham** - Prog Dir  
**Power Play:**  
**AD 29 Palms**- Was Is Des  
Bruce Springsteen- Human Touch

**Cure**- High  
**Loud**- Easy

**A List:**  
**AD Beautiful South**- We Are Each  
Nirvana- Come As You Are  
Triggs- Don't You Know

**B List:**  
**AD Curtis Stigers**- You're All  
Ten Sharp- You

**SWANSEA SOUND/Wales**  
Rob Rendry - Head Of Music

**B List:**  
**AD Beautiful South**- We Are Each  
Ce Ce Peniston- Finally  
Distant Cousins- My Brother  
Helen Watson- 100 Pound Watch  
Kym Sims- Take My Advice  
Level 42- My Father's Shoes  
Right Said Fred- Deeply  
Wet Wet Wet- More Than Love

**INVICTA RADIO/Canterbury**  
John Lewis - Head Of Music

**A List:**  
**AD Bruce Springsteen**- Human Touch  
Curtis Stigers- You're All  
Des'ree- Mind  
Joe Cocker- All I Know  
Level 42- My Father's Shoes  
Lightning Seeds- Life Of  
Prince- Money Don't Matter  
Right Said Fred- Deeply

**KISS FM/London**  
Gordon McNamee - Prog Dir

**B List:**  
**AD Calvin Brooks**- My Favorite Thing  
Greed- Gonna Let You  
Mariah Carey- Make It  
Pasadenas- Make It With You  
Prince- Money Don't Matter  
Ronny Jordan- Get To Grips  
Soul II Soul- Joy

# CLASSICAL STATION REPORTS

**BBC WORLD SERVICE/London**  
John Tusa - Music Director

**Mendelssohn** - Carmina Quartet  
*String Quartets, F Minor* [Denon]  
**Szymanowski** - Carmina Quartet  
*String Quartets N. 1, 2* [Denon]  
**Janacek** - Melos Quartet  
*String Quartet N. 2* [Harmonia Mundi]  
**Mozart** - Domus/Hosford  
*Piano Quartets, e.a.* [Virgin]  
**Mozart** - Mariner  
*Don Giovanni* [Philips]  
**Tippett** - London Sinfonietta  
*The Ice Break* [Virgin]  
**Rossini** - Bartoli  
*Heroines* [Decca]

**KLASSIK RADIO/Hamburg**  
Joachim Salau - Producer

**Nielsen** - Blomstedt/SFSO  
*Symphonies N. 2 & 3* [Decca]  
**Dvorak** - Trio Fontenay  
*Piano Trio n. 2 & 4* [Teldec]  
**Beethoven** - Harnoncourt  
*Symphonies 1 - 9* [Teldec]  
**Various** - Kashkashian/Levin  
*Elegies* [ECM]  
**Gershwin** - McGlenn  
*Overtures* [EMI]  
**Various** - Mancini  
*Cinema Italiano* [RCA]  
**Haydn** - Gardiner/Monteverdi Choir  
*Die Jahreszeiten* [Archiv]

**SDR S2 KULTUR/Stuttgart**  
Peter Stieber - Prod.

**Auber** - Fournillier  
*Manon Lescaut* [Harmonia Mundi]  
**Rameau** - Les Arts Florissants  
*Les Indes Galantes* [Harmonia Mundi]  
**Beethoven** - Canadian Trio  
*Piano Trio* [Ebs]  
**Handel** - Concerto Köln  
*Giulio Cesare* [Harmonia Mundi]  
**Kraus** - Concerto Köln  
*4 Sinfonien* [Capriccio]  
**Liszt** - Hungarian State Orch.  
*De Profundis* [Hungaroton]  
**Various** - Kronos Quartet  
*Pieces Of Afrika* [Nonesuch]

**RADIO CLASSIQUE/Paris**  
Bernard Meillat - Prog. Dir.

**Mozart** - Abbado  
*Symphonien 28, 29, 35*  
**Haydn** - Hogwood  
*Symphonies Vol. 5* [L'Oiseau Lyre]  
**Various** - Marokkanisches Ensemble  
*Andalusische Musik* [Edito Classica]  
**Hindemith** - Oistrakh/Abbado  
*Violin Concerto* [Decca]  
**Beethoven** - Serkin/Toscanini  
*Piano Concertos 1, 4*  
**Rossini** - Bartoli  
*Heroines* [Decca]  
**Chabrier/Roussel** - Paray  
*Paray Conducts* [Mercury]  
**Bach/Brahms e.a.** - Various  
*Casals Festival* [Music & Arts]

**Mondonville** - Minkowski

*Titan & L'Aurore* [Musifrance]  
**Stravinsky** - Boulez  
*Le Rossignol* [Erato]

**RADIO NEPTUNE/Brest**

Jean Le Corvoisier - Prog. Dir.

**Fiocco** - Devos  
*Missa Solemnis* [Erato]  
**Boccherini** - Mellon  
*Stabat Mater* [Harmonia Mundi]  
**Martinu** - Czech Philharmonic  
*Symphonies* [Supraphon]  
**Mozart** - Hagen Quartett  
*Early String Quartets* [DGG]  
**Kraus** - Concerto Köln  
*4 Sinfonien* [Capriccio]  
**Schnittke** - Postnikova  
*Piano Concertos* [Erato]

**CONCERT RADIO/Amsterdam**  
Wouter Spijker - Programmer

**Eric Bleys** - Programmer  
**Tchaikovsky** - Chung/Dutoit  
*Violin Concerto Op. 35* [Decca]  
**Martinu** - Stinton/Mitchell  
*Flute Sonata N. 1* [Collins]  
**Shostakovich** - Harrell/Haitink  
*Cello Concerto n. 1* [Decca]  
**Pijper** - Mijnders/Bijersbergen  
*Cello Sonata N. 1* [CompVoi]  
**Franck** - Bolet  
*Prelude, Aria et Final* [Decca]  
**Rameau** - Brüggel  
*Dardanus-Suite* [Philips]

**C.P.E. Bach** - Koopman/Peeters e.a.

*Quartet In a* [Excelsa Musica]  
**Debussy** - Toscanini/Philidelphia  
*La Mer* [RCA]  
**Beethoven** - Amadeus Quartet  
*String Quartet Op. 132* [DGG]  
**Stravinsky** - Davis/Concertgebouw  
*Le Sacre Du Printemps* [Philips]  
**Pijper** - Van Driesten/Rotterdam  
*Symphony N. 2* [CompVoi]

**OPUS RADIO/Zurich**  
Christoph Hänggi - Producer

**Bach** - Perlmann/Battle  
*Arias* [DGG]  
**Various** - Wiener Philharmoniker  
*150 Years Of* [DGG]  
**Rossini** - Various  
*1792 - 1992* [EMI]  
**Various** - New York Philharmonic  
*Masur Inaugural Concert* [Teldec]  
**Various** - Jessye Norman  
*Lucky To Be* [Philips]  
**Various** - Montserrat Caballe  
*Eternal Caballe* [RCA]  
**Various** - Pavarotti  
*In Hyde Park* [Decca]  
**Rossini** - Bartoli  
*Arias* [Decca]  
**Various** - Kronos Quartet  
*Pieces Of Africa* [Nonesuch]  
**Various** - Nigel Kennedy  
*Just Listen* [EMI]

# STATION REPORTS

**COOL FM/Belfast**  
John Paul Ballantine - Head Of Music  
A List:

AD Beautiful South- We Are Each  
Eddie Money- Another Nice Day  
Glen Frey- Part Of Me Part  
Level 42- My Father's Shoes  
Roxette- Church  
Tom Petty- Too Good  
Wet Wet Wet- More Than Love

B List:  
AD Erasure- Breath Of Life  
Indecent Obsession- Kiss Me  
Kathy Troccoli- Everything Changes  
Lightning Seeds- Life Of  
Prince- Money Don't Matter  
Richard Marx- Hazard  
Steve Forbert- Responsibility

## FRANCE

**NRJ NETWORK/Paris**  
Max Guazzini - Dir

A List:  
AD Frederic Chateau- Les Liaisons  
Tears For Fears- Laid So

**SKYROCK NETWORK/Paris**  
Laurent Bouneau - Prog Dir  
A List:

AD Jill Caplan- As-Tu Deja  
Joe Cocker- Night Calls  
Sabrina Johnston- Peace  
Salt-N-Pepa- You Showed Me  
Shakespears Sister- Stay

**ISABELLE FM/Tocane Saint Apre**  
Patrick Lapeyronnie - Prog Dir  
A List:

AD David Hallyday- Hold On  
Ian Flex- T'Es Mon Enfer  
Kylie Minogue- Give Me Just  
Peter Kingberry- Love In  
Shakespears Sister- Stay

**VOLTAGE FM/Rosny-sous-Bois**  
Olivier Allardet - Music Dir  
A List:

AD Jack Brice- I Get  
Lidell Townsell- Nu Nu  
Maxi Priest- Just A Little  
Sabrina- Cover Girl  
Sounds Of Blackness- Pressure  
Temptations- The Jones  
Willy 'O- Keep On

**RFM/Paris**  
Michel Brillé - Prog Dir  
Jean-Paul Michel - Head Of Music  
A List:  
AD Bryan Adams- Thought I'd Died  
Marc Cohn- Silver Thunderbird

**EUROPE 2 NETWORK/Paris**  
Christian Savigny - Prog Dir  
A List:

AD Annie Lennox- Why  
Beaufrere- Chorade  
Bruce Springsteen- Human Touch  
Fabian- Paradise  
Innocents- Mon Dernier  
Lavine Hudson- A Little  
Roachford- Innocent Eyes  
Zucchero/Crawford- Diamante

**RMC COTE D'AZUR/Monte Carlo**  
B List:

AD Au P'tit Bonheur- J'Veux  
Danny B- Life Can Be  
Marc Lavoine- L'Amour  
PM Dawn- Paper Doll  
Tears For Fears- Laid So

**RADIO SERVICE/Marseille**  
Christian Vichi - Prog Dir  
A List:

AD Annie Lennox- Why  
Elmer Food Beat- Traversées  
Enya- Caribbean Blue  
Extreme- Hole Hearted  
Gino Vannelli- I Just Wanna

**L'ONDE LATINE/Aix en Provence**  
Power Play:  
AD Fabian- Paradise

A List:  
AD Art Mengo- Gino  
Nilda Fernandez- Mes Yeux

## GERMANY

**SDR 3/Stuttgart**

Hans Thomas - Producer  
A List:  
AD Bruce Springsteen- Human Touch  
Katrina And The Waves- Birkenhead

**RIAS 2/Berlin**  
Henry Gross - Head Of Music  
A List:  
AD Curtis Stigers- I Wonder

**RSH/Kiel**

Ralf Bukowski - Head Of Music  
A List:  
AD Aber & Hallo- Ohne Multi  
Garland Jeffreys- Hail Hail  
Ten Sharp- You

**RADIO FFH/Frankfurt**  
Sabine Neu - Head Of Music  
B List:

AD Smokey Robinson- Double Good  
Tony Hadley- Lost In

**HUNDERT 6/Berlin**

Fred Schoenagel - MD  
Power Play:  
AD Andy Schäfer- Es Muss Liebe Sein  
Yanni- Reflections

**AD Andi Warda- Was Is Des**  
D'Oro/Baginski- Ti Amo, Ti Amo  
Johnny Bach- Von Jetzt An  
Münchener Freiheit- Einfach  
Maggie Reilly- Touch  
Peter Alexander- Der Tag

**ENERGY/Berlin**

Steffen Meyer - Prog Dir

A List:

AD Crystal Waters- Surprise  
Curtis Stigers- I Wonder  
Karyn White- The Way I  
Martika- Coloured Kisses  
PJB- Bridge Over Troubled

**RADIO GONG/Nuremberg**  
Peter "Marc" Stingl - Head Of Music

Power Play:  
AD Genesis- Jesus He Knows  
Nick Kamen- Not The Only One

A List:  
AD Bruce Springsteen- Human Touch  
John Davis- Can't Let Go  
Mylene Farmer- Je T'Aime  
R. Kelly- Can't Let Go  
Right Said Fred- Deeply  
Tony Hadley- Lost In

**RADIO CHARIVARI/Nuremberg**  
Mathias Hofmann - Music Dir

Top 5 A List:  
Ten Sharp- You  
Queen- These Are The Days  
Fats Domino- I'm Walking  
Ochsenknecht- Only One  
Michael Jackson- Heal The World

**RTL BERLIN/Berlin**

Arno PROG DIR Müller - Prog Dir

A List:  
AD Right Said Fred- I'm Too Sexy  
Shakespears Sister- Stay  
Tears For Fears- Laid So

**RADIO SALU/Saarbruecken**

Adam Hahne - Prog Dir

A List:  
AD Glass Tiger- Rescued  
N.K.O.T.B.- If You Go Away  
Ochsenknecht- Only One

AL Shanice Wilson

**RADIO N 1/Nuremberg**

Cetin Yaman - Prog Dir

Power Play:  
AD U 96- I Wanna Be

A List:  
AD Cicero- Love Is Everywhere

Martika- Coloured Kisses  
Tevin Campbell- Tell Me What

**RADIO XANADU/Munich**  
Benny Schnier - Head Of Music

A List:  
AD Bob Seger- The Fire Inside  
Ochsenknecht- Only One  
Smithereens- Too Much Passion

**SWF 3/Baden Baden**

Ulrich Frank - DJ

A List:  
AD Bruce Springsteen- Human Touch  
Guns N' Roses- November Rain  
U 96- I Wanna Be

**WDR1/Cologne**

Wolfgang Roth - Producer

A List:  
AD Boris Bukowski- Du Bist Wie Kokain  
Bruce Springsteen- Human Touch  
Crowded House- It's Only Natural  
D.T.S.- You Got The Groove  
Diesel Park West- Fall  
Garland Jeffreys- The Answer  
Jezebel Brown/Yaya's- Hit Me  
Karl Keaton- You Sure Act  
Messer Banzani- Peace Is Wonder  
Nirvana- Come As You Are  
One 2 One- Peace  
Riley/Lucas- Is It  
Tony Hadley- Lost In  
Vanessa Williams- Solve The Best  
Wayne- My Heart Is Beating

**RADIO GONG 2000/Munich**

Andy Wenzel - Head Of Progr.

Power Play:  
Michael Jackson- Remember The  
Shanice Wilson- I Love  
Westemhagen- Krieg

B List:  
AD Gary Moore- Cold Day  
Shakespears Sister- Stay  
Zucchero/Crawford- Diamante

**RADIO F/Nuremberg**

Ziggie Hoga - Prog Dir

A List:  
AD Clouseau- Close Encounters  
Dorkas- Ich Hab Geträumt  
Lyane- Die Nacht am Lago  
Nicole- Mit Dir  
Patrick Lindner- Du Schaffst  
Relax- Heimweh

**RADIO RT 4/Reutlingen**

Dorothee Seyer - Head Of Music

A List:  
AD Bruce Springsteen- Human Touch  
En-Sonic- One Love  
Pasadenas- I'm Doing Fine Now  
Roxette- Church  
Saga- The Call  
Tony Carey- Wonderland

**RADIO NRW/Oberhausen**

Jeff van Gelder - Head Of Music

A List:  
AD Des'ree- Feel So High  
Maggie Reilly- Touch  
Pasadenas- I'm Doing Fine Now  
Roxette- Church

## ITALY

**RETE 105 NETWORK/Milan**

Alex Peroni - Head Of Music

A List:  
AD Cure- High  
Lidell Townsell- Nu Nu  
Nick Kamen- Not The Only One  
Rainbow- Candyland  
Right Said Fred- Don't Talk

**STEREORAI/Rome**

Elio Molinari - Prog Dir

Power Play:  
Bruce Springsteen- Human Touch  
Tears For Fears- Laid So  
U2- One

AD Paolo Vallesi- La Forza

Rokko E I S. F.- Sopravvilliamo

A List:  
AD Baldi/Alotta- Non Amarmi  
Brand New Heavies- Dream Come

David Byrne- Girls On My Mind  
Ed O.G./Bulldogs- Be A Father  
Frankie Hi-NRG- Fight  
Indecent Obsession- Kiss Me  
Melissa Etheridge- Ain't It Heavy  
Tony Hadley- Lost In  
AL David Byrne

**RADIO DIMENSIONE SUONO**

Rome  
Carlo Mancini - Music Dir  
Power Play:  
Annie Lennox- Why  
Bruce Springsteen- Human Touch  
Richard Marx- Hazard  
U2- One

A List:  
AD Genesis- Jesus He Knows  
Indecent Obsession- Kiss Me  
Level 42- My Father's Shoes

**PETER FLOWERS FM/Milan**

Marco Garavelli - Producer  
Franco Lazzari - Head Of Music

Power Play:  
AD Devonsquire- If You Could  
A List:  
AD Bruce Springsteen- Human Touch  
Kylie Minogue- Give Me Just

**RADIO BABBOLEO/Genoa**

Lenny Rattana - Prog Dir

Power Play:

AD Opus III- It's A Fine Day  
A List:  
AD Tears For Fears- Laid So

**RTL 102.5 - HIT RADIO/Bergamo**

Grant Benson - Head Of Music

A List:  
AD Bryan Adams- Thought I'd Died  
Crowded House- Weather With  
Cure- High  
David Byrne- Girls On My Mind  
Lisa Stansfield- Time To  
Luca Carboni- Mare Mare  
One 2 One- Peace  
Prince- Money Don't Matter  
Soul II Soul- Joy  
Yazz- One True Woman

**POWER RV1 THE BLACK RADIO**

Turin

Paolo Lauri - Head Of Music

Power Play:  
AD Dee Harvey- I Don't Know Yet

B List:  
AD Human Resource- Dominator  
James Howard- We Can Do It

**RADIO MONTE CARLO/Milan**

Francesco Migliozzi - Prog Contr

A List:  
AD Bruce Springsteen- Human Touch

**DEEJAY NETWORK/Milan**

Dario Uselli - DJ

Power Play:  
AD Soul II Soul- Joy

A List:  
AD Chaka Khan- All My Lifetime  
Cure- High

Eskimo & Egypt- Welcome To  
Indecent Obsession- Kiss Me  
Lidell Townsell- Nu Nu

Nick Kamen- Not The Only One  
Right Said Fred- Don't Talk  
Shawn Christopher- Don't Lose The

**RADIO RAI VERDE/Rome**

Maurizio Riganti - Dir

A List:  
AD A. Kidjo- Batonga  
Chaka Khan- All My Lifetime  
Des'ree- Stand On My Own  
Franco Battiato- Come Un Commello

M People- Colour My Life  
Nirvana- Come As You Are  
Ronny Jordan- So What  
Yo Yo Honey- Groove On

**ANTENNA DELLO STRETTO/Messina**

Filippo Pedeli - DJ

Power Play:  
AD R. Kelly- She's Got That

A List:  
AD Bruce Springsteen- Human Touch  
Charles Gray- All Day

Chic- Chic Mystique  
David Byrne- Girls On My Mind  
Yo Yo Honey- Groove On  
AL Clivilles & Cole

**RADIO STAR/Vicenza**

Maurizio Maressi - Prog Dir

Power Play:

AD Ten Sharp- You

A List:

AD Bruce Springsteen- Human Touch

Chic- One & Only

Des'ree- Feel So High

Pasadenas- I Believe In

Randy Crawford- Rhythm Of Romance

Tony Hadley- Lost In

**RADIO CLUB 91/Naples**

Franco Russo Mary - Prog Dir

A List:

AD Bonnie Tyler- Where

Curtis Stigers- I Wonder

David Byrne- Girls On My Mind

Kiss- God Gave Rock

M People- Colour My Life

Matthew Sweet- Girlfriend

Melissa Etheridge- Ain't It Heavy

Mr. Lee's- Get Off

R. Kelly- She's Got That

## HOLLAND

**VERONICA/Hilversum**

Hans van der Veen - Vice MD

Unica Glorie - Producer

Power Play:

AD Mr. Big- To Be With You

A List:

AD Ce Ce Peniston- We Got A Love

Charlatans- Wierdo

Crowded House- Weather With

Quazar- Last Train

Tears For Fears- Laid So

U2- One

**NOS/Hilversum**

Tom Blomberg - Dj/Producer

Power Play:

AD Wiger V- Even Bellen

A List:

AD Army Of Lovers- Ride

Mr. Big- To Be With You

Powerplay- Rosie

Prince- Money Don't Matter

Right Said Fred- Deeply

XTC- The Disappointed

AL Cracker

**TROS RADIO 3/Hilversum**

Ferry Maat - Head Of Music

A List:

AD Annie Lennox- Why

Audin/Modena- Song Of Ocarina

Bruce Springsteen- Human Touch

Color Me Badd- Heartbreaker

DNA/Redd- Can You Handle It

FM- Only The Strong

Fortuna- Mea Culpa

Grant & Forsyth- Turning Over

Holland Duo- 'N Trip Naar

Marco Borsato- Bambino

Mr. Big- To Be With You

Ozzy Osbourne- No More Tears

Prince- Money Don't Matter

Prodigy- Everybody In The Place

Salt-N-Pepa- Do You Wont Me

**HIT RADIO/Bussum**

Koen Van Tijn - Music Dir

Power Play:

Bruce Springsteen- Human Touch

B List:

AD Gary Moore- Cold Day

Gavin Friday- I Want

KLF- America: What Time Is Love?

**POWER FM/Amsterdam**

Peter Belt - MD

Power Play:

Massive Attack- Be Thankful

B List:  
AD B.B. King- The Blues Come

Bruce Springsteen- Human Touch

Crowded House- Weather With

Eton Crop- She Likes

Salt-N-Pepa- Do You Want Me

**SKY RADIO/Bussum**  
Tom Lathouwers - Operations Mgr  
B List:  
AD Dinah Washington- Mad About

**RADIO NOORD-HOLLAND**

Haarlem

Pieter Buijs - Producer

A List:

AD Annie Lennox- Why

Charlatans- Wierdo

Hallo Venray- Slow Change

Lisa Stansfield- Time To

Martika- Coloured Kisses

One 2 One- Peace

Van het Groenewoud- Mustafa

**CFNB/Brunssum**

Lou Rowland - Head Of Music

Power Play:

AD Tony Joe White- Tunica

A List:

AD Beautiful South- We Are Each

Des'ree- Mind

Melissa Etheridge- Ain't It Heavy

## BELGIUM

**RADIO CONTACT F/Brussels**

Jean Lou Bertin - Prog Dir

A List:

AD Bruce Springsteen- Human Touch

Cure- High

Dany Brilliant- Suzette

DJ Jazzy Jeff- Things

Gil Cassan- Autant Que Tu

Guns N' Roses- November Rain

Harlequin- Call Me Wolfgang

Inconnus- La Mano Verda

Johnny Hallyday- Dans Un An

Lisa Stansfield- Time To

Robert Palmer- Every Kind Of

Shanice Wilson- I'm Crying

Tears For Fears- Laid So

**RADIO CONTACT N/Brussels**

Danny de Bruin - Prog Dir

A List:

AD Bruce Springsteen- Human Touch

B List:

AD Brian May- Driven By You

Cicero- Love Is Everywhere

Lisa Stansfield- Time To

PM Dawn- Reality Used

Pop Gun- Wherever

R. Kelly- She's Got That

Robert Palmer- Every Kind Of

Roxette- Church

Tina Turner- Love Thing

Yothu Yindi- Treaty

**RADIO EXPRESS/Antwerp**

Marc Dhallander - Head Of Music

Power Play:

Ce Ce Peniston- Finally

# STATION REPORTS

## BRT STUDIO BRUSSELS/Brussels

**Jan Hautekiet - Producer**  
**A List:**  
**AD Annie Lennox**- Why  
 Ce Ce Peniston- We Got A Love  
 L, M And Soulsister- Locks And Keys  
**B List:**  
**AD Bad Examples**- Ashes Of My Heart  
 Kreuners- De Hemel  
 Lou Reed- What's Good  
 Teenage Fanclub- What You Do

## BRT RADIO 2-EAST FLANDERS

**Ghent**  
**Rudi Sinia - Producer**  
**Power Play:**  
**AD Annie Lennox**- Why  
**A List:**  
**AD Blue Blot**- Hold The Line  
 Chris Whitley- Poison Girl  
 Henny Vrienten- Het Scharrelvarken  
 Johnny Voorbort- Over The Sea  
 Laroids- Too Soon  
 Madness- It Must Be  
 Miek & Roel- De Dagen Van De Radio  
 Rest- De Regen Valt  
 Tanita Tikaram- You Make The

## RTBF RADIO 2/Hainaut

**Philippe Jauniaux - Music Dir**  
**A List:**  
**AD Jimmy Jim**- A La Vie  
 Ten Sharp- You

## SPAIN

### TOP 97.2/Madrid

**Raul Marchant - Music Mgr**  
**A List:**  
**AD Amistades Peligrosas**- Muy Peligroso  
 Bruce Springsteen- Human Touch  
 Curtis Stigers- I Wonder  
 Pasadenas- I'm Doing Fine Now  
 Simply Red- Stars  
 Texas- Alone With You  
**AL Rico**

### CANAL SUR RADIO/Seville

**Paco Sanchez - Music Mgr**  
**Power Play:**  
 Brand New Heavies- Dream Come  
 Cameo- Emotional Violence  
 Marion Meadows- Love Was Never  
 Teenage Fanclub- What You Do  
 Vito/Nicks- Desire  
**A List:**  
**AD Chic**- Ism  
 DNL- Diez Canciones  
 Ian McCulloch- Mysterio  
 Radio Futura- Semilla Negra  
 Senseless Things- The First Of

### RADIO 16/Madrid

**Carlos Honorato - Prog Dir**  
**Power Play:**  
 Lisa Stansfield- Time To  
 Michael Learns To Rock- The Actor  
 Mr. Big- To Be With You  
**A List:**  
**AD Byron Miller**- You That I Need  
 Hammer- Addams Groove  
**AL Deborah Blando**

## SWEDEN

### SAF RADIO CITY/Stockholm

**Niklas Ehling - Head Of Music**  
**Power Play:**  
 Lisa Nilsson- Himlen Runt  
**A List:**  
**AD Dinah Washington**- Mad About  
 Eric Clapton- Tears  
 Limbo- Barfotadans  
 Soul II Soul- Joy  
**B List:**  
**AD Arthur Baker**- IOU  
 Cern- Chromedioxide  
 Des'ree- Mind  
 Electric God- Picture  
 Irma- I Mitt Hus  
 Temptations- The Jones  
 Tevin Campbell- Tell Me What  
 Wisdom 'N' Motion- 24-7-365

## CITY RADIO/Gothenburg

**Lars Bodin - Music Dir**  
**Power Play:**  
**AD Tevin Campbell**- Tell Me What  
**A List:**  
**AD Chaka Khan**- I'm Every Woman  
 Chris Cuevas- You Are  
 Foreigner- Urgent  
 Snap- Colour Of Love  
**AL Stefan Andersson**

## RADIO P4/Lund

**Camilla Mellnert - Music Dir**  
**Power Play:**  
 Bad English- So This Is  
**AD MC Solaar**- Victime De  
**A List:**  
**AD Annie Lennox**- Why  
 Des'ree- Mind  
 Stefan Andersson- Catch The Moon  
 Yothu Yindi- Treaty

## HIT FM/Stockholm

**Johan B. Bring - Prog Dir**  
**A List:**  
**AD Annette**- Runaway  
 Chris Cuevas- You Are  
 Desmond Child- Obsession  
 Level 42- My Father's Shoes  
 Secret Service- Bring Heaven Down  
 Stefan Andersson- Catch The Moon  
 Tevin Campbell- Tell Me What

## RIKSRADION P3/TRACKSLISTAN

**Stockholm**  
**Kaj Kindvall - Producer**  
**A List:**  
**AD Bryan Adams**- Thought I'd Died  
 Izabella- Shame Shame Shame  
 Kylie Minogue- Give Me Just  
 Roxette- Church  
 Rozalla- Are You Ready  
 Sugarcube- Hit  
 Wet Wet Wet- Goodnight Girl

## RADIO GÖTEBORG/Gothenburg

**Leif Wivott - Head Of Music**  
**A List:**  
**AD Angel**- Venus Butterfly  
 Beautiful South- We Are Each  
 Electric God- Picture  
 Lizette- Som Om Himlen  
 Magnus Johansson- Twelve  
 Michelle Shocked- Come A Long Way  
 Stefan Andersson- Catch The Moon  
**AL Beagle**  
 Stefan Andersson

## RADIO MALMÖHUS/Malmö

**Olle Nilsson - Head Of Music**  
**Power Play:**  
**AD Bruce Springsteen**- Human Touch  
**A List:**  
**AD Annie Lennox**- Why  
 Contenders- Ride Away  
 Hanne Boel- No Love At All  
 Lisa Nilsson- Himlen Runt  
 Rob N'Raz DLC- Clubshopping  
 Southside Johnny- I'm Coming Back  
 Stefan Andersson- Catch The Moon  
 Stina Nordenstam- I'll Be Crying  
 Tony Carey- Wonderland  
 Webstrarna- Moln På Marken

## RADIO RYD/Linköping

**Mattias Arwidson - Head Of Music**  
**Power Play:**  
**AD Jules Shear**- The Trap Door  
 Lightning Seeds- Life Of  
**A List:**  
**AD Annie Lennox**- Why  
 Beagle- Turn Your Head  
 Bruce Springsteen- Human Touch  
 Eddi Reader- What You Do  
 Lisa Nilsson- Himlen Runt  
**AL Beagle**  
 Deborah Blando

## RADIO HUDDINGE/Stockholm

**Robert Sehlberg - Prog Dir**  
**A List:**  
**AD Alison Limerick**- Make It On My  
 Annette- Runaway  
 Deborah Blando- Innocence  
 Kathy Troccoli- Everything Changes  
 Tommy Ekman- För Hennes  
 Yothu Yindi- Treaty  
**AL Curtis Stigers**

## EAST FM/Norrköping

**Peter Franck - Music Dir**  
**Power Play:**  
**AD Bruce Springsteen**- Human Touch  
 Lightning Seeds- Life Of  
 Lisa Nilsson- Himlen Runt  
 Tommy Ekman- För Hennes  
 Yothu Yindi- Treaty  
**A List:**  
**AD Annie Lennox**- Why  
 Army Of Lovers- Ride  
 Brand New Heavies- Dream Come  
 Gary Moore- Cold Day  
 John O'Kane- Come On Up  
 KLF- America: What Time Is Love?  
 Opus III- It's A Fine Day  
 So What- Hallelujah  
 Stefan Andersson- Catch The Moon  
 Tony Hadley- Lost In  
 Yo Yo Honey- Groove On

## NORWAY

### RADIO 1/Oslo

**Bjorn Faarlund - Dj/Producer**  
**Power Play:**  
**AD Treble & Bass**- My Sweet  
**A List:**  
**AD Dinah Washington**- Mad About  
 Vanessa Williams- Save The Best

### RADIO OSLO/Oslo

**Alison Chase - Prog Dir**  
**A List:**  
**AD Fra Lippo Lippi**- Thief In Paradise  
 Opus III- It's A Fine Day  
 Orup- Stockholm  
 Tears For Fears- Laid So  
 U2- One

### RADIO 102/Haugesund

**Egil Houeland**  
**A List:**  
**AD Crowded House**- Weather With  
 Cure- High  
 Randy Crawford- Who's Crying  
 Tony Carey- Wonderland  
 Tre Små Kinesere- Bare På Film  
**AL Shakespears Sister**

### NRK-REPORT 1/Oslo

**Vidar Lonn-Arneson - Producer**  
**A List:**  
**AD Izabella**- Shame Shame Shame  
**B List:**  
**AD Anders Glenmark**- Mare Marg  
 John Farnham- Help  
 Michael Bolton- Steel Bars

### RADIO P3/Bergen

**John Jahn - Head Of Music**  
**A List:**  
**AD Dinah Washington**- Mad About  
 Fra Lippo Lippi- Thief In Paradise  
 Indecent Obsession- Kiss Me  
 Larsen & Bellami- Danas Have  
 Randy Crawford- Who's Crying  
 Scorpions- Still Loving You  
 Tony Carey- Wonderland  
 Vanessa Williams- Save The Best

### STUDENTRADIOEN/Tromsø

**Rune Hagen - Head Of Music**  
**Power Play:**  
**AD Loreena McKennitt**- All Souls  
**A List:**  
**AD Cure**- High  
 Dinah Washington- Mad About

### RADIO GRENLAND/Skien

**Anders Tvegaard - Music Dir**  
**Power Play:**  
 Mr. Big- To Be With You  
**A List:**  
**AD Dinah Washington**- Mad About  
 Izabella- Shame Shame Shame  
 Kathy Troccoli- Everything Changes  
 Randy Crawford- Who's Crying  
 Scorpions- Still Loving You  
 Tony Carey- Wonderland  
 Vanessa Williams- Save The Best  
**B List:**  
**AD Cure**- High  
 Desmond Child- Obsession  
 Fra Lippo Lippi- Thief In Paradise  
 Kenny Thomas- Tender Love

## Ofra Haza- Daw Da Hiya

**Tre Små Kinesere**- Bare På Film

## RADIO TRONDHEIM/Trondheim

**John Branaes - Head Of Music**  
**Power Play:**  
 Bel Canto- Shimmering  
 Bruce Springsteen- Human Touch  
**A List:**  
**AD Clouseau**- Anna  
 Larsen & Bellami- Danas Have  
 Roxette- Church  
**B List:**  
**AD D.A.D.**- Grow Or Pay  
 Lisa Stansfield- Time To  
 Pasadenas- I'm Doing Fine Now

## RADIO MOSS/Moss

**Tor Öra - Dj/Producer**  
**Power Play:**  
 Adevg- Don't Let It  
**A List:**  
**AD Anders Glenmark**- För Vad Det  
 Dinah Washington- Mad About  
 Tre Små Kinesere- Bare På Film  
 U2- One  
**B List:**  
**AD Fresh**- Feel My Rhythm  
 Human Resource- Joke  
 Michael Jackson- Why You Wanna  
 Naughty By Nature- Thanks For

## DENMARK

### THE VOICE/Copenhagen

**Lars Kjær - Prog Dir**  
**A List:**  
**AD Lucas**- Show Me Your  
 Nirvana- Come As You Are  
 Thomas Helmig- Good Time Rewind

### RADIO VIBORG/Viborg

**Poul Foged - Head Of Music**  
**A List:**  
**AD Annie Lennox**- Why  
 Bonnie Tyler- Where  
 Bruce Springsteen- Human Touch  
 Clouseau- Anna  
 Laursen/Forber & Kerstein- Sket  
 Lisa Stansfield- Time To  
 Michael Learns To Rock- Let's Build  
 Roxette- Church  
**B List:**  
**AD Aaron Neville**- Louisiana  
 Da'Vene- Alright  
 Extreme- Song For  
 James Thomas- Emilie  
 Kid Safari- My Eyes

### ARHUS NAERRADIO/Århus

**Jesper Schousen - Head Of Music**  
**A List:**  
**AD Army Of Lovers**- Ride  
 Casanova Keld- Han Kan  
 Erasure- Breath Of Life  
 Extreme- Song For  
 Guns N' Roses- November Rain  
 Nirvana- Come As You Are  
 Tears For Fears- Laid So

### UPTOWN FM/Copenhagen

**Niels Pedersen - Head Of Music**  
**A List:**  
**AD Annie Lennox**- Why  
 Eva Dahlgren- Vem Tänder  
 Gerup- Snyd I Skat  
 John Mellencamp- Agoin Tonight  
 Julia Fordham- Love Moves  
 Lisa Stansfield- Time To  
 Madness- It Must Be

### RADIO ABC/Randers

**Stig Hartvig Nielsen - Prog Contr**  
**A List:**  
**AD Clouseau**- Anna  
 Dinah Washington- Mad About  
 Terri Nunn- Let Me Be

## B List:

**AD Chris Whitley**- Poison Girl  
 Nils- Moonwalker

## DANMARKS RADIO/Copenhagen

**Leif Wivelsted - Prog Dir**  
**A List:**  
**AD Bruce Springsteen**- Human Touch

## RADIO HORSENS/Horsens

**Jan Boogaloo - Head Of Music**  
**A List:**  
**AD Bruce Springsteen**- Human Touch  
 Izabella- Shame Shame Shame  
 KLF- America: What Time Is Love?  
 Michael Learns To Rock- Let's Build  
 Pasadenas- I'm Doing Fine Now  
 Roxette- Church  
 Terri Nunn- Let Me Be

## RADIO SYDKYSTEN/Copenhagen

**Peter Hald - Head Of Music**  
**A List:**  
**AD Michael Learns To Rock**- Let's Build  
**B List:**  
**AD Mr. Big**- To Be With You  
 Thomas Helmig- Good Time Rewind

## RADIO HOLBAECK/Holbaeck

**Stig Nielsen - Prog Dir**  
**A List:**  
**AD Curtis Stigers**- I Wonder  
 Kylie Minogue- Give Me Just  
**B List:**  
**AD Annie Lennox**- Why  
 Dinah Washington- Mad About  
 DNA/Redd- Can You Handle It  
 Gerup- Snyd I Skat  
 Izabella- Shame Shame Shame  
 Kiss- God Gave Rock  
 Michael Learns To Rock- Let's Build  
 Randy Crawford- Who's Crying  
 Silje- I Need Your Love  
 Thomas Helmig- Good Time Rewind

## FINLAND

### YLE 2/RADIOMAFIA/Helsinki

**Jukka Haarma - Music Co-Ord**  
**A List:**  
**AD Chic**- Chic Mystique  
 Concrete Blonde- Ghost  
 Deborah Blando- Innocence  
 Gilberto Gil- Madalena  
 Margaret Menezes- Me Abraco  
 Roxette- Church  
 U2- One

### DISCOPRESS/Tampere

**Tuija Lindell - Co-Ord**  
**A List:**  
**AD Alphaville**- Big In Japan  
 Cappella/Holloway- Take Me  
 KLF- America: What Time Is Love?  
 Nirvana- Smells Like  
 Rozalla- Are You Ready  
 Ten Sharp- You  
 U 96- Das Boot

### RADIO 100+/Tampere

**Peniti Teravainen - Music Dir**  
**A List:**  
**AD Clouseau**- Anna  
 Lisa Stansfield- Time To  
 Tauski Peltonen- Etkö Sitä

## AUSTRIA

### ANTENNE AUSTRIA/Vienna

**Mario Weitzl - Head Of Music**  
**A List:**  
**AD Münchener Freiheit**- Liebe Auf  
**B List:**  
**AD Blue System**- Romeo And  
 E.A.V.- Hip Hop  
 Kid Safari- My Eyes  
 Lisa Stansfield- Time To  
 Simply Red- For Your Babies

### CD INTERNATIONAL/Vienna

**Peter Lossack - Head Of Music**  
**A List:**  
**AD Hape Kerkeling**- Hurz  
 Melissa Etheridge- Ain't It Heavy

## U 96- Das Boot

**B List:**  
**AD Bonnie Raitt**- Not The Only  
 Clouseau- Close Encounters  
 Daffy Duck- Dynamite  
 Kathy Troccoli- Everything Changes  
 Michael Bolton- Steel Bars  
 Nirvana- Come As You Are  
 Tom Cochrane- Life Is A  
 Zoe- Holy Days

## SWITZERLAND

### RADIO 24/Zurich

**Dani Richiger - Head Of Music**  
**Top 5 A List:**  
 Curtis Stigers- I Wonder  
 Karl Keaton- Found My  
 Ochsenknecht- Only One  
 Michael Jackson- Remember The  
 Paul Young- I'm Only

### RADIO BASILISK/Basel

**Nick Schulz - Co-Ord**  
**A List:**  
**AD Annie Lennox**- Why  
 Lightning Seeds- Life Of

### STUDIO B/Dornach

**Jack Blacksmith - Head Of Music**  
**A List:**  
**AD Betty Legler**- Turning Point  
 Bruce Cockburn- A Dream Like  
 Chic- Chic Mystique  
 FMT/Camilla- So Into You  
 Genesis- No Son Of Mine  
 Lisa Stansfield- Change  
 Simply Red- Stars

### RADIO FOERDERBAND/Bern

**Res Hassenstein - Dj/Producer**  
**Power Play:**  
 Ochsenknecht- Only One  
**A List:**  
**AD Eric Clapton**- Tears  
 Kylie Minogue- Give Me Just

### DRS 3/Basel

**Christoph Alispach - Music Co-Ord**  
**A List:**  
**AD Concrete Blonde**- Ghost  
 David Byrne- Girls On My Mind  
 Don Williams- In The  
 Gilberto Gil- Madalena  
 Ian McCulloch- Lover Lover  
 Khaled- Wahrane  
**AL John Hammond**

### RETE 3/Lugano

**Giorgio Passera - Head Of Music**  
**Power Play:**  
**AD Lou Reed**- Ppwer And Glory  
**A List:**  
**AD Adrian Belew**- Birds  
 Bruce Springsteen- Human Touch  
 Grapes Of Wrath- You May Be Right  
 Kat Onoma- The Radio  
 PIL- Cruel  
 Pierangelo Bertoli- Italia D'Oro  
 Tears For Fears- Laid So  
 Urban Dance Squad- Bureaucrat

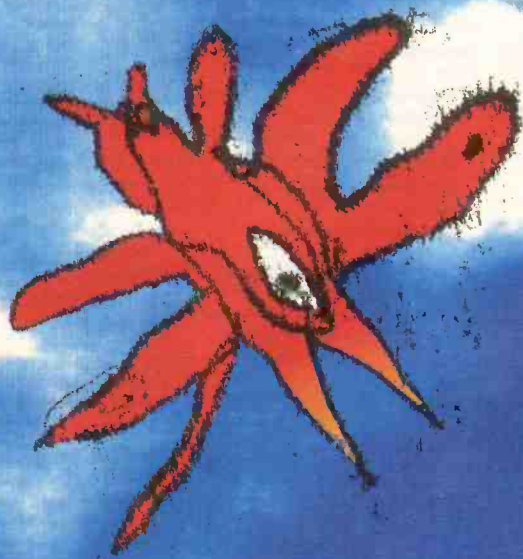
### B List:

**AD A House**- Endless Art  
 Depeche Mode- Death's Door  
 Des'ree- Feel So High  
 Gavin Friday- Falling Off The Edge  
 Jesus & Mary Ch.- Reverence  
 Manic Street Preachers- You Love  
 Red Hot Chili Peppers- Suck My Kiss

### RSR LA PREMIERE/Geneva

**Catherine Colombara - Producer**  
**Power Play:**  
 Big Daddy Kane- The Lover In Me  
 Church- Feel  
 Cure- High  
 IceCube- Givin' Up  
 Inspiral Carpets- Dragging  
 James- Heavens  
 Nusrat Fateh Ali Khan- Kinna  
 Red Hot Chili Peppers- Under  
**A List:**  
**AD Cheb Khaled**- Wahrane  
 Concrete Blonde- Someday  
 Dub Syndicate- Stoned Immaculate

# get • high • on • air



high • the first single from the cure album • wish • on the worlds airwaves

Tiction

## STATION REPORTS

### RADIO PILATUS 104.9/Luzern

Rolf Tschuppert - Music Dir

#### A List:

**AD Bruce Springsteen**- Human Touch  
**Bryan Adams**- Thought I'd Died  
**Eric Clapton**- Tears  
**Nick Kamen**- Not The Only One

#### B List:

**AD Dany Brilliant**- Suzette  
**Imagination**- I Like It  
**Luca Barbarossa**- Portami  
**Randy Crawford**- Who's Crying  
**Rozalla**- Are You Ready  
**Shakespears Sister**- My 16th Apology

### RADIO ZUERISEE/Staefa

Ueli Paul Frey - Head Of Music

#### Power Play:

**AD Nick Kamen**- Not The Only One

#### A List:

**AD Ce Ce Peniston**- Finally  
**Michael/John**- Don't Let The Sun  
**Michael Bolton**- Steel Bars

## PORTUGAL

### RADIO RENASCENCA/Lisbon

#### A List:

**AD Inspiral Carpets**- Dragging  
**Lloyd Cole**- Tell Your Sister  
**Simply Red**- Your Mirror

## SLOVENIA

### STUDIO D/Novo Mesto

Rasto Bozic - Dj/Producer

#### A List:

**AD Cherelle**- Tears

## GREECE

### POP 92.4 FM/Athens

Isaac "Easy" Coutiyel - Prog Dir

#### A List:

**AD Annie Lennox**- Why  
**Big Daddy Kane**- The Lover In Me  
**Genesis**- Jesus He Knows  
**Gypsy Vagabonds**- Comprehension  
**Prince**- Money Don't Matter  
**U2**- One

### ROCK ON 102.4 FM/Athens

Alexandros Richardos - Prog Dir

#### A List:

**AD Fall**- Free Range  
**Gary Moore**- Cold Day  
**Guns N' Roses**- November Rain  
**McAuley Schenker Gr.**- Nightmare  
**Ride**- Leave Them All  
**U2**- One

### ANTENNA 97.1 FM STEREO/Athens

Elias Xinopoulos - Prog Dir

#### A List:

**AD Desmond Child**- Obsession  
**Madness**- It Must Be

#### B List:

**AD Gary Moore**- Cold Day  
**Jermaine Jackson**- Word To The  
**KLF**- America: What Time Is Love?

### SEVEN-X/Athens

Apostolos Laskarides - Prog Dir

#### A List:

**AD Bruce Springsteen**- Human Touch  
**Diana Ross**- When You Tell  
**Eric Clapton**- Tears  
**Marc Cohn**- Walking In Memphis  
**Randy Crawford**- Who's Crying

### STAR FM STEREO/Thessaloniki

Vassilis Turonis - Prog Dir

#### A List:

**AD Cure**- High

James- Born Of

#### B List:

**AD Charlatans**- Wierdo  
**New Atlantic**- I Know

### RADIO 105/Thessaloniki

Dimitris Vorellis - Prog Dir

#### A List:

**AD Clivilles & Cole**- A Deeper Love  
**Gary Moore**- Cold Day  
**Snap**- Believe In It  
**U2**- One

## POLAND

### POLSKIE RADIO 3/Warsaw

Marek Niedzwiecki - Producer

#### Power Play:

**AD Bruce Springsteen**- Human Touch

#### A List:

**AD Gary Moore**- Cold Day  
**Mariah Carey**- Make It  
**Peter Dinklage**- Keep Me From  
**Prince**- Money Don't Matter  
**Steve Forbert**- Born  
**Vangelis**- Be A Good Friend  
**Wolfgang Press**- Heaven's Gate

### RADIO 4 U/Warsaw

Bogdan Fabianski - Dj/Producer

#### Power Play:

**AD Bruce Springsteen**- Human Touch

#### A List:

**AD Abyale**- I Don't Talk  
**Barry White**- Volare  
**Catch feat. Don Snow**- A Man's Gotta Do  
**Osmond Boys**- Show Me  
**Party**- In My Dreams  
**PM Dawn**- You're The Only One  
**Vanessa Williams**- Save The Best

### RADIO RMF/Krakow

Piotr Metz - Head Of Music

#### A List:

**AD John Mellencamp**- Again Tonight  
**Pearl Jam**- Alive  
**PIL**- Cruel

#### B List:

**AD Alice Cooper**- Burning  
**Europe**- Halfway To Heaven  
**Kathy Troccoli**- Everything Changes  
**Massive Attack**- Be Thankful  
**McAuley Schenker Gr.**- When I'm  
**PM Dawn**- Reality Used

### RADIO ZET/Warsaw

Darek Andrzejewski - Head Of Music

#### Music

#### Power Play:

**Army Of Lovers**- Obsession

#### B List:

**AD Gary Moore**- Cold Day  
**Maanam**- Zimny Moj  
**McAuley Schenker Gr.**- When I'm  
**Nirvana**- Come As You Are  
**Renata Przemyk**- Nie Ty To Ktos

### RADIO MERKURY/Poznan

Ryszard Gloger - Head Of Music

#### Power Play:

**AD Zucchero/Crawford**- Diamante

#### A List:

**AD Cult**- Heart Of Soul  
**Gary Moore**- Cold Day  
**Pearl Jam**- Alive  
**River City People**- Standing  
**AL**- Pearl Jam

## RUSSIA

### RADIO MAXIMUM/Moscow

Alexander Kasparov - Prog Dir

#### A List:

**AD Chic**- Chic Mystique  
**Ten Sharp**- You

#### B List:

**AD Army Of Lovers**- Obsession  
**Bonnie Tyler**- Careless Heart

Sandra- No Taboo

Tom Cochrane- Life Is A



### MTV EUROPE/London

Brian Diamond - Prog Dir

#### Heavy Rotation

**2 Unlimited**- Twilight Zone  
**Des'ree**- Feel So High  
**Genesis**- Can't Dance  
**Michael Jackson**- Remember The  
**Right Said Fred**- Don't Talk  
**Shanice Wilson**- I Love  
**Simply Red**- For Your Babies

#### Active Rotation

**Bryan Adams**- Thought I'd Died  
**Curtis Stigers**- I Wonder  
**Gary Moore**- Cold Day  
**Lou Reed**- What's Good  
**Mr. Big**- To Be With You  
**Pearl Jam**- Alive  
**Rozalla**- Are You Ready  
**Sandra**- Don't Be  
**Shakespears Sister**- Stay  
**U 96**- Das Boot  
**Wet Wet Wet**- Goodnight Girl

#### Buzz Bin

**Del Tha Funkee H.**- Mistado  
**KLF**- America: What Time Is Love?

#### Medium Rotation

**Army Of Lovers**- Obsession  
**Elton John**- Down On Me  
**Michael/John**- Don't Let The Sun  
**KLF**- Justified & Ancient  
**Nirvana**- Smells Like  
**Simply Red**- Stars  
**Snap**- Colour Of Love  
**Ten Sharp**- You

#### Break Out

**Annie Lennox**- Why  
**Army Of Lovers**- Ride  
**Bruce Springsteen**- Human Touch  
**Ce Ce Peniston**- We Got A Love  
**Eric Clapton**- Tears  
**Etienne Daho**- Saudade  
**Garland Jeffreys**- The Answer  
**Gavin Friday**- I Want  
**Lisa Stansfield**- Time To  
**Massive Attack**- Be Thankful  
**McAuley Schenker Gr.**- When I'm  
**Pasadenas**- I'm Doing Fine Now  
**Prince**- Insatiable

#### Prime Break Out

**Crowded House**- It's Only Natural  
**Deborah Blando**- Innocence  
**Hammer**- Do Not Pass  
**Izabella**- Shame Shame Shame  
**Naughty By Nature**- Everything  
**Roxette**- Church  
**Yothu Yindi**- Treaty



# EUROCHART HOT 100 SINGLES



THIS WEEK	LAST WEEK	WKS on CHARTS	THIS WEEK	LAST WEEK	WKS on CHARTS	THIS WEEK	LAST WEEK	WKS on CHARTS
1	1	14	35	44	10	69	67	4
<b>Don't Let The Sun Go Down On Me</b> George Michael & Elton John - Epic (Big Pig)			<b>Feel So High</b> Des'ree - Dusted Sound (Sony Music)			<b>Laid So Low (Tears Roll Down)</b> Tears For Fears - Fontana (Virgin/Rondor)		
2	2	15	36	52	5	70	RE	
<b>I Love Your Smile</b> Shanice - Motown (Carlin)			<b>La Promesse</b> Roch Voisine - GM/Ariola (Ed. Georges Marie)			<b>The Show Must Go On</b> Queen - Parlophone (Queen/EMI)		
3	4	13	37	26	27	71	88	2
<b>You</b> Ten Sharp - Columbia (Sony Music)			<b>Let's Talk About Sex</b> Salt-N-Pepa - frr (Next Plateau/All Boys)			<b>Rave Generator</b> Toxic Two - PWL Continental (MCA)		
4	90	2	38	35	9	72	NE	
<b>Human Touch</b> Bruce Springsteen - Columbia (Zomba)			<b>I Wonder Why</b> Curtis Stigers - Arista (Sony/MCA)			<b>Deeply Dippy</b> Right Said Fred - Tug (Hit & Run)		
5	9	3	39	27	8	73	74	2
<b>America: What Time Is Love?</b> The KLF - KLF Communications (EG/Zoo/WC/MCA/Wandee)			<b>I'm Doing Fine Now</b> The Pasadenas - Columbia (Warner Chappell)			<b>Non Amarmi</b> Aleandro Baldi & Francesca Alotta - Ricordi (Ricordi)		
6	3	6	40	50	25	74	83	4
<b>Remember The Time</b> Michael Jackson - Epic (Warner Chappell/Zomba)			<b>Don't Cry</b> Guns N' Roses - Geffen (Warner Chappell)			<b>I'm Walking</b> Fats Domino - EMI (EMI)		
7	6	8	41	41	4	75	NE	
<b>Stay</b> Shakespears Sister - London (EMI/Island/BMG)			<b>I Know</b> New Atlantic - 3 Beat (3 Beat)			<b>More Than Love</b> Wet Wet Wet - Precious/Chrysalis		
8	5	14	42	86	2	76	43	10
<b>Justified And Ancient</b> The KLF feat. Tammy Wynette - KLF Communications (EG/Zoo/WC/BMG)			<b>A Deeper Love</b> Clivillés & Cole - Columbia (Cole/Clivillés/Virgin)			<b>Temptation</b> Indra - Carrere (Orlando)		
9	8	12	43	51	15	77	84	2
<b>Das Boot</b> U 96 - Polydor (BavariaSonor)			<b>Stars</b> Simply Red - east west (So What/EMI)			<b>(All I Know) Feels Like Forever</b> Joe Cocker - Capitol (Rondor/EMI)		
10	10	14	44	66	2	78	76	5
<b>Don't Talk Just Kiss</b> Right Said Fred - Tug (Hit & Run)			<b>Under The Bridge</b> Red Hot Chili Peppers - Warner Music (Copyright Control)			<b>Way Of The World</b> Tina Turner - Capitol (Empire/Rondor/Goodsingle)		
11	12	10	45	56	4	79	40	26
<b>I Can't Dance</b> Genesis - Virgin (Genesis/Hit & Run)			<b>Dance Computer Vol.7</b> S Paganelli - NBS (Various)			<b>Everybody's Free (To Feel Good)</b> Rozalla - Pulse 8 (Peer)		
12	7	15	46	58	18	80	NE	
<b>Smells Like Teen Spirit</b> Nirvana - DGC (Virgin)			<b>Qui A Le Droit</b> Patrick Bruel - RCA (14 Production)			<b>Oh Little Darling</b> Paul Severs - Telstar (Various)		
13	24	3	47	63	14	81	60	12
<b>To Be With You</b> Mr. Big - Atlantic (EMI/CC)			<b>Diamonds And Pearls</b> Prince & The New Power Generation - Paisley Park (Warner Chappell)			<b>Je T'Aime Melancolie</b> Mylene Farmer - Polydor (Requiem)		
14	13	5	48	53	9	82	70	3
<b>My Girl</b> The Temptations - Epic (Jobete/EMI)			<b>Who Is Elvis?</b> Interactive - Dance Street (Upright/Alice)			<b>Make It On My Own</b> Alison Limerick - Arista (BMG)		
15	31	2	49	71	3	83	42	11
<b>Come As You Are</b> Nirvana - DGC (Virgin)			<b>Stockholm</b> Orup - Metronome (Megaluf)			<b>Addams Groove</b> Hammer - Capitol (Bust It)		
16	34	7	50	59	8	84	82	3
<b>Finally</b> Ce Ce Peniston - A&M (PolyGram)			<b>L'Homme A La Moto</b> Fanny - EMI (Warner Chappell)			<b>Leningrad</b> Kim Larsen - Columbia (Not Listed)		
17	17	9	51	29	5	85	73	3
<b>Twilight Zone</b> 2 Unlimited - PWL Continental (MCA)			<b>It Must Be Love</b> Madness - Virgin (MAM/Chrysalis)			<b>Big In Japan</b> Alphaville - WEA (Budde)		
18	18	5	52	85	5	86	78	5
<b>Are You Ready To Fly</b> Rozalla - Pulse 8 (Peer)			<b>Un, Deux, Trois</b> Fredericks, Goldman & Jones - Columbia (JRG)			<b>Krieg</b> Westernhagen - Warner Brothers (More/Kick)		
19	16	3	53	57	8	87	RE	
<b>One</b> U2 - Island (Blue Mountain)			<b>Don't Be Aggressive</b> Sandra - Virgin (Data-Alpha/Mambo/Siegel)			<b>We Got A Love Thang</b> Ce Ce Peniston - A&M (Last Song/Third Coast)		
20	11	3	54	47	13	88	79	2
<b>November Rain</b> Guns N' Roses - Geffen (Warner Chappell)			<b>Mysterious Ways</b> U2 - Island (Blue Mountain)			<b>Get Ready For This</b> 2 Unlimited - PWL (MCA)		
21	25	6	55	100	2	89	62	15
<b>Joy</b> Francois Feldman - Phonogram (Marilyn)			<b>Time To Make You Mine</b> Lisa Stansfield - Arista (Big Life)			<b>Ride Like The Wind</b> East Side Beat - frr (Warner Chappell)		
22	21	5	56	77	3	90	NE	
<b>It's A Fine Day</b> Opus III - PWL Continental (Complete)			<b>Suzette</b> Dany Brilliant - WEA (Musicalement Votre)			<b>We've Got To Live Together</b> Raf - PWL Continental (All Boys)		
23	15	12	57	38	7	91	98	2
<b>Colour Of Love</b> Snap - Logic/Ariola (Warner Chappell/Zomba)			<b>For Your Babies</b> Simply Red - east west (EMI/So What)			<b>Cash City</b> Luc De La Rochelliere - Trema (Trema)		
24	46	2	58	NE		92	RE	
<b>Tears In Heaven</b> Eric Clapton - Reprise (Rondor/Copyright Control)			<b>Shame Shame Shame</b> Izabella - Virgin (Sweden Music)			<b>God Gave Rock &amp; Roll To You II</b> Kiss - Interscope (Warner Music UK/CC)		
25	14	17	59	55	14	93	NE	
<b>Black Or White</b> Michael Jackson - Epic (Warner Chappell/CC)			<b>You Showed Me</b> Salt-N-Pepa - frr (TRO-Essex)			<b>Kersantti Karoliina</b> Popeda - Poko (Poko)		
26	36	4	60	30	5	94	NE	
<b>Weather With You</b> Crowded House - Capitol (EMI)			<b>Thought I'D Died And Gone To Heaven</b> Bryan Adams - A&M (Rondor/Zomba)			<b>Steal Your Fire</b> Gun - A&M (Rondor)		
27	19	5	61	48	7	95	NE	
<b>C'Est Toi Que Je T'Aime</b> Les Inconnus - Productions Lederman (Lederman)			<b>Diamante</b> Zucchero Fornaciari & Randy Crawford - London (EMI/PolyGram)			<b>Church Of Your Heart</b> Roxette - EMI (Jimmy Fun/EMI)		
28	28	5	62	69	2	96	94	2
<b>Hurz!!!</b> Hape Kerkeling - Ariola (Marga & Berta/BMG)			<b>A La Folie</b> Seydinah - Sound Of Music (Sound Of Music)			<b>Love...Thy Will Be Done</b> Martika - Columbia (Warner Chappell)		
29	23	25	63	NE		97	61	4
<b>Crucified</b> Army Of Lovers - Ton Son Ton (Team Sonet)			<b>La Forza Della Vita</b> Paolo Vallesi - Sugar (Il Bigallo)			<b>Covers EP</b> Everything But The Girl - Blanco Y Negro (Various)		
30	20	20	64	33	11	98	81	2
<b>Song Of Ocarina</b> Jean Philippe Audin & Diego Modena - Delphine (Delphine)			<b>Parce Qu'On Est Jeune</b> Benny B - PLR (Copyright Control)			<b>Portami A Ballare</b> Luca Barbarossa - Columbia (Sony/Persica)		
31	32	24	65	NE		99	NE	
<b>Obsession</b> Army Of Lovers - Ton Son Ton (Team Sonet)			<b>We Are Each Other</b> Beautiful South - Go!Discs (Go!Discs)			<b>Sweet Harmony</b> Liquid - XL (Momentum/MCA)		
32	45	7	66	72	2	100	54	12
<b>Hail Hail Rock'N'Roll</b> Garland Jeffreys - RCA (Black & White Alike)			<b>Places That Belong To You</b> Barbra Streisand - Columbia (WC/EMI)			<b>Bohemian Rhapsody/These Are The Days...</b> Queen - Parlophone (Various)		
33	22	5	67	37	27			
<b>Cold Day In Hell</b> Gary Moore - Virgin (10)			<b>James Brown Is Dead</b> LA Style - Decadance (Orfa/Hi-Tension)					
34	39	11	68	65	5			
<b>Goodnight Girl</b> Wet Wet Wet - Precious (Precious/Chrysalis)			<b>Chic Mystique</b> Chic - Warner Brothers (Warner Chappell)					

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

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

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For week ending March 28 1992

EDR TOP 25

TW	2WA	WOC	Artist/Title	Label
1	1	12	SHANICE WILSON/I Love Your Smile	(Motown)
2	2	7	MICHAEL JACKSON/Remember The Time	(Epic)
3	13	5	CE CE PENISTON/Finally	(A&M)
4	14	3	MASS ORDER/Lift Every Voice	(Columbia)
5	4	5	ROZALLA/Are You Ready	(Pulse 8)
6	16	3	ALISON LIMERICK/Make It On My Own	(Arista)
7	NE	→	CLIVILLES & COLE/A Deeper Love	(Columbia)
8	11	5	ADEVA/Don't Let It Show On Your Face	(Cooltempo)
9	3	5	CHIC/Chic Mystique	(Warner Brothers)
10	8	9	PASADENAS/I'm Doing Fine Now	(Columbia)
11	19	3	RAY SIMPSON/Crazy Pictures	(Circa)
12	NE	→	SOUL II SOUL/Joy	(Ten)
13	NE	→	PASADENAS/Make It With You	(Columbia)
14	NE	→	TEDDY RILEY/TAMMY LUCAS/Is It Good To You	(MCA)
15	NE	→	DES'REE/Mind Adventures	(Dusted Sound)
16	NE	→	SHAWN CHRISTOPHER/Don't Lose The Magic	(Arista)
17	6	7	DNA FEAT. SHARON REDD/Can You Handle It	(EMI)
18	5	10	CE CE PENISTON/We Got A Love Thang	(A&M)
19	NE	→	MARIAH CAREY/Make It Happen	(Columbia)
20	9	3	PM DAWN/Reality Used To Be A Friend...	(Gee Street)
21	22	3	DEL THA FUNKEE HOMOSAPIEN/Mistadobalina	(Elektra)
22	7	7	BRAND NEW HEAVIES/Dream Come True	(Acid Jazz)
23	NE	→	CHAKA KHAN/Love You All My Lifetime	(Warner Brothers)
24	NE	→	SALT-N-PEPA/Expression	(ffrr)
25	10	5	KENYATTA/Love Again	(Delicious Vinyl)

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**; **Power FM/Amsterdam**; **Radio 2-Day/Munich**; **Radio HSR/Copenhagen**; **Radio Kiss Kiss Network/Naples**; **Radio Deejay/Milan**; **Radio Luxembourg/London**; **Radio Stockholm/Stockholm**; **Radio Venaria/Turin**; **Radio Voltage/Paris**; **Radio VSD/Gothenburg**; **Rainbow Radio/Oslo**; **Sunset 102/Manchester**.

TW	LW	Artist/Title	Label	ECO
1	1	VANESSA WILLIAMS/Save The Best For Last	Wing	
2	3	ERIC CLAPTON/Tears In Heaven	Reprise	UK
3	4	MICHAEL JACKSON/Remember The Time	Epic	
4	2	MR. BIG/To Be With You	Atlantic	
5	5	RIGHT SAID FRED/I'm Too Sexy	Charisma	UK
6	6	ATLANTIC STARR/Masterpiece	Reprise	
7	10	MINT CONDITION/Breakin' My Heart	Perspective	
8	9	GENESIS/I Can't Dance	Atlantic	UK
9	7	SHANICE/I Love Your Smile	Motown	
10	13	MARIAH CAREY/Make It Happen	Columbia	
11	8	AMY GRANT/Good For Me	A&M	
12	11	THE KLF FEAT. TAMMY WYNETTE/Justified And Ancient	Arista	UK
13	12	MICHAEL BOLTON/Missing You Now	Columbia	
14	15	CELINE DION & PEABO BRYSON/Beauty And The Beast	Epic	
15	14	TEVIN CAMPBELL/Tell Me What You Want Me	Qwest	
16	16	NKOTB/If You Go Away	Columbia	
17	29	BRUCE SPRINGSTEEN/Human Touch/Better Days	Columbia	
18	19	COLOR ME BADD/Thinkin' Back	Giant	
19	25	RICHARD MARX/Hazard	Capitol	
20	18	BOYZ II MEN/Uhh Ahh	Motown	
21	17	PRINCE AND THE N.P.G./Diamonds And Pearls	Paisley Park	
22	27	CECE PENISTON/We Got A Love Thang	A&M	
23	21	MC BRAINS/Oochie Coochie	Motown	
24	28	KATHY TROCCOLI/Everything Changes	Reunion	
25	NE	→ TLC/Ain't 2 Proud 2 Beg	LaFace	
26	20	NIRVANA/Smells Like Teen Spirit	DGC	
27	23	COLOR ME BADD/All 4 Love	Giant	
28	NE	→ STACY EARL/Romeo & Juliet	RCA	
29	22	PAUL YOUNG/What Becomes Of The Brokenhearted	MCA	UK
30	NE	→ U2/One	Island	UK

ECO = European Country of Origin

NATIONAL AIRPLAY

National product is highlighted in red

UNITED KINGDOM

Most played records on BBC stations and major independents.

- (-) Bruce Springsteen - Human Touch
- (2) Crowded House - Weather With You
- (3) Shanice - I Love Your Smile
- (-) Shakespears Sister - Stay
- (7) Bryan Adams - Thought I'd Died And...
- (12) Temptations - My Girl
- (11) U2 - One
- (5) Opus III - It's A Fine Day
- (18) Annie Lennox - Why?
- (16) Alison Limerick - Make It On My Own
- (10) Michael Jackson - Remember The Time
- (-) Pasadenas - I'm Doing Fine Now
- (-) Hammer - Do Not Pass Me By
- (13) Simply Red - For Your Babies
- (8) Curtis Stigers - I Wonder Why
- (-) Mr. Big - To Be With You
- (15) Rozalla - Are You Ready To Fly
- (-) Right Said Fred - Deeply Dippy
- (-) Lisa Stansfield - Time To Make You Mine
- (-) Vanessa Williams - Save The Best For Last

GERMANY

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

- (1) Shanice - I Love Your Smile
- (2) Right Said Fred - Don't Talk Just Kiss
- (3) Genesis - I Can't Dance
- (5) Michael Jackson - Remember The Time
- (8) Pasadenas - I'm Doing Fine Now
- (6) Simply Red - For Your Babies
- (9) Curtis Stigers - I Wonder Why
- (7) Simply Red - Stars
- (4) Ten Sharp - You
- (12) Kylie Minogue - Give Me Just A...
- (11) Mr. Big - To Be With You
- (20) Richard Marx - Hazard
- (10) Munchener Freiheit - Liebe Auf...
- (-) Ochsenecht - Only One Woman
- (13) G. Michael/E. John - Don't Let The...
- (15) Howard Jones - Two Souls
- (-) Pe Werner - Geld Zurück
- (18) Roxette - Church Of Your Heart
- (11) Army Of Lovers - Obsession
- (19) Des'ree - Feel So High

FRANCE AM

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

- (1) Etienne Daho - Saudade
- (11) Jill Caplan - As Tu D'êja Oublié?
- (-) Michael Jackson - Remember The Time
- (-) Jean Luis Murat - Sentiment Nouveau
- (9) Mylene Farmer - Je T'Aime Melancolie
- (8) Johnny Hallyday - Dans Un An. Un Jour
- (3) Fredericks Goldman Jones - 1-2-3
- (-) Michel Sardou - Le Bac G
- (7) Roch Voisine - La Promesse
- (-) Cher - Love And Understanding
- (-) Prince/The N.P.G. - Diamonds & Pearls
- (-) Bruce Springsteen - Human Touch
- (15) Dany Brillant - Suzette
- (-) Jean LeLoup - 1990
- (19) Marc Lavoine - L'Amour En 30 Seconds
- (-) Ten Sharp - You
- (7) Genesis - I Can't Dance
- (10) Art Menço - Gino
- (4) Alain Bashung - Osez Josephine
- (18) Au P'tit Bonheur - J'Veux Du Soleil

FRANCE FM

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

- (1) Ten Sharp - You
- (3) Michael Jackson - Remember The Time
- (2) Simply Red - Stars
- (4) Cher - Love And Understanding
- (7) Prince/The N.P.G. - Diamonds And Pearls
- (5) Etienne Daho - Saudade
- (8) G. Michael/E. John - Don't Let The Sun...
- (6) Garland Jeffreys - Hail Hail R&R
- (9) Jean LeLoup - 1990
- (17) Inconnus - C'Est Toi Que Je T'Aime
- (-) Queen - The Show Must Go On
- (10) Michael Bolton - When A Man Loves A Woman
- (12) Genesis - I Can't Dance
- (15) Shanice - I Love Your Smile
- (-) Tears For Fears - Laid So Low
- (16) Tulla Amberla - Korppi
- (19) KLF/T. Wynette - Justified And Ancient
- (11) Bryan Adams - Can't Stop This Thing
- (16) Salt-N-Pepa - Let's Talk About Sex
- (18) Stephan Eicher - Pas D'Ami Comme Toi

NORWAY

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

- (6) Bruce Springsteen - Human Touch
- (1) Bel Canto - Shimmering, Warm And Bright
- (4) Richard Marx - Hazard
- (13) Gary Moore - Cold Day In Hell
- (8) Mr. Big - To Be With You
- (7) Annie Lennox - Why?
- (10) Anja Garbarek - Male Øyene Dine
- (2) Curtis Stigers - I Wonder Why
- (11) Eric Clapton - Tears In Heaven
- (17) U2 - One
- (8) Shakespears Sister - Stay
- (9) Zucchero/R. Crawford - Diamante
- (-) Kim Larsen - Danas Have
- (14) Shanice - I Love Your Smile
- (5) Buffy Sainte-Marie - The Big Ones Get...
- (-) Dinah Washington - Mad About The Boy
- (-) Fra Lippo Lippi - Thief In Paradise
- (18) Ole Paus - Ikke Gjer Som Mora Di Sier\*
- (-) Randy Crawford - Who's Crying Now
- (-) Vanessa Williams - Save The Best For Last

SPAIN

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

- (3) Simply Red - Stars
- (1) Complices - Verdad Que Seria Estupido
- (4) Wet Wet Wet - Goodnight Girl
- (7) 2 Unlimited - Get Ready For This
- (5) Snap - Colour Of Love
- (8) Celtas Cortos - 20 De Abril
- (10) Nirvana - Smells Like Teen Spirit
- (11) Michael Jackson - Remember The Time
- (13) Presuntos Implicados - Llovio
- (12) Danza Invisible - Diez Razones Para Vivir
- (15) Heroes Del Silencio - Oracion
- (14) El Norte - Na Te Puedo Dar
- (-) Genesis - Can't Dance
- (17) Los Limones - El Canto De La Sirena
- (16) Pearl Jam - Alive
- (18) Los Elegantes - Adios Al Verano
- (19) Pop The Block\* - Un Million De Besos
- (-) Los Sencillos - Bonito Es
- (-) Los Rebeldes - Las Reinas
- (-) Gabinete Galigari - Q'gridos Camaradas

HOLLAND

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

- (-) The Scene - Zuster\*
- (-) Bruce Springsteen - Human Touch
- (12) CeCe Peniston - We Got A Love Thang
- (-) Definition Of Sound - Moira Jane's Café
- (4) Gavin Friday - I Want To Live
- (13) Curtis Stigers - I Wonder Why
- (-) Annie Lennox - Why?
- (5) U2 - One
- (9) Genesis - I Can't Dance
- (-) FM - Only The Strong Survive
- (3) Dinah Washington - Mad About The Boy
- (6) Michael Jackson - Remember The Time
- (7) Pater Moeskroen - Hele Hela
- (-) Gordon - Blijf Jij Vannacht Bij Mij
- (-) Charlatans - Weirdo
- (1) Nirvana - Come As You Are
- (7) Eton Crop - She Likes Me
- (8) Right Said Fred - Don't Talk Just Kiss
- (-) Wet Wet Wet - Goodnight Girl
- (-) Crowded House - Weather With You

SWITZERLAND

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

- (1) Ten Sharp - You
- (2) Shanice - I Love Your Smile
- (3) Simply Red - Stars
- (5) Michael Jackson - Remember The Time
- (4) Genesis - I Can't Dance
- (9) Mr. Big - To Be With You
- (16) Hanne Boel - No Love At All
- (8) Luka Bloom - I Need Love
- (20) Michael Jackson - Black Or White
- (6) Curtis Stigers - I Wonder Why
- (-) Bryan Adams - Thought I'd Died And...
- (7) G. Michael/E. John - Don't Let The Sun...
- (18) Beautiful South - Old Red Eyes Is Back
- (13) Zucchero/R. Crawford - Diamante
- (-) Clouseau - Close Encounters
- (-) CeCe Peniston - Finally
- (11) Richard Marx - Hazard
- (-) Alpha Blondy - Rendez-Vous
- (-) Annie Lennox - Why?
- (10) KLF/T. Wynette - Justified And Ancient

FINLAND

Most played records on private radios as compiled by Discopress.

- (1) Anna Hanski - Jos Et Sä Soita
- (9) Ten Sharp - You
- (3) Popeda - Kersantti Karoliina
- (5) Tulla Amberla - Korppi
- (-) Puolikuu - Viimeiset Viisi Kilometriä
- (19) Hausmylly - Gigolo
- (6) Queen - The Show Must Go On
- (2) Veikko Lavi - Ota Löysin Rantein
- (-) Simply Red - Stars
- (-) Michael Jackson - Remember The Time
- (11) Marsto - Muisto Vain Jää
- (7) Benny Törnroos - Käy Muumilaaksoon
- (-) Vilperin Perikunta - Tervetuloa Länteen.
- (12) Right Said Fred - Don't Talk Just Kiss
- (11) O.M.D. - Call My Name
- (-) Matti Nykänen - V-yyli
- (-) Genesis - I Can't Dance
- (4) Ressu Redford - Laulassa O Helppo...
- (8) Kurre - Jäit Sateen Taa
- (13) Mikko Kuustonen - Tunnen Tämän Ikävän

SWEDEN

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

- (1) Orup - Stockholm
- (4) Ten Sharp - You
- (2) Michael Jackson - Remember The Time
- (7) Curtis Stigers - I Wonder Why
- (6) Webstrarna - Moin På Marken
- (12) Des'ree - Feel So High
- (3) Cecilia Ray - Love Gives No Guarantee
- (13) Izabella - Shame Shame Shame
- (8) Shanice - I Love Your Smile
- (8) Anders Glenmark - Marc Marc
- (11) Beagle - The Things That We Say
- (17) Mr. Big - To Be With You
- (-) Roxette - Church Of Your Heart
- (-) Kathy Troccoli - Everything Changes
- (14) Rob N' Raz DLC - Clubhopping
- (18) Gary Moore - Cold Day In Hell
- (9) KLF - Justified And Ancient
- (20) Martika - Coloured Kisses
- (-) Magnus Johansson - Lovat Att Du Vantar...
- (-) Deborah Blando - Innocence

**UNITED KINGDOM**

- Singles*
- 1 **Shakespears Sister** - Stay (London)
  - 2 **Shanice** - I Love Your Smile (Motown)
  - 3 **KLF** - America: What Time Is Love? (KLF Comms)
  - 4 **The Temptations** - My Girl (Epic)
  - 5 **Bruce Springsteen** - Human Touch (Columbia)
  - 6 **Crowded House** - Weather With You (Capitol)
  - 7 **Opus III** - It's A Fine Day (PWL)
  - 8 **U2** - One (Island)
  - 9 **Guns N' Roses** - November Rain (MCA)
  - 10 **Nirvana** - Come As You Are (MCA)

- Albums*
- 1 **Madness** - Divine Madness (Virgin)
  - 2 **Tears For Fears** - Tears Roll Down (Fontana)
  - 3 **Simply Red** - Stars (east west)
  - 4 **Gary Moore** - After Hours (Virgin)
  - 5 **Ride** - Going Blank Again (Creation)
  - 6 **Shakespears Sister** - Hormonally Yours (London)
  - 7 **James** - Seven (Fontana)
  - 8 **Curve** - Doppelganger (Anxious)
  - 9 **Wet Wet Wet** - High On The Happy Side (Precious)
  - 10 **Crowded House** - Woodface (Capitol)

**SPAIN**

- Singles*
- 1 **Nirvana** - Smells Like Teen Spirit (Ariola)
  - 2 **2 Unlimited** - Get Ready For This (Blanco Y Negro)
  - 3 **Michael Jackson** - Remember The Time (Sony Music)
  - 4 **Rozalla** - Are You Ready To Fly (Blanco Y Negro)
  - 5 **Mecano** - Dalai Lama (Ariola)
  - 6 **Bruce Springsteen** - Human Touch (Sony Music)
  - 7 **Terra Wan** - Puta Madre (Blanco Y Negro)
  - 8 **Object** - Theme From Terminator II (Max Music)
  - 9 **Bencillo** - Bonito Es (BMG)
  - 10 **Radio Futura** - Semilla Negra (BMG)

- Albums*
- 1 **Alejandro Sanz** - Viviendo Deprisa (Warner Music)
  - 2 **Queen** - Greatest Hits II (EMI)
  - 3 **Luz Casal** - A Contra Luz (Hispavox)
  - 4 **Presuntos Implicados** - Ser De Agua (Warner Music)
  - 5 **Nirvana** - Nevermind (Ariola)
  - 6 **Enya** - Shepherd Moons (Warner Music)
  - 7 **Michael Jackson** - Dangerous (Sony Music)
  - 8 **Celtas Cortos** - Cuentame En Cuento (DRO)
  - 9 **Complices** - Esta Llorando El Sol (BMG)
  - 10 **Genesis** - We Can't Dance (Virgin)

**DENMARK**

- Singles*
- 1 **Kim Larsen** - Leningrad (Sony Music)
  - 2 **KLF** - America: What Time Is Love? (Mega)
  - 3 **KLF/T.Wynette** - Justified And Ancient (Mega)
  - 4 **Bruce Springsteen** - Human Touch (Sony Music)
  - 5 **Shanice** - I Love Your Smile (PolyGram)
  - 6 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
  - 7 **Rozalla** - Are You Ready To Fly (Mega)
  - 8 **Mr. Big** - To Be With You (Warner Music)
  - 9 **Ten Sharp** - You (Sony Music)
  - 10 **Dr. Baker** - Turn Up The Music (Mega)

- Albums*
- 1 **Kim Larsen** - Wisdom Is Sexy (Sony Music)
  - 2 **Hanne Boel** - My Kindred Spirit (Medley)
  - 3 **Gary Moore** - After Hours (Virgin)
  - 4 **Cliff Richard** - My Danish Collection (EMI)
  - 5 **Simply Red** - Stars (Warner Music)
  - 6 **Randy Crawford** - Through The Eyes Of Love (Warner Music)
  - 7 **Queen** - Greatest Hits II (EMI)
  - 8 **D.A.D.** - Riskin' It All (Medley)
  - 9 **Michael Learns To Rock** - M.L.T.R. (Medley)
  - 10 **Nirvana** - Nevermind (BMG)

**SWITZERLAND**

- Singles*
- 1 **U 96** - Das Boot (PolyGram)
  - 2 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
  - 3 **Shanice** - I Love Your Smile (PolyGram)
  - 4 **Ten Sharp** - You (Sony Music)
  - 5 **KLF/T.Wynette** - Justified And Ancient (Phonag)
  - 6 **Nirvana** - Smells Like Teen Spirit (BMG)
  - 7 **Michael Jackson** - Remember The Time (Sony Music)
  - 8 **Garland Jeffreys** - Hail Hail Rock 'N' Roll (BMG)
  - 9 **Rozalla** - Everybody's Free (To Feel Good) (BMG)
  - 10 **Rozalla** - Are You Ready To Fly (BMG)

- Albums*
- 1 **Queen** - Greatest Hits II (EMI)
  - 2 **Genesis** - We Can't Dance (Virgin)
  - 3 **Nirvana** - Nevermind (BMG)
  - 4 **Patent Ochsner** - Schlachtplatte (Zytlogge)
  - 5 **Ten Sharp** - Under The Waterline (Sony Music)
  - 6 **Michael Jackson** - Dangerous (Sony Music)
  - 7 **Gary Moore** - After Hours (Virgin)
  - 8 **Gothard** - Gothard (BMG)
  - 9 **Queen** - Queen Greatest Hits (EMI)
  - 10 **Snap** - The Madman's Return (BMG)

**GERMANY**

- Singles*
- 1 **U 96** - Das Boot (Polydor)
  - 2 **Shanice** - I Love Your Smile (Polydor)
  - 3 **Right Said Fred** - Don't Talk Just Kiss (Intercord)
  - 4 **Hape Kerkeling** - Hurz!!! (BMG)
  - 5 **KLF/T.Wynette** - Justified And Ancient (Intercord)
  - 6 **Genesis** - I Can't Dance (Virgin)
  - 7 **Nirvana** - Smells Like Teen Spirit (MCA)
  - 8 **Michael Jackson** - Remember The Time (Epic)
  - 9 **Ten Sharp** - You (Columbia)
  - 10 **Army Of Lovers** - Obsession (Ideal)

- Albums*
- 1 **Genesis** - We Can't Dance (Virgin)
  - 2 **Queen** - Greatest Hits II (EMI)
  - 3 **Nirvana** - Nevermind (MCA)
  - 4 **Simply Red** - Stars (Warner Music)
  - 5 **Gary Moore** - After Hours (Virgin)
  - 6 **Michael Jackson** - Dangerous (Sony Music)
  - 7 **Queen** - Queen Greatest Hits (EMI)
  - 8 **Guns N' Roses** - Use Your Illusion II (BMG)
  - 9 **Ten Sharp** - Under The Waterline (Sony Music)
  - 10 **Sandra** - Close To Seven (Virgin)

**HOLLAND**

- Singles*
- 1 **2 Unlimited** - Twilight Zone (Boudisque)
  - 2 **Genesis** - I Can't Dance (Virgin)
  - 3 **Right Said Fred** - Don't Talk Just Kiss (Dureco)
  - 4 **Wet Wet Wet** - Goodnight Girl (Phonogram)
  - 5 **Michael Jackson** - Remember The Time (Sony Music)
  - 6 **Diana Ross** - When You Tell Me That You Love Me (EMI)
  - 7 **Curtis Stigers** - I Wonder Why (Ariola)
  - 8 **Red Hot Chili Peppers** - Under The Bridge (Warner Music)
  - 9 **Patrick Bruel** - Casser La Voix (RCA)
  - 10 **Del Tha Funkee Homosapien** - Mistadobalina (Warner)

- Albums*
- 1 **Genesis** - We Can't Dance (Virgin)
  - 2 **Simply Red** - Stars (Warner Music)
  - 3 **Lisa Stansfield** - Real Love (Ariola)
  - 4 **Queen** - Greatest Hits II (EMI)
  - 5 **Wet Wet Wet** - High On The Happy Side (Phonogram)
  - 6 **Tina Turner** - Simply The Best (EMI)
  - 7 **Little Village** - Little Village (Warner Music)
  - 8 **Nirvana** - Nevermind (Ariola)
  - 9 **Michael Bolton** - Time, Love & Tenderness (Sony Music)
  - 10 **Red Hot Chili Peppers** - Blood Sugar Sex Magik (Warner)

**NORWAY**

- Singles*
- 1 **Bruce Springsteen** - Human Touch (Sony Music)
  - 2 **Go Go Gorilla** - Mother Porno (Sonet)
  - 3 **Shanice** - I Love Your Smile (PolyGram)
  - 4 **KLF** - America: What Time Is Love? (Mega)
  - 5 **Gary Moore** - Cold Day In Hell (Virgin)
  - 6 **Mr. Big** - To Be With You (Warner Music)
  - 7 **Ten Sharp** - You (Sony Music)
  - 8 **Dinah Washington** - Mad About The Boy (PolyGram)
  - 9 **Guns N' Roses** - November Rain (BMG)
  - 10 **Shakespears Sister** - Stay (PolyGram)

- Albums*
- 1 **Randy Crawford** - Through The Eyes Of Love (Warner Music)
  - 2 **Gary Moore** - After Hours (Virgin)
  - 3 **Hanne Boel** - My Kindred Spirit (EMI)
  - 4 **Nirvana** - Nevermind (BMG)
  - 5 **Little Village** - Little Village (Warner Music)
  - 6 **Bonnie Tyler** - Bitterblue (BMG)
  - 7 **Enya** - Shepherd Moons (Warner Music)
  - 8 **Anja Garbrek** - Velkommen In (NA)
  - 9 **Kim Larsen** - Wisdom Is Sexy (Sony Music)
  - 10 **Ten Sharp** - Under The Waterline (Sony Music)

**AUSTRIA**

- Singles*
- 1 **KLF/T.Wynette** - Justified And Ancient (ECHO)
  - 2 **Ten Sharp** - You (Sony Music)
  - 3 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
  - 4 **U 96** - Das Boot (PolyGram)
  - 5 **Genesis** - I Can't Dance (Virgin)
  - 6 **Army Of Lovers** - Crucified (Exclusa)
  - 7 **Bonnie Tyler** - Bitterblue (BMG)
  - 8 **Shanice** - I Love Your Smile (PolyGram)
  - 9 **Ce Ce Peniston** - Finally (PolyGram)
  - 10 **Snap** - Colour Of Love (BMG)

- Albums*
- 1 **Genesis** - We Can't Dance (Virgin)
  - 2 **Bonnie Tyler** - Bitterblue (BMG)
  - 3 **Nirvana** - Nevermind (BMG)
  - 4 **Queen** - Greatest Hits II (EMI)
  - 5 **Simply Red** - Stars (Warner Music)
  - 6 **Snap** - The Madman's Return (BMG)
  - 7 **Prince/The N.P.G.** - Diamonds And Pearls (Warner Music)
  - 8 **Michael Jackson** - Dangerous (Sony Music)
  - 9 **Ten Sharp** - Under The Waterline (Sony Music)
  - 10 **Erste Allgemeine Verunsicherung** - Watumba (EMI)

**FRANCE**

- Singles*
- 1 **G.Michael/E.John** - Don't Let The Sun... (Epic)
  - 2 **Ten Sharp** - You (Columbia)
  - 3 **Francois Feldman** - Joy (Phonogram)
  - 4 **Les Inconnus** - C'Est Toi Que Je T'Aime (Lederman)
  - 5 **Michael Jackson** - Remember The Time (Epic)
  - 6 **J.P.Audin/D.Modena** - Song Of Ocarina (Delphine)
  - 7 **Roch Voisine** - La Promesse (RCA)
  - 8 **Patrick Bruel** - Qui A Le Droit (RCA)
  - 9 **Fanny** - L'Homme A La Moto (EMI)
  - 10 **Fredericks,Goldman,Jones** - Un, Deux, Trois (Columbia)

- Albums*
- 1 **Michael Jackson** - Dangerous (Epic)
  - 2 **J.P.Audin/D.Modena** - Ocarina (Delphine)
  - 3 **U2** - Achtung Baby (Ariola)
  - 4 **Patrick Bruel** - Si Ce Sojr (RCA)
  - 5 **Genesis** - We Can't Dance (Virgin)
  - 6 **J.Hallyday** - Ça Ne Change Pas Un Homme (Phonogram)
  - 7 **Dire Straits** - On Every Street (Phonogram)
  - 8 **Soundtrack** - Dirty Dancing - Dirty Dancing (RCA)
  - 9 **Mylene Farmer** - L'Autre (Polydor)
  - 10 **William Sheller** - En Spliatoire (Philips)

**BELGIUM**

- Singles*
- 1 **S Paganelli** - Dance Computer Vol.7 (Distri)
  - 2 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
  - 3 **Seydinah** - A La Folie (S.O.M.)
  - 4 **Paul Severs** - Oh Little Darling (CNR)
  - 5 **Genesis** - I Can't Dance (Virgin)
  - 6 **The Radios** - She Goes Nana (EMI)
  - 7 **Isabelle A** - Zeventien (CNR)
  - 8 **GND** - For Fun (Indisc)
  - 9 **Rozalla** - Are You Ready To Fly (Indisc)
  - 10 **Nirvana** - Come As You Are (BMG)

- Albums*
- 1 **De Kreuners** - Knagend Vuur (EMI)
  - 2 **Genesis** - We Can't Dance (Virgin)
  - 3 **Nirvana** - Nevermind (BMG)
  - 4 **Queen** - Greatest Hits II (EMI)
  - 5 **Queen** - Queen Greatest Hits (EMI)
  - 6 **Frederic François** - Je Ne Te Suffis Pas (Trema)
  - 7 **Mylene Farmer** - L'Autre (PolyGram)
  - 8 **Gorky** - Gorky (Virgin)
  - 9 **Simply Red** - Stars (Warner Music)
  - 10 **Tears For Fears** - Tears Roll Down (PolyGram)

**FINLAND**

- Singles*
- 1 **Popeda** - Kersantti Karoliina (Poko)
  - 2 **Moogetmoogs** - Kolmen Minuutin Muna (Poko)
  - 3 **Bruce Springsteen** - Human Touch (Sony Music)
  - 4 **KLF** - America: What Time Is Love? (Mega)
  - 5 **Ten Sharp** - You (Sony Music)
  - 6 **Kurre** - En Rakkauttas Saa (Warner Music)
  - 7 **Alphaville** - Big In Japan (Warner Music)
  - 8 **Nirvana** - Come As You Are (BMG)
  - 9 **Nyppätkät** - Niukkasen Toimisto (Poko)
  - 10 **Opus III** - It's A Fine Day (Warner Music)

- Albums*
- 1 **Popeda** - Svboda (Poko)
  - 2 **Queen** - Greatest Hits II (EMI)
  - 3 **Anna Hanski** - Jos Et Sä Soita (Ensiö)
  - 4 **Ten Sharp** - Under The Waterline (Sony Music)
  - 5 **Miljoonasade** - Lelukaupan Häät (Finnlevy)
  - 6 **22.Pistepirkko** - Big Lupu (Sonet)
  - 7 **Simply Red** - Stars (Warner Music)
  - 8 **Neljä Ruusua** - Haloo (EMI)
  - 9 **Gary Moore** - After Hours (Virgin)
  - 10 **Queen** - Queen Greatest Hits (EMI)

**GREECE**

- Singles*
- 1 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
  - 2 **2 Unlimited** - Twilight Zone (F.M.)
  - 3 **KLF/Tammy Wynette** - Justified And Ancient (Virgin)
  - 4 **LA Style** - James Brown Is Dead (F.M.)
  - 5 **Michael Jackson** - Remember The Time (Sony Music)
  - 6 **Army Of Lovers** - Crucified (Virgin)
  - 7 **Holy Noise** - James Brown Is Still Alive (NA)
  - 8 **Michael Jackson** - Black Or White (Sony Music)
  - 9 **The Pasadenas** - I'm Doing Fine Now (Sony Music)
  - 10 **Army Of Lovers** - Obsession (Virgin)

- Albums*
- 1 **Nirvana** - Nevermind (BMG)
  - 2 **U2** - Achtung Baby (BMG)
  - 3 **Queen** - Greatest Hits II (EMI)
  - 4 **Simply Red** - Stars (Warner Music)
  - 5 **Army Of Lovers** - Massive Luxury Overdose (Virgin)
  - 6 **Michael Jackson** - Dangerous (Sony Music)
  - 7 **Lou Reed** - Magic And Loss (Warner Music)
  - 8 **Genesis** - We Can't Dance (Virgin)
  - 9 **Soundtrack** - Until The End Of ... (Warner Music)
  - 10 **Snap** - The Madman's Return (BMG)

**ITALY**

- Singles*
- 1 **Paolo Vallesi** - La Forza Della Vita (PolyGram)
  - 2 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
  - 3 **A.Baldi/F.Alotta** - Non Amarmi (Ricordi)
  - 4 **Luca Barbarossa** - Portami A Ballare (Sony Music)
  - 5 **A.Bono/A.Mingardi** - Con Un Amico Vicino (Sony Music)
  - 6 **Bruce Springsteen** - Human Touch (Sony Music)
  - 7 **Hammer** - Addams Groove (EMI)
  - 8 **Statuto** - Abbiamo Vinto Il Festival Di Sanremo (EMI)
  - 9 **Interactive** - Who Is Elvis? (Flying)
  - 10 **Massimo Ranieri** - Ti Penso (WEA)

- Albums*
- 1 **Paolo Vallesi** - La Forza Della Vita (PolyGram)
  - 2 **Luca Barbarossa** - Cuore D'Acciaio (Sony Music)
  - 3 **Queen** - Greatest Hits II (EMI)
  - 4 **Mia Martini** - Lacrime (Fonit Cetra)
  - 5 **Luca Carboni** - Carboni (RCA)
  - 6 **Fiorella Mannoia** - I Treni A Vapore (Sony Music)
  - 7 **A.Venditti** - Benvenuti In Paradiso (Ricordi)
  - 8 **N.Cole** - Unforgettable - With Love (Warner Music)
  - 9 **Tears For Fears** - Tears Roll Down (PolyGram)
  - 10 **Enrico Ruggeri** - Peter Pan (CGD)

**SWEDEN**

- Singles*
- 1 **Orup** - Stockholm (Warner Music)
  - 2 **Ten Sharp** - You (Sony Music)
  - 3 **Izabella** - Shame Shame Shame (Virgin)
  - 4 **Right Said Fred** - Don't Talk Just Kiss (Sonet)
  - 5 **Mr. Big** - To Be With You (Warner Music)
  - 6 **Bruce Springsteen** - Human Touch (Sony Music)
  - 7 **KLF/T.Wynette** - Justified And Ancient (Mega)
  - 8 **KLF** - America: What Time Is Love? (Mega)
  - 9 **Shanice** - I Love Your Smile (PolyGram)
  - 10 **Nirvana** - Smells Like Teen Spirit (BMG)

- Albums*
- 1 **Gary Moore** - After Hours (Virgin)
  - 2 **Nirvana** - Nevermind (BMG)
  - 3 **Eva Dahlgren** - En Blekt Blondins Hjärta (Record Station)
  - 4 **Hanne Boel** - My Kindred Spirit (EMI)
  - 5 **Queen** - Greatest Hits II (EMI)
  - 6 **Genesis** - We Can't Dance (Virgin)
  - 7 **Ten Sharp** - Under The Waterline (Sony Music)
  - 8 **Enya** - Shepherd Moons (Warner Music)
  - 9 **Simply Red** - Stars (Warner Music)
  - 10 **The Boppers** - The Boppers (Sonet)

**IRELAND**

- Singles*
- 1 **Eric Clapton** - Tears In Heaven (Reprise)
  - 2 **Shakespears Sister** - Stay (London)
  - 3 **U2** - One (Island)
  - 4 **Bruce Springsteen** - Human Touch (Sony Music)
  - 5 **Guns N' Roses** - November Rain (MCA)
  - 6 **Stunning** - Everything That Rises (Solid)
  - 7 **Nirvana** - Come As You Are (MCA)
  - 8 **2 Unlimited** - Twilight Zone (PWL)
  - 9 **Mr. Big** - To Be With You (Warner Music)
  - 10 **The Temptations** - My Girl (Epic)

- Albums*
- 1 **Madness** - Divine Madness (Virgin)
  - 2 **Simply Red** - Stars (east west)
  - 3 **U2** - Achtung Baby (Island)
  - 4 **2 Unlimited** - Get Ready (PWL)
  - 5 **Tears For Fears** - Tears Roll Down (Fontana)
  - 6 **Ride** - Going Blank Again (Sire)
  - 7 **Nirvana** - Nevermind (MCA)
  - 8 **Christie Hennessey** - Rehearsal (Son)
  - 9 **F.Valli/Four Seasons** - The Very Best Of (PolyGram)
  - 10 **Bryan Adams** - Waking Up The Neighbours (A&M)

**PORTUGAL**

- Singles*
- 1 **Guns N' Roses** - Don't Cry (BMG)
  - 2 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
  - 3 **Snap** - Colour Of Love (BMG)
  - 4 **Marco Paulo** - Taras E Manias (EMI)
  - 5 **U2** - Mysterious Ways (BMG)
  - 6 **Michael Jackson** - Black Or White (Sony Music)
  - 7 **Bryan Adams** - I Do It For You (PolyGram)
  - 8 **KLF/T.Wynette** - Justified And Ancient (Sony Music)
  - 9 **U2** - The Fly (BMG)
  - 10 **Resistencia** - Nasce Selvagem (Ariola)

- Albums*
- 1 **Resistencia** - Palavras Ao Vento (Ariola)
  - 2 **Queen** - Greatest Hits II (EMI)
  - 3 **Roberto Carlos** - Se Você Quer (Sony Music)
  - 4 **Guns N' Roses** - Use Your Illusion II (BMG)
  - 5 **Prince/The N.P.G.** - Diamonds And Pearls (Warner Music)
  - 6 **Simply Red** - Stars (Warner Music)
  - 7 **Bryan Adams** - Waking Up The Neighbours (PolyGram)
  - 8 **Nirvana** - Nevermind (BMG)
  - 9 **Queen** - Queen Greatest Hits (EMI)
  - 10 **Fafa De Belém** - Doces Palabras (Ariola)

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.

# EUROPEAN TOP 100 ALBUMS

THIS WEEK	LAST WEEK	WKS on CHARTS	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	WKS on CHARTS	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	WKS on CHARTS	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	
1	1	17	<b>Genesis</b>	We Can't Dance - Virgin	UK.F.D.B.NL.E.A.CH.S.P.DK.N.SF.GR.IR	35	NE	3	<b>Curve</b>	Doppelganger - Anxious	UK	69	62	7	<b>Fiorella Mannoia</b>	I Treni A Vapore - Epic	I	
2	2	18	<b>Queen</b>	Greatest Hits II - Parlophone ▲4	UK.D.B.NL.E.A.CH.S.P.DK.I.N.SF.GR.IR	36	35	5	<b>Hanne Boel</b>	My Kindred Spirit - Medley	S.DK.N	70	63	7	<b>KLF</b>	The White Room - KLF Communications	UK.S.DK.IR	
3	3	15	<b>Nirvana</b>	Nevermind - DGC ●	UK.F.D.B.NL.E.A.CH.S.P.DK.I.N.SF.GR.IR	37	53	3	<b>Natalie Cole</b>	Unforgettable - With Love - Elektra	UK.E.CH.S.P.DK.I	71	46	36	<b>Stephan Eicher</b>	Engelberg - Barclay	F.B.CH	
4	4	22	<b>Simply Red</b>	Stars - east west ▲3	UK.F.D.B.NL.E.A.CH.S.P.DK.I.N.SF.GR.IR	38	29	21	<b>Soundtrack - The Commitments</b>	The Commitments - MCA	UK.D.CH.S.DK.IR	72	96	3	<b>Francois Feldman</b>	Magic' Boul'vard - Philips	F	
5	5	15	<b>Michael Jackson</b>	Dangerous - Epic ▲3	UK.F.D.B.NL.E.A.CH.S.P.DK.I.N.GR.IR	39	47	4	<b>Randy Crawford</b>	Through The Eyes Of Love - Warner Brothers	NL.CH.S.P.DK.N	73	48	41	<b>Seal</b>	Seal - ZTT/WEA ▲	UK.IR	
6	38	2	<b>Gary Moore</b>	After Hours - Virgin	UK.D.B.NL.CH.S.DK.N.SF.IR	40	54	2	<b>Paolo Vallesi</b>	La Forza Della Vita - Sugar	I	74	NE	2	<b>Nicole</b>	Augenblicke - Jupiter	D.CH	
7	6	15	<b>U2</b>	Achtung Baby - Island	UK.F.D.NL.E.A.CH.S.P.I.GR.IR	41	98	2	<b>Crowded House</b>	Woodface - Capitol	UK.NL	75	71	24	<b>Antonello Venditti</b>	Benvenuti In Paradiso - Ricordi	I	
8	8	2	<b>Tears For Fears</b>	Tears Roll Down (Greatest Hits 82-92) - Fontana	UK.D.B.NL.CH.S.DK.I.IR	42	33	4	<b>Curtis Stigers</b>	Curtis Stigers - Arista	UK.NL.S.DK.IR	76	75	13	<b>Queen</b>	Innuendo - EMI ▲2	UK.D.A.CH.P	
9	10	3	<b>Madness</b>	Divine Madness - Virgin	UK.B.IR	43	42	20	<b>Salt-N-Pepa</b>	The Greatest Hits - Next Plateau	D.B.NL.A.CH.DK	77	81	59	<b>Fredericks, Goldman &amp; Jones</b>	Fredericks, Goldman & Jones - Columbia ▲	F	
10	7	14	<b>Queen</b>	Queen Greatest Hits - EMI ▲5	UK.D.B.NL.A.CH.S.P.DK.SF.GR.IR	44	41	11	<b>Alejandro Sanz</b>	Viviendo Deprisa - Warner Music Spain	E	78	NE	2	<b>Frederic François</b>	Je Ne Te Suffis Pas - Trema	F.B	
11	13	23	<b>Bryan Adams</b>	Waking Up The Neighbours - A&M ▲2	UK.F.D.NL.E.CH.S.P.I.GR.IR	45	36	15	<b>Patrick Bruel</b>	Si Ce Soir - RCA	F.NL	79	79	7	<b>Les Inconnus</b>	Boulevardier - Lederman	F	
12	9	22	<b>Prince &amp; The New Power Generation</b>	Diamonds And Pearls - Paisley Park ▲	UK.F.D.B.NL.E.A.CH.S.P.DK.IR	46	39	5	<b>Elvis Presley</b>	From The Heart - His Greatest Love Songs - RCA	UK.IR	80	NE	2	<b>Popeda</b>	Svoboda - Poko	SF	
13	16	9	<b>Ten Sharp</b>	Under The Waterline - Columbia	F.D.A.CH.S.DK.N.SF	47	43	48	<b>Roxette</b>	Joyride - EMI ▲3	D	81	00	2	<b>De Kreuners</b>	Knagend Vuur - EMI	B	
14	12	24	<b>Guns N' Roses</b>	Use Your Illusion II - Geffen ▲	UK.D.B.NL.E.A.CH.P.DK.SF.GR.IR	48	40	2	<b>Luca Barbarossa</b>	Cuore D'Acciaio - Columbia	I	82	69	14	<b>Erste Allgemeine Verunsicherung</b>	Watumba - EMI	D.A	
15	17	7	<b>Wet Wet Wet</b>	High On The Happy Side - Precious	UK.F.D.B.NL.E.A.DK.GR.IR	49	49	3	<b>Nirvana</b>	Bleach - Tupelo/Sub Pop	UK.D.SF.IR	83	97	3	<b>Garland Jeffreys</b>	Don't Call Me Buckwheat - RCA	D.CH.GR	
16	14	16	<b>Lisa Stansfield</b>	Real Love - Arista	UK.F.D.B.NL.A.CH.S.DK	50	55	44	<b>Michael Bolton</b>	Time, Love & Tenderness - Columbia	UK.NL.E.IR	84	56	5	<b>MSG</b>	MSG - Electrola	D.SF	
17	11	22	<b>Tina Turner</b>	Simply The Best - Capitol ▲2	UK.D.B.NL.E.A.P.GR.IR	51	37	9	<b>Mylene Farmer</b>	L'Autre - Polydor ●	F.B	85	84	29	<b>Metallica</b>	Metallica - Vertigo	D.DK.GR	
18	19	24	<b>Guns N' Roses</b>	Use Your Illusion I - Geffen ▲	UK.F.D.B.NL.E.CH.P.DK.SF.GR.IR	52	52	10	<b>Luca Carboni</b>	Carboni - RCA	I	86	89	19	<b>Francis Cabrel</b>	D'Un Ombre A L'Autre - Columbia	F	
19	25	4	<b>Shanice</b>	Inner Child - Motown	UK.D.NL.A.CH.S.DK.N	53	44	8	<b>Münchener Freiheit</b>	Liebe Auf Den Ersten Blick - Columbia	D.A.DK	87	66	15	<b>Simon &amp; Garfunkel</b>	The Definitive Simon & Garfunkel - Columbia	UK.S.SF.IR	
20	15	17	<b>Enya</b>	Shepherd Moons - WEA ▲	UK.D.B.NL.E.A.S.P.DK.N.IR	54	58	11	<b>Johnny Hallyday</b>	Ça Ne Change Pas Un Homme - Philips/Phonogram	F	88	NE	2	<b>Celtas Cortos</b>	Cuentame En Cuento - D.R.O.	E	
21	20	5	<b>Pearl Jam</b>	Ten - Epic	UK.D.B.NL.CH.S.DK.N.SF	55	51	2	<b>Frankie Valli &amp; The Four Seasons</b>	The Very Best Of - PolyGram TV	UK.IR	89	94	2	<b>Resistencia</b>	Palavras Ao Vento - Ariola	P	
22	18	6	<b>Snap</b>	The Madman's Return - Logic/Ariola	D.B.NL.A.CH.S.DK.GR	56	45	21	<b>Joe Cocker</b>	Night Calls - Capitol	D.E.CH	90	RE	2	<b>Complices</b>	Esta Llorando El Sol - RCA	E	
23	NE	2	<b>Ride</b>	Going Blank Again - Creation	UK.IR	57	30	3	<b>Pasadenas</b>	Yours Sincerely - Columbia	UK.D	91	NE	2	<b>Kiri Te Kanawa</b>	The Essential Kiri - Decca	UK.IR	
24	23	4	<b>Shakespears Sister</b>	Hormonally Yours - London	UK.CH.N.IR	58	88	2	<b>Kim Larsen</b>	Wisdom Is Sexy - Columbia	DK.N	92	60	17	<b>Pet Shop Boys</b>	Discography - EMI ▲	UK.D.GR	
25	24	4	<b>Sandra</b>	Close To Seven - Virgin	D.B.NL.A.CH.S.DK	59	61	11	<b>Luz Casal</b>	A Contra Luz - Hispavox	E	93	RE	2	<b>Etienne Daho</b>	Paris Ailleurs - Virgin	F	
26	21	25	<b>Dire Straits</b>	On Every Street - Vertigo ▲2	UK.F.D.B.NL.E.DK	60	50	5	<b>William Sheller</b>	En Solitaire - Philips	F.B	94	RE	2	<b>Enrico Ruggeri</b>	Peter Pan - CGD	I	
27	22	9	<b>Lou Reed</b>	Magic And Loss - Sire	F.D.B.NL.E.A.CH.S.P.DK.GR	61	77	3	<b>Soundtrack - Dirty Dancing</b>	Dirty Dancing - RCA	F	95	90	9	<b>Die Prinzen</b>	Das Leben Ist Grausam - Hansa	D.A.CH	
28	34	4	<b>Little Village</b>	Little Village - Reprise	UK.D.NL.CH.S.DK.N.SF	62	76	9	<b>Presuntos Implicados</b>	Ser De Agua - WEA	E	96	99	9	<b>Patent Ochsner</b>	Schlachtplatte - Zyglagge	CH	
29	32	14	<b>Jean-Philippe Audin &amp; Diego Modena</b>	Ocarina - Delphin	F.B.NL	63	72	2	<b>Mia Martini</b>	Lacrime - Fonit Cetra	I	97	86	35	<b>Gipsy Kings</b>	Este Mundo - Columbia ▲	D.CH.P	
30	28	11	<b>Army Of Lovers</b>	Massive Luxury Overdose - Ton Son Ton	D.B.A.CH.DK.GR	64	93	2	<b>Genesis</b>	Turn It On Again '81 - '83 - Vertigo	D.B.NL.DK	98	80	5	<b>Yngwie Malmsteen</b>	Fire & Ice - Elektra	CH.S.DK.SF	
31	26	4	<b>James</b>	Seven - Fontana	UK.CH	65	59	23	<b>Eva Dahlgren</b>	En Blekt Blondins Hjarta - Record Station	S.SF	99	RE	2	<b>The Sugarbubs</b>	Stick Around For Joy - One Little Indian	UK.D.B.NL.S	
32	31	15	<b>Bonnie Tyler</b>	Bitterblue - Hansa	D.A.CH.S.DK.N.SF	66	68	2	<b>2 Unlimited</b>	Get Ready - PWL Continental	UK.NL.S.IR	100	95	38	<b>Extreme</b>	Extreme II Pornograffiti - A&M	UK.D	
33	27	51	<b>R.E.M.</b>	Out Of Time - Warner Brothers ▲3	UK.D.E.CH.DK.GR.IR	67	NE	2	<b>David Byrne</b>	Uh-Oh - Warner Brothers	UK.NL.CH.S.DK.IR							
34	57	3	<b>Red Hot Chili Peppers</b>	BloodSugarSexMagik - Warner Brothers	D.B.NL.A.CH.S.DK.N.SF.IR	68	64	37	<b>Cher</b>	Love Hurts - Geffen ▲	UK.D.A.DK.GR							

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



# GINO VANNELLI

1. BROTHER TO BROTHER (VI)
2. LIVING INSIDE MYSELF (VII)
3. WILD HORSES (IX)
4. CRAZY LIFE (I)
5. IN THE NAME OF MONEY (IX)
6. HURTS TO BE IN LOVE (VII)
7. SOMETHING TELLS ME (IX)
8. PEOPLE GOTTA MOVE (II)
9. IF I SHOULD LOSE THIS LOVE (X)
10. BLACK CARS (VIII)
11. I JUST WANNA STOP (VI)
12. WHERE AM I GOING (III)
13. BLACK & BLUE (V)



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Denmark *Phonogram*

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Greece *Phonogram*

**Italy *Phonogram***

Norway *Phonogram*

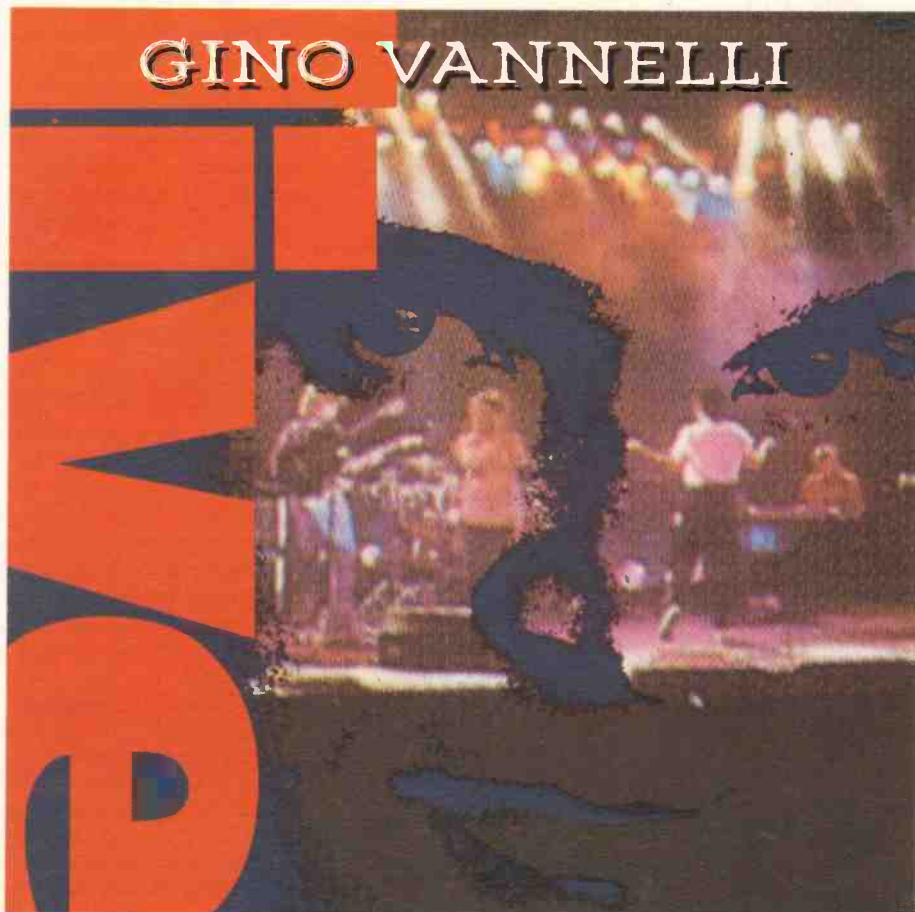
Portugal *Phonogram*

Spain *Polydor*

Sweden *Phonogram*

Switzerland *Disques Office*

## GINO VANNELLI



Available on LP MC CD



**VIRGIN DEAL INSIGHTS:** Word is independent analysts hired by the **Virgin Group of Companies** valued the **Virgin Music Group** at between US\$1.06 billion and US\$792 million. **Thorn EMI's** winning bid of US\$980 million came in at about the halfway point. Interesting bits: VMG's back catalogue was valued at between US\$265 million and US\$171 million, while publishing had a price tag of between US\$77 million and US\$62 million.

**POLYGRAM NUMBER 1 IN BELGIUM:** Insiders say the latest **IFPI Belgium** figures show **PolyGram** leads the market with a 23% share, followed by **BMG Ariola** (18%) and **EMI Belgium** (13%).

**FINLAND UPDATE:** The entire repertoire of **Discophon Ab** and affiliated **Kerberos** label has been sold to Finnish record company **Fazer Music Inc./Finnlevy**. The deal involves, among others, a catalogue of domestic children and Christmas recordings. Also, **Power Records**, one of Finland's leading independent record companies, is reportedly being liquidated. Power Records was the home of some of Finland's biggest rap, hip hop and house artists.

**CASE CLOSED:** The **British Phonographic Industry** has been awarded 20% of court costs following the September hearing of the case of **Mechanical-Copyright Protection Society**. This balances the sum awarded to MCPS in the initial hearing in July 1990, to determine whether or not MCPS could introduce new schemes.

**ROMANIAN PRIVATES UNITE:** On March 10, representatives of the leading Romanian private stations launched the **Romanian Association of Independent Radios (ARRI)**. The initiative, taken by stations **Radio Contact Romania**, **Fun Radio Bucharesti**, **Radio Delta**, **Pro FM** and **Nova 22**, is open to all private and university radio stations in Romania.

**BBC RADIO UPDATE:** Former **Beacon Radio/Wolverhampton (UK)** promotions manager **Roger Holdom** returns from his vacation to his new post as marketing manager for **BBC Radio 2**. He will be joined by **Michael Nutt**, who will also have the same post. Rumour is that Nutt will be involved with live music and drama marketing; Holdom's duties are yet to be determined.

**STUMPERT EXITS RSH:** The man who started it all in Germany, **Hermann Stumpert**, GM and PD of **Radio Schleswig-Holstein**, is leaving the station to pursue a private career. RSH was the first statewide private station in Germany, and Stumpert was the man who got the station off to an excellent start. Exactly when he is leaving, and what his plans are, have not been decided.

**ON THE MOVE:** **Clive Swan**, MD at **EMI Records UK** (responsible for EMI/EMI USA repertoire) has resigned to pursue other interests. Says president/CEO **Rupert Perry**, "We mutually agreed to have a parting of the ways." A successor has not been appointed yet.

**CLASSIC APPOINTS CEO:** The UK's first national commercial radio service has appointed **John Spearman** as its CEO. Spearman has 25 years of experience in the ad industry and is a former chairman/CEO of London ad agency **Collett, Dickenson Pearce**.

**VOTE FOR ME:** **Claudio Astorri**, MD at Italian EHR network **RTL 102.5 Hit Radio**, is running as a Republican Party candidate in the upcoming general election in Italy on April 5. The 28-year-old Astorri is battling for a seat to represent the Bergamo and Brescia areas. The station is airing campaign spots and Astorri appears on-air daily to answer listeners' questions.

## Bignotti

(continued from page 1)

financial controller **Patrick Ferry** will report to Bignotti.

In a written statement, Warner Music International senior VP Europe **Manfred Zumkeller** says, "In his new position, Marco will continue the expansion of our operations in France with the further development of local repertoire and the continued exploitation of our international releases." Zumkeller adds, "Marco has overseen the successful integration of **CGD Records** since its acquisition by WMI in 1989, into Warner Music Italy, which now stands as market

leader in Italy with a 25% market share in 1981."

Bignotti will have his work cut out for him. **WEA/Carrère** ranked fifth in album chart share in France last year with 11.4%, down from 15.1% in 1990. Warner Music France's sale of French repertoire also lags behind the market average of 50%. The company is banking on Carrère, which it acquired in 1990, to change that.

Calabrese was named Warner Music France president in 1989 and previously served as president of **WEA Music France** and GM of **WEA Italy** and **WEA Belgium**.

SW

## Onda Cero

(continued from page 1)

ic once it bought private net **Cadena Rato** about two years ago, and stresses that none of the majors—**COPE**, **Antenna 3** or **SER**—feel threatened by the competition from Onda Cero.

"We respect Onda Cero just as much as we do RNE or any other

public radio," he affirms.

**COPE**, the network most adversely affected by Onda Cero's aggressive entry—in particular by the new net's poaching of its top presenter **Luis del Olmo**—abstained from voting.

"We chose to abstain precisely because we are the most affected and all eyes are on us," says **COPE** spokesperson **Virginia**

**Adraque**. "If we had been against Onda Cero's exclusion, we would have voted accordingly."

She adds that **COPE** wants to make it clear that it does not resent De Olmo's move to the new web. "We don't want to spill blood over his poaching. Our relations with Onda Cero remain friendly and professional," she says.

## Spanish

(continued from page 1)

bands in Germany because it's the most important market in Europe. It's also a very open market and language is not a barrier."

Furrer says he first realized the potential of Spanish acts in the G/S/A territories following a good response to live performances by **Heroes Del Silencio** in Germany and Switzerland. Says Furrer, "We organized tours for the band in both countries and now they're one of EMI's priorities. This made us realize we could do something on a bigger scale."

The shows were broadcast live on German TV, including **HR3**, **SAT1**, **ZDF**, **BR3**, **Tele 5** and on Swiss TV shows "Pirate TV" on **SR TV** and "Barock" on **DRS TV**. They were also broadcast live on radio stations **SDR3**, **HR3**, **Radio RPR/Ludwigshafen**, **Welle Fidelitas/Karlsruhe** and on Swiss pub-caster **DRS-3's** "Uff Dr Gass" programme. A CD entitled *The Finest In Spanish Rock 1992* was released on March 9 on Sound & Management's **MusicaMundi** label, tying in with the promotion and giving an overview of the Spanish rock scene. The CD comprises tracks from 19 of Spain's top rock bands, including **Heroes Del Silencio** and **Presuntos Implicados**.

**Welle Fidelitas** head of music **Thomas Tscheschner** says his station decided to take part in the Spanish rock promotion because they liked the music and thought it fitted their format very well. He maintains, "Promotions like this and live performances are very important in establishing foreign

artists. A lot of Italian artists have been successful in Germany, especially **Eros Ramazzotti**, **Gianna Nannini** and **Zucchero**. They have a good commercial pop sound, which always goes down well here."

**OK Radio/Hamburg MD Frank Otto** agrees that there is a market for Spanish and Italian artists in Germany, adding, "Success here can also lead to a crossover into the neighbouring territories and even Scandinavia."

**Radio RPR/Ludwigshafen PD Dieter Maurer** is more sceptical. "I think these sorts of artists are really suited to playing live, but I don't expect this to translate into record sales," he says. "I don't think we will see a sudden rush of Spanish artists in the German charts."

**Warner Music Germany** product manager **Hans-Otto Villwock** says, "I really don't think it matters what language a song is written in. People buy Italian or Spanish music for its atmosphere and feeling. Many Germans don't understand the lyrics in English songs, so a song being in Spanish or Italian is no different."

Many observers say the way for Spanish bands was paved by that country's most successful band, **Mecano**, whose last album *Descanso Dominical* sold over two million units worldwide and more than 35,000 units in Germany. The single *Hijo De La Luna* went to number 35 in the charts in January 1990.

Comments **BMG Ariola Spain** international exploitation manager **Sandra Rotondo**, "We are really working on Mecano in Germany now and we expect them to become as big as Ramazzotti.

Although they are reasonably well-known in Germany now after their last album, we are really stepping up our marketing campaign for the new album *Aidalai* and will be concentrating on TV and radio promotions."

Unlike in France and Italy, where a translated version of the album was recorded, the original Spanish version has been released in Germany. **Rotondo** puts that down to the "open-minded approach" of the Germans. **BMG** is also working on increasing the profile of **Los Manolos**, who had a hit in Germany with a flamenco version of **The Beatles' All My Loving** and the Latin-American singer **Juan-Luis Guerra**.

Cologne-based **Electrola** product manager **Klaus Eschmann** reports a very positive response to **Heroes Del Silencio**. "Germany is the second biggest market in the world," he says. "And it's also a trendsetter for Europe, so it's important for the band to do well here. **Heroes Del Silencio** haven't had any chart success yet, but they received a tremendous reaction when they appeared at several live concerts last year in Germany, including the anti-racism concert in Berlin, where they performed alongside **Allison Moyet** and **Paul Young**."

**EMI Spain** international exploitation assistant **Anna Garcia** says the decision to release **Heroes del Silencio** in Germany was due in most part to popular demand following radio airplay, along with successful appearances at a number of German festivals. Other artists she sees as having a good chance in Germany are **El Ultimo de la Fila** and **Luz Casal**.

## EMI

(continued from page 1)

European turnover.

A manager for the pop marketing division is still to be appointed. **Hennie van Kuieren**, previously **EMI Music Europe** marketing director of international repertoire, will be overseeing the commercial development unit. He continues to report to **Rotelli**.

In charge of a team of five, van Kuieren will be responsible for the exploitation of back catalogue and compilations, budget and mid-price material, TV marketing and club and mail-order.

Van Kuieren says **EMI Music** had not been fully capitalizing on its extensive catalogue. "We felt that we weren't as active as we could be in some areas, such as premium and direct marketing. With this new division, we're going

to develop more coordinated, tailor-made concepts for the European marketplace. Current and catalogue repertoire call for two very specific approaches; the one is more down to promotion and planning, the other to marketing."

The pop marketing unit will be responsible for overseeing all of **EMI's** current artist roster. It now employs four promotion people and two marketing managers—**Tony Harlow (EMI/Chrysalis)** and **Didier Zerath (Capitol)**. A marketing executive for **EMI USA/SBK** repertoire will be announced shortly.

The current changes will also affect **EMI's** European office for the marketing of continental European repertoire, based at Heemstede, Holland. With the retirement of senior director of A&R/marketing **Roel Kruize** this month, the small company will be folded and

a marketing manager for mainland European repertoire integrated into the pop division.

The reorganization also means that international catalogue development **GM Mike Heatley** will move to the international department of **EMI Records (UK)**, reporting to director of international artist development **John Briley**. Heatley previously reported to both the European headquarters and to the UK company.

**Briley** also emphasizes the value of **EMI's** back catalogue and the need for more coordinated action. "We should be developing packages with the potential for worldwide sales," he says. "Catalogue is a very precious thing. It shouldn't be prostituted. On the one hand, you have to appeal to the collector, but on the other you have to come up with new strategies to reach the aging demographics."

# EHR TOP 40

TW	LW	WOC	Artist/Title	Label	Total	A	B	Add
1	1	7	<b>MICHAEL JACKSON</b> /Remember The Time	(Epic)	60	54	6	2
2	2	15	<b>SHANICE WILSON</b> /I Love Your Smile	(Motown)	53	41	12	1
3	3	10	<b>GENESIS</b> /I Can't Dance	(Virgin)	48	33	15	0
4	4	6	<b>SIMPLY RED</b> /For Your Babies	(east west)	44	33	11	1
5	5	7	<b>CURTIS STIGERS</b> /I Wonder Why	(Arista)	43	34	9	5
6	8	8	<b>PASADENAS</b> /I'm Doing Fine Now	(Columbia)	40	33	7	4
7	7	5	<b>TEARS FOR FEARS</b> /Laid So Low...Tears Roll Down	(Fontana)	34	19	15	0
8	9	3	<b>BRYAN ADAMS</b> /Thought I'd Died And Gone...	(A&M)	37	19	18	4
9	NE		<b>BRUCE SPRINGSTEEN</b> /Human Touch	(Columbia)	31	27	4	29
10	6	9	<b>WET WET WET</b> /Goodnight Girl	(Precious/Phonogram)	37	24	13	0
11	13	4	<b>MR. BIG</b> /To Be With You	(Atlantic)	33	23	10	8
12	10	14	<b>G. MICHAEL/E. JOHN</b> /Don't Let The Sun Go Down...	(Epic)	29	24	5	1
13	20	3	<b>U2</b> /One	(Island)	28	19	9	6
14	28	2	<b>ANNIE LENNOX</b> /Why	(RCA)	26	20	6	9
15	12	13	<b>KLF</b> /Justified & Ancient	(KLF Communications)	28	17	11	1
16	24	7	<b>DES'REE</b> /Feel So High	(Sony Soho Square)	31	20	11	7
17	14	5	<b>SHAKESPEARS SISTER</b> /Stay	(London)	27	19	8	0
18	21	3	<b>ROZALLA</b> /Are You Ready	(Pulse 8)	25	11	14	2
19	19	4	<b>GARY MOORE</b> /Cold Day In Hell	(Virgin)	26	13	13	3
20	23	8	<b>TEN SHARP</b> /You	(Columbia)	28	18	10	3
21	22	4	<b>CHIC</b> /Chic Mystique	(Warner Brothers)	27	11	16	2
22	33	2	<b>LISA STANSFIELD</b> /Time To Make You Mine	(Arista)	22	12	10	7
23	31	3	<b>ERIC CLAPTON</b> /Tears In Heaven	(Reprise)	24	16	8	6
24	16	10	<b>RIGHT SAID FRED</b> /Don't Talk Just Kiss	(Tug)	23	17	6	0
25	11	7	<b>KYLIE MINOGUE</b> /Give Me Just A Little More Time	(PWL)	25	15	10	1
26	NE		<b>NIRVANA</b> /Come As You Are	(DGC)	16	10	6	10
27	NE		<b>ROXETTE</b> /Church Of Your Heart	(EMI)	21	13	8	8
28	17	9	<b>CE CE PENISTON</b> /We Got A Love Thang	(A&M)	19	13	6	4
29	30	2	<b>RICHARD MARX</b> /Hazard	(Capitol)	23	10	13	3
30	15	6	<b>AMY GRANT</b> /Good For Me	(A&M)	22	10	12	1
31	32	7	<b>CE CE PENISTON</b> /Finally	(A&M)	20	10	10	3
32	26	4	<b>2 UNLIMITED</b> /Twilight Zone	(PWL Continental)	22	12	10	0
33	18	4	<b>TINA TURNER</b> /Love Thing	(Capitol)	22	9	13	1
34	25	6	<b>MICHAEL BOLTON</b> /Steel Bars	(Columbia)	20	12	8	0
35	27	15	<b>SIMPLY RED</b> /Stars	(east west)	18	14	4	0
36	36	2	<b>TEMPTATIONS</b> /My Girl	(Epic)	19	13	6	2
37	29	13	<b>PRINCE</b> /Diamonds And Pearls	(Paisley Park)	16	9	7	1
38	NE		<b>KLF</b> /America: What Time Is Love?	(KLF Communications)	17	9	8	5
39	34	2	<b>ALISON LIMERICK</b> /Make It On My Own	(Arista)	17	11	6	1
40	NE		<b>CROWDED HOUSE</b> /Weather With You	(Capitol)	17	13	4	2

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

## CHARTBOUND RECORDS

<b>IAN MCCULLOCH</b> /Lover Lover Lover (east west)	16/1	<b>PAUL YOUNG</b> /I'm Only Fooling Myself (Columbia)	11/0
<b>RIVER CITY PEOPLE</b> /Standing In The Need... (EMI)	16/1	<b>YOTHU YINDI</b> /Treaty* (Hollywood)	10/3
<b>VANESSA WILLIAMS</b> /Save The Best (Polydor)	15/4	<b>MASSIVE ATTACK</b> /Hymn... (Wild Bunch/Circa)	10/2
<b>DIRE STRAITS</b> /On Every Street (Vertigo)	15/2	<b>BRAND NEW HEAVIES</b> /Dream... (Acid Jazz)	10/1
<b>JULIA FORDHAM</b> /...Mysterious Ways (Circa)	14/1	<b>DAVID BYRNE</b> /Girls...* (Luaka Bop/Warner)	9/7
<b>OPUS III</b> /It's A Fine Day (PWL)	14/1	<b>CICERO</b> /Love Is Everywhere (Spaghetti)	9/3
<b>MADNESS</b> /It Must Be Love (Virgin)	13/2	<b>BOB SEGER &amp; THE S.B.B.</b> /The Fire...* (Capitol)	9/3
<b>ROBERT PALMER</b> /Every Kind Of People (Island)	13/1	<b>ADEVA</b> /Don't Let It Show...* (Cooltempo)	9/2
<b>JAMES</b> /Born Of Frustration (Fontana)	13/0	<b>RED HOT CHILI PEPPERS</b> /Under...* (Warner Brothers)	9/2
<b>GUNS N' ROSES</b> /November Rain (Geffen)	12/3	<b>WET WET WET</b> /More Than Love* (Precious)	9/2
<b>TONY HADLEY</b> /Lost In Your Love (EMI)	12/1	<b>LITTLE VILLAGE</b> /Solar Sex Panel (Reprise)	9/1
<b>M PEOPLE</b> /Colour My Life (Deconstruction)	12/0	<b>SEAL</b> /Violet (ZTT)	9/1
<b>LIGHTNING SEEDS</b> /The Life Of Riley (Virgin)	11/3	<b>HAMMER</b> /Do Not Pass Me By* (Capitol)	8/2
<b>EVERYTHING B. T. GIRL</b> /Love... (Blanco y Negro)	11/1	<b>COLOR ME BADD</b> /Heartbreaker* (Giant)	8/1
<b>SANDRA</b> /Don't Be Aggressive (Virgin)	11/1	<b>TEXAS</b> /Alone With You (Vertigo)	8/1

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.

## A Touch Of The Boss

The biggest news this week is EHR radio's warm reception to **Bruce Springsteen's** new single *Human Touch*. It enters at number 9, the highest entry so far this year.

The keen anticipation of the track is shown by the 29 new additions it has received this week, the second highest number of all time. Only **Michael Jackson's** *Black Or White* (also on **Columbia**) managed to score more, with 38 additions in the first week of release.

The third-highest New Add Leader was racked up last year by **Dire Straits** with *Calling Elvis*, another superstar act from whom EHR radio was longing to get new product. Although it is too early yet to make a proper analysis, markets most tuned into Springsteen include Italy, Norway and the Benelux.

Apart from a move upward for **Pasadenas' I'm Doing Fine Now** (scoring best in the UK, Norway and Finland), the top 10 looks fairly static. **U2** add to the action as *One* moves up from number 20 to 13 this week, supported by airplay in the UK, Spain, Holland and Sweden.

Other records vying for entry in

the top 10 next week include **Mr. Big** (scoring in Scandinavia, Germany and the UK), **Annie Lennox** (Italy, Spain and the UK) and **Des'Ree** (Germany and Scandinavia).

Although **Nirvana** found a surprisingly emphatic audience for their mixture of punk, metal and melody, EHR was slow in picking up the band's breakthrough single *Smells Like Teen Spirit*. It only started charting mid-February and stalled at number 29. The follow-up single *Come As You Are* looks like it stands a better chance, debuting at number 26 and backed by promising airplay in Holland, Italy and the UK.

The next best entry is for **Roxette's Church Of Your Heart**, the fifth single taken off the *Joyride* album, and currently taking off in the GSA territories. It also marks the duo's fifth track to score on EHR, following *Joyride*, *Fading Like A Flower*, *The Big L* and *Spending My Time*. This makes them the second most industrious act in the history of EHR, following the **Pet Shop Boys** and **Kylie Minogue**, who both managed to chart six hit singles.

by Machgiel Bakker

## MOST ADDED

<b>BRUCE SPRINGSTEEN</b> /Human Touch (Columbia)	29
<b>NIRVANA</b> /Come As You Are (DGC)	10
<b>ANNIE LENNOX</b> /Why (RCA)	9
<b>MR. BIG</b> /To Be With You (Atlantic)	8
<b>ROXETTE</b> /Church Of Your Heart (EMI)	8

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

<b>MICHAEL JACKSON</b> /Remember The Time (Epic)	54
<b>SHANICE WILSON</b> /I Love Your Smile (Motown)	41
<b>CURTIS STIGERS</b> /I Wonder Why (Arista)	34
<b>GENESIS</b> /I Can't Dance (Virgin)	33
<b>PASADENAS</b> /I'm Doing Fine Now (Columbia)	33
<b>SIMPLY RED</b> /For Your Babies (east west)	33

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" %
<b>SIMPLY RED</b> /Stars (east west)	77
<b>CROWDED HOUSE</b> /Weather With You (Capitol)	76
<b>MADNESS</b> /It Must Be Love (Virgin)	76
<b>NIRVANA</b> /Smells Like Teen Spirit (DGC)	75
<b>BEAUTIFUL SOUTH</b> /Old Red Eyes Is Back (Go!Discs)	73
<b>RIGHT SAID FRED</b> /Don't Talk Just Kiss (Tug)	73
<b>OPUS III</b> /It's A Fine Day (PWL)	71

"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
<b>HAMMER</b> /Addams Groove (Capitol)	16
<b>BEAUTIFUL SOUTH</b> /Old Red Eyes Is Back (Go!Discs)	15
<b>SALT-N-PEPA</b> /You Showed Me (ffrr)	15
<b>KYM SIMS</b> /Too Blind (Atco)	14
<b>MICHAEL JACKSON</b> /Black Or White (Epic)	12
<b>U2</b> /Mysterious Ways (Island)	12

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
<b>NIRVANA</b> /Come As You Are (DGC)	16
<b>YOTHU YINDI</b> /Treaty (Hollywood)	10
<b>ADEVA</b> /Don't Let It Show On Your Face (Cooltempo)	9
<b>DAVID BYRNE</b> /Girls On My Mind (Luaka Bop/Warner)	9
<b>RED HOT CHILI PEPPERS</b> /Under The Bridge (Warner Brothers)	9
<b>BOB SEGER &amp; THE S.B.B.</b> /The Fire Inside (Capitol)	9

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.



MENSCHEN, TIERE, SENSATIONEN - TOUR '92

# DIE TOTEN HOSEN



MAXI

AND GUESTS



**SWITZERLAND**

26.03. Zürich  
27.03. Zürich  
28.03. Willisau

**UK**

08.04. Glasgow  
09.04. London

**SPAIN**

31.03. Barcelona  
02.04. Madrid  
03.04. Ondarroa  
04.04. Lacunza

**FRANCE**

23.04. Paris

**GERMANY**

30.04. Hannover  
01.05. Würzburg  
02.05. Kassel  
04.05. Lichtenfels  
05.05. Ludwigshafen

06.05. Köln  
08.05. Hamburg  
10.05. Bremen  
13.05. Neumarkt  
14.05. Freiburg  
15.05. München

**AUSTRIA**

17.05. Wien

**GERMANY**

22.05. Berlin  
27.05. Stuttgart  
29.05. Dortmund

**FINLAND**

06.06. Provinssirock-Festival

**GERMANY**

13.06. Jübeck

**NORWAY**

25.06. Oslo

**DENMARK**

27.06. Roskilde

**GERMANY**

22.08. Karlsruhe  
29.08. Loreley



The new album  
**LEARNING ENGLISH, LESSON ONE**  
Available on Compact-Disc, Album and Cassette



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Agency: Primary Talent International