

MUSIC & MEDIA

Inside:
More News On POPKOMM.
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INNER CIRCLE SUCCESS — Inner Circle accepted an invitation from the Consul-General of the Republic of Jamaica during their Austrian tour and a gold record for their album "Bad To The Bone." Pictured (l-r) are: Consul-General Herbert Haberl, Warner Music Austria promotion manger Claudia Ruhdorfer, band member Roger Lewis, Warner Music Austria marketing director Manfred Wodara, band members Carlton Coffey, Lancelot Hall and Ian Lewis, Warner Music Austria label manager Klaus Hoffmann, Consul-General deputy Josef Stern and band member Touter Harvey.

Music Business Plans EC Lobbying Effort

EUROPE
by Emmanuel Legrand

A group of industry and government music organisations plans to lobby the European Commission in Brussels, asking that music

4.5% Rise In German Sales Thanks To Single

GERMANY

Unit shipments increased 4.5% to 101.3 million during the first six months, according to figures released by German music industry.

(continues on page 25)

receives the same treatment as the audiovisual field.

The decision was made after an informal meeting held in Cologne during the POPKOMM music convention and includes representatives from France (Export Office, Ministry of Culture), Italy (Arezzo Wave), Denmark (Rosa), Spain (SGAE), Belgium (Wallonie Bruxelles Musiques), Holland (Conamus), Germany (POPKOMM) and North-Rhine Westphalia's Ministry of Industry and Technology).

A draft titled "For A European Policy Of Music," prepared by the French Export Office and presented during the meeting, states that "the musical industry is a cultur-

(continues on page 25)

POPKOMM '93 Tops MIDEM Attendance

GERMANY
by Miranda Watson

With attendance figures almost 10,000, German music fair POPKOMM now claims to be the biggest music event of its kind in



the world, overtaking MIDEM (8,700 registered 1992) and the New Music Seminar. Cologne's congress centre played host to the

fifth POPKOMM, which has mushroomed from its beginnings in 1989 with 1,250 attendees and 18 stands to a colossal gathering with 256 stands, representation by 11 countries under the banner of "Meet The Nations" and almost 300 bands.

POPKOMM founder/MD Dieter Gorny says the event is not just another MIDEM, but it is far more encompassing. "Statistically we may have beaten MIDEM, but the two conferences remain completely different and we have our own way to go. MIDEM is more of a publishing and business event, whereas POPKOMM presents the whole cake of the music and entertainment

(continues on page 25)

Touring Brings Doctors To Radio

EUROPE
by Machgiel Bakker

The current pan-European success of rock band Spin Doctors looks like a mere replica of what happened earlier in the US: through incessant touring, radio's initial lukewarm reception was eventually turned into a warm embrace.

Although the band's supple slant of funky rock is more



Spin Doctors

danceable and less straightforward compared to acts like

(continues on page 25)

WDR Joins Europlay; Other Publics Set To Join

GERMANY
by Steve Wonsiewicz

Powerful German pubcaster WDR's announcement at POPKOMM to join Europlay could give the pan-European music radio promotion initiative a jump start in attracting other influential public service broadcasters.

The decision will also dramatically bolster Europlay's influence in the world's third largest market, where the project already has signed up Saarländischer Rundfunk, the smallest of the ARD stations. WDR head of light music entertainment Rudolf Heinemann and Europlay coordinator Charlie Prick are scheduled to meet within the next week or two and work out details.

Comments Prick, "Rudolf and I agreed that we should take

(continues on page 25)

No. 1 in EUROPE

European Hit Radio
4 NON BLONDES
What's Up
(Interscope)

Eurochart Hot 100 Singles
CULTURE BEAT
Mr. Vain
(Dance Pool)

European Top 100 Albums
U2
Zooropa
(Island)

Crossing All Formats 140 Stations Throughout Europe

For details see page 15

BEEGEES

paying the price of love



Major airplay across Europe on the following gold and platinum stations:

Austria
Ö3/Vienna

Belgium
BRTN RADIO DONNA/Brussels
RADIO CONTACT N/Brussels
BEL-RTL/Brussels

Czech Republic
BONTON RADIO/Prague
RTL CITY RADIO/Prague

Denmark
ÅRHUS NERRADIO/Århus
ANR/Aalborg
RADIO ABC/Randers
RADIO VIBORG/Viborg
UPTOWN FM/Copenhagen

Finland
RADIO 100+/Tampere

France
M40/Paris
RTL/Paris
RVS/Rouen
VIBRATION/Orléans
VOLTAGE FM/Paris

Germany
HR 3: LEIDER GUT/Frankfurt
RADIO NRW/Oberhausen
WDR 1/Cologne
WDR 1: HIT CHIPS/Cologne
WDR 1/Cologne
SCHLAGERRALLYE/Cologne
HUNDERT 6/Berlin
RADIO 7/Ulm
RADIO GONG/Nuremberg
RB 4/Bremen
RSI/Kiel
SDR 3/Stuttgart

Holland
HET STATION/Hilversum
NOS/Hilversum
SKY RADIO/Bussum
TROS RADIO 3/Hilversum
RADIO 538/Bussum

Italy
101 NETWORK/Milan
RADIO DEEJAY NETWORK/Milan
RADIO DIMENSIONE SUONO/Rome

RETE 105 NETWORK/Milan
RTL 102.5 - HIT RADIO/Bergamo
ITALIA NETWORK:
LOS CUARENTA/Udine

Norway
RADIO 1/Oslo
RADIO GRENLAND/Skien

Poland
RADIO SZCZECIN/Szczecin

Portugal
RFM/Lisbon
RADIO NOVA ERA/Vila Nova de Gaia

Sweden
CITY RADIO/Gothenburg
CITY RADIO/Malmö
RADIO CITY/Stockholm
Z RADIO/Lund/Stockholm/Göteborg

Switzerland
DRS 3/Basel
RADIO BASILISK/Basel
RADIO PILATUS 104.9/Luzern
RADIO Z/Zurich
RADIO ZUERISEE/Rapperswil

United Kingdom
96.4FM-BRM/Birmingham
BBC RADIO 1/London
BEACON RADIO/Wolverhampton
CAPITAL FM/London
CHILTERN NETWORK/
Dunstable/Northampton/Gloucester
CITY FM/Liverpool
METRO RADIO GROUP/Newcastle
DOWNTOWN RADIO/Belfast
FORTH RFM/Edinburgh
HORIZON RADIO AND GALAXY
RADIO/Milton Keynes/Bristol
INVICTA/Whitstable
POWER FM/Fareham
RADIO CLYDE/Glasgow
RADIO WYVERN/Worcester
TRENT FM/Notttingham

**Up to no. 10 on EHR Top 40 after only 3 weeks.
Most added at European radio 2 weeks running.
Classic harmonies, contemporary sound, instantly
recognisable, Paying The Price of Love is an airplay
smash from the forthcoming album Size Isn't Everything**



album out 13.9.93



Travis To Join Quality Europe FM With Syndicated Programme

UNITED KINGDOM
by David Stansfield

Dave Lee Travis, the veteran DJ sacked from **BBC Radio 1 FM** for criticising the broadcaster both on air and in a national daily newspaper (*M&M* August 21), is poised to join the independent UK-based European satellite station **Quality Europe FM**.

Roy Litchfield, GM of the **Quality Radio Group**, which owns the station, says that while contracts have yet to be finalised, Travis is expected to present Saturday and Sunday morning programmes which are also planned to be syndicated to ILR stations in the UK. "They will take the programmes clean and put in their own five breaks per hour," he says.

Litchfield claims the station, launched in November last year, is the UK's only independent satellite radio station. "We broadcast 24 hours a day with a definite aim at other European territories via the **Astra** satellite, local cables and FM transmitters," he comments. "Travis will be broadcasting to Europe as well as ILRs in the UK. He will be given a totally free hand with his music choices. There'll be no **Selector** [the computerised music scheduling system] and he can play current music, good

album tracks, whatever. We also hope that he'll keep the features that he had on **Radio 1 FM**."

Litchfield describes **QE FM** as an easy-listening station. He is also critical of ILR terrestrial stations, describing them as over-formatted and selected. **QE FM**, which targets the 20+ age group, has a weekly European audience totalling 321,000 (**Continental Research**) according to Litchfield, who claims there are 2.7 million satellite radio listeners in the UK. He lists Norway, France, Germany, Spain, Israel and Hungary

as some of the key territories in which **QE FM** broadcasts.

The **Quality Radio Group**, which also owns Europe's only 24-hour country music station **QCMR**, is planning to launch two new satellite stations by the end of the year, says Litchfield. One will target under 20-year-olds and will be the only station devoted to current pop music.

The second new 24-hour music station will be dedicated to what Litchfield describes as "sweet music, aimed at the 50+ age group."



PE KEEPS THE KICK IN HER MUSIC — German-language artist Pe Werner recently extended her contract with **Kick Musik** for another five years, including management and publishing rights. Pictured (l-r) are: **Kick** legal affairs Heinz Kremer, Werner, **Kick A&R/marketing** Jörg Beuttner and joint MDs Alexander Elbertzhagen and Goetz Elbertzhagen.

Nataf Named Ariola France GM

FRANCE
by Emmanuel Legrand

Fabrice Nataf, former president of **Virgin Records France** and current president of **BMG's Vogue** label, has been appointed GM of **Ariola**, one of the two labels divisions of **BMG France**.

Nataf replaces **Philippe Deslandes**, who has moved to **PolyGram International** in London, and reports to **Bernard Carbonez**, **BMG France** president. He'll have "full latitude to reorganise the label."

Comments Carbonez, "I think

we had the best person within the company and Nataf was my first choice. I am glad that he accepted when I offered him the job." Nataf welcomes the "challenge" and said it could benefit both labels.

Ariola's national roster includes **Elsa**, **Laurent Voulzy** and **Indochine**, and it handles marketing and promotion for international labels **Arista**, **Jive**, **Silvertone** and **MCA**.

Carbonez denies speculations that two of the three **BMG** labels

operating in France will be merged. "We have in France two distinct labels, **Ariola** and **RCA**, and what I call an independent label, **Vogue**," he says. "There is no reason to change that. **Vogue** and **Ariola** will remain separate with two different teams but share the same boss."



Nataf

Carbonez says he was fully satisfied with the performance of **Vogue**, which grossed **Ffr100 million** (app. **US\$17 million**) during the past 12 months, mostly through reissues of the **Jacques Dutronc** back catalogue. **Vogue** also signed and broke Chicago-born act **Maria Glen** in France. Forthcoming releases for **Vogue** include the first album of **Peter Kroner** and a **Malcolm McLaren** project with acts such as **Catherine Deneuve** and **Françoise Hardy**.

Nataf joined **BMG** in the summer of 1992 after seven years with **Virgin** as **A&R** and, later, president of the label. His goal was to rejuvenate the former independent label **Vogue** acquired by **BMG** from **Jean-Louis Detry**. Nataf says he was "happy to have put **Vogue** back on the tracks and reshaped its image," as he "received more and more calls from artists who want to sign with **Vogue**," but adds he was "far from having achieved all I wanted with the company."

audience figures and revenue is hard in such a tight radio market as **Munich**, especially when working with a classic rock format. The new PD says he intends to tighten up **Xanadu's** format, but has no concrete plans at the moment. "I will be holding meetings with other DJs before I reach a decision. The music at **Xanadu** won't be changing, but there will be programme alterations."

Meanwhile, **Xanadu** is reportedly heavily in debt. Insiders estimate losses at **DM7 million** (app. **US\$1.2 million**). Schnier was unavailable for comment.

PD Schnier Exits Radio Xanadu; Hoepfer Takes Over Position

GERMANY
by Miranda Watson

PD of **Munich** rock station **Radio Xanadu**, **Benny Schnier**, has left the station after two-and-a-half years, and music editor **Steve Hoepfer** has been named as his replacement.

Comments Hoepfer, "It was a mutual decision for Schnier to leave **Xanadu**. The major reason for him leaving is that he hadn't managed to achieve the reach data and turnover the shareholders wanted to see."

Hoepfer adds that getting good

EUROPE AT A GLANCE

HOLLAND: Radio Noordzee Backs Mega Top 50

National-product only station **Radio Noordzee Nationaal/Bussum** has backed the newly launched chart organisation **Mega Top 50** (*M&M* July 3). This makes the station the first commercial broadcaster to use the organisation's various sales and airplay-derived listings in its programming, following an earlier endorsement by the nation's **EHR** publisher, **Radio 3**.

Machgiel Bakker

BELGIUM: CD Single Launch In September

The Belgian **IFPI** has announced the full-scale launch of the **CD single** for September. In a first step, positioning both the **CD single** at a retail price of less than **Bfr200** (**US\$5.50**) and the **CD maxi** at a maximum retail price of **US\$9.00**. **IFPI** has designed special displays for point-of-sale promotion, each containing 24 titles. In addition, October will be named "Month Of The **CD Single** And **CD Maxi**." Marc Maes

UNITED KINGDOM: Stark Launches SongLink International

Former editor of trade monthly *Songplugger*, **David Stark**, has launched a new monthly service for music publishers and songwriters called *SongLink International*. The publication contains up-to-date information about songs needed for upcoming projects by recording artists worldwide, together with comprehensive **A&R**, artist management and producer listings and profiles.

MB

UNITED KINGDOM: Radio One Launches Loud And Proud Gay Series

BBC Radio One FM has launched its first gay series, "Loud & Proud." The first of six general issues magazine programmes aired on August 16 feature interviews with **Neneh Cherry**, **M People** and **Fierce Ruling Divas**.

David Stansfield

UNITED KINGDOM: Kiss 100 Celebrates Third Birthday

Specialist dance music station **Kiss 100** celebrated its third birthday on September 1 by devoting 10 hours of airtime to listeners top 100 dance tracks. The station also linked up with London's leading weekly information magazine *Time Out* to find out readers top three favourite dance records.

DS

GERMANY: Stars Flock To RPR Fete '93

Radio RPR 1/Ludwigshafen is holding its annual fete on September 11. Performing at the 12-hour long concert will be German hardrock queen **Doro**, **Culture Beat**, **Stuttgart** hipoppers **Fantastischen Vier**, Sweden's **Army Of Lovers** and a host of German acts, including **Purple Schultz**, **Peacock Palace**, **4 Reeves**, **The Land**, **Luna Luna** and **Swimming The Nile**. **RPR 2** stars will also be performing live such as **Ireen Sheer**, **Mary Roos**, **Bernhard Brink** and **Peter Orloff**.

Miranda Watson

IRELAND: Airplay For Local Acts Backed By JIM

The campaign for more airplay of national music on Irish commercial radio has gathered pace with the election of the **JIM** (Jobs In Music) campaign committee. An eight-person committee was elected and a set of objectives outlined for the campaign, including plans to persuade radio stations to play more Irish music and a lobby campaign directed at government ministers, politicians and regulator the **IRTC**. The **JIM** Campaign has dropped a more specific demand for a Canadian style 30% airplay quote for local music.

Dermott Hayes

TURKEY: 500 Radio Stations Closed Down By Officials

Authorities closed 500 radio stations and 50 TV stations recently in an effort to clamp down on illegal broadcasting. Some fear that the authorities made the move to terminate stations that are in direct opposition to the existing government. Official licenses will reportedly soon be issued.

Kai Roger Ottesen

ITALY: Goodnight To War

EHR/ACE StereoRai's nightly "Planet Rock" programme is inviting other radio stations to join them in their "Goodnight to War" campaign. The campaign, intended to make listeners aware of the conditions in ex-Yugoslavia and the 40 other areas around the world inflicted by war, will finish every night with **Edwin Starr's** 1970 **Tamla Motown** hit *War*.

Mark Dezzani

INTERNATIONAL: BMG Sales Up 20% To US\$3b

Bertelsmann Music Group reported a 20% increase in revenue to **US\$3 billion** for the fiscal year ended June 30, with global market share rising to 14.0% from 12.0% since 1990. In territories outside the US, **BMG** says first quarter market share jumped to 17.2% from 15.6% over last year.

Steve Wonsiewicz

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Europe 2 Belgique Sets Official Launch For September 16

BELGIUM

by Marc Maes

Despite the Belgian French community government's delay in allocating regional frequencies and network permits, the official launch for ACE web Europe 2 Belgique is set for September 16, says network manager Eric Degand.

The network first debuted on January 4, but broadcasted a majority of programmes from the Europe 2 net in France. With the official launch, the majority of programmes will be produced in Belgium. (M&M, May 22).

Europe 2 Belgique will carry the same logo as the French stations, and Degand claims the network will not include a great deal of French repertoire. "Our ACE format, with an emphasis on Anglo-American music, will bring us very close to state broadcaster Radio 21 as far as target audiences are concerned," says Degand. "Recent research commissioned by the network reveals that we are aiming towards a younger audience than Chérie FM, Radio Nostalgie or Bruxelles Capitale."

Until now, Europe 2 Belgique has depended on the French parent network for half of its programming, but Degand says the Belgian operation will now only broadcast two programmes from the French network, "Star Fantasy" and "Décompte 25."

"The bulk of the network's programming will be produced in Brussels, which is the most important thing about our new roster," he adds. "We built our own production studios here with a budget of around Bfr4 million [app. US\$125,000] for this purpose." The only other programmes not produced in Belgium are a one-hour English-language programme produced by a yet unnamed Los Angeles-based station and a series of information flashes on topics like cinema, cars and the EC's activities.

Sony Music Belgium MD Patrick Decam is looking forward to the launch of the new network. "I'm happy to welcome a dynamic new partner in the somewhat static Belgian media landscape," he says. "Its format fills a gap here and I appreciate the network's intentions to support Belgian repertoire alongside international successes like U2 or Culture Beat. Provided they achieve a strong knowledge of the market, they will soon be able to reach a substantial share of the audience."

The six-station network will kick off with a star-studded evening, with advertising executives and Belgian politicians highlighting the network's new programme and a full-scale

advertising and promotion campaign.

Europe 2 France's Eric Elisalde will work one day per week in Brussels as head of programming Belgian network, where Magaly Asselin was appointed broadcast director. The net will be transmitted to network

affiliates in Brussels, Liege, Braine L'Alleud, Louvain La Neuve, Mons and Mouscron. Degand claims that, for the time being, no plans exist to conclude a collaboration deal with Belgian IFPI on the so-called "broadcast fee." "We prefer to buy our records ourselves," he adds.

Aller Plans Major Move Into Swedish Commercial Radio

NORWAY

by Kai Roger Ottesen

Nine Norwegian applicants have surfaced in the bidding for Swedish commercial radio licenses, and backing eight of those companies is Aller-Gruppen, a major investment company which has ownership interests in radio and publishing.

The applications were handed in by different companies all of which are in Aller's investment portfolio. Stations bidding which are under the Aller umbrella included



Søgård

(persons responsible for each application listed in parenthesis): Norsk Aller (Tom E. Søgård), Norsk Radioutvikling (Alf Lande), Radio Classic/Oslo (Harald Hjort), Radio 7/Oslo (Søgård), Radio Limelight/Trondheim (Sigbjørn Eilersten), Radio Trondheim (Eilersten), Radio 1/Gaula (Jon Johansen) and Radio 1/Oslo (Jon Morten Melhus). The key representatives from Aller are Lande, who is Norsk Aller's director of investments; Hjort, who serves as Radio 1 Norge music & research director; and Eilersten, MD at Radio 1 Norge.

Comments Søgård, "We have built up extensive competence in Norway and have succeeded here. We believe we have something to add to the Swedish situation in terms of organisation and way of

thinking. Another reason for applying is that the size of the Swedish advertising market is twice as big as Norway's."

Aller also has a company in Sweden, Svensk Aller. Local organisations will take care of the day-to-day business, such as sales, marketing and programming. Aller will be involved in automation, music research, listener surveys and marketing.

Aller has applied for eight licenses in different markets: Stockholm, Uppsala, Norrköping, Västerås, Örebro, Linköping, Eskilstuna and Södertälje. Three more applications are expected from Aller for the Gothenburg, Helsingborg and Malmö markets. "The Swedish local radio authority Styrelsen For Lokalradio has approved our applications, meaning that they don't have any specific comments," says Søgård. "[All applicants] are now encouraged to talk with each other, which we are participating in. We have had talks with several companies." He declines to disclose who the companies are, but hints that they are continental investors.

Aller's move adds a new aspect to the Scandinavian radio business where rival investment giants Egmont in Denmark and Kinnevik in Sweden and Denmark have been the most active (M&M August 28).

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It's a small world with MARKEN!!

Radio Viborg Holds Position As Top Private In Danish Radio Scene

DENMARK

by Kai Roger Ottesen

Little movement can be noted in the chart of top 10 private Danish stations, as EHR outlet **Radio Viborg/Viborg** holds its top position in the country's private radio scene by scoring 156,000 daily listeners, according to recent figures from **Gallup Radio Analyse**.

EHR station **The Voice/Copenhagen** holds its position at number three with 78,000 listeners, although all five Voice stations combined would actually top the chart, compiling a total of 162,000 listeners.

Although figures cannot be exactly compared to last year's, as Gallup has replaced its once-a-year research with quarterly results, EHR station **Radio ABC/ Østjylland** is now sharing its position at four with Hot ACE **Radio Uptown/Copenhagen**, both stations scoring 64,000 daily listeners.

Local commercial stations are slowly, but securely, picking up on EHR public net **Danmark's Radio P3**, as commercial radio currently accounts for 17% of the listening share in Denmark, 12% behind EHR pubcaster **P3**.

However, second quarter ratings reveal significant differences between daily and weekly figures for the commercial stations, as **Radio Viborg** drops from 190,000 to 156,000 on a daily basis, but jumps from 300,000 to 360,000 on a weekly basis. **Uptown FM** also increased its ratings on a weekly basis (up 44,000 listeners), but lost listeners on a daily basis.

Judging from the top 10 stations it is hard to find specific

Top Danish Private Stations (daily listeners in thousands)

| Station/Format | 2nd Yr. Qtr. end '93 '92 |
|----------------------|--------------------------------|
| Radio Viborg (EHR) | 156 190 |
| ANR (ACE/EHR) | 86 119 |
| The Voice (EHR) | 78 111 |
| Uptown FM (Hot ACE) | 64 80 |
| Radio ABC (EHR) | 64 88 |
| VLR (EHR) | 55 59 |
| Århus Nærradio (EHR) | 46 78 |
| Voice Odense (EHR) | 41 50 |
| Radio Horsens (EHR) | 41 54 |
| Radio Herning (EHR) | 40 44 |

Source: Gallup

format differences in Denmark's radio landscape, as the format philosophy is not well-known among stations. Says **The Voice PD Lars Kjær**, "We can't allow ourselves to have a very defined format because the power of our transmitter is so low. The Voice broadcasts with 30 watts to the whole of Copenhagen. In addition there are a lot of stations trying to copy us, and you don't get much variety out of that."

Commenting on the ministry of cultural affairs **Jytte Hilden's** intention to investigate the signal power issue, Kjær says, "There is not much to indicate that politicians will do anything for commercial radio. I want to see it before I believe it. There is a strange attitude towards commercial radio in Denmark."



A CULTURE OF GOLD — Dance act Culture Beat was recently awarded with a gold record in Germany for their single "Mr. Vain," which has held the number 1 position in both M&M's European Dance Radio chart and the Eurochart Hot 100 Singles. Pictured (l-r) are: Warner Chappell's Andreas Grund, Radio RPR's Tillmann Uhrmacher, Sony Music Dance Pool label manager Alexander Abraham, Sony Music international exploitation manager Ian Graham, Culture Beat's Tania Evans, band producer Torsten Fenslau, Culture Beat's Jay Supreme, compositors Nosie Katzmann and Steven Levis, Sony Music Germany artist marketing director Hubert Wandjo, Sony Music Germany MD Jochen Leuschner, HR3's Markus Hertle and composer/co-producer Peter Zweier.

Balderi Considers RAI Reforms

ITALY

by Mark Dezzani

An all-day music programme is one among other proposals for reform being considered for News/Talk, AOR network **RAI Radio Uno**, says RAI director **Giovanni Balderi**.

"No one can say what changes will take place until details on restructuring are published in October," he says. "Among the proposals being considered are more distinct identities between **Radio 1 and Radio 2**, which are too similar at the moment, with **Radio 1** becoming a news and current affairs network, **Radio 2** remaining a more generalised entertainment programme and **Radio 3** becoming an exclusively cultural and classical music

channel. **StereoRai**, the FM network for young people, could be extended to all day programming."

Currently, **StereoRai** takes over **RAI 2's** FM frequencies after 14.00 until midnight, with **RAI StereoNotte** broadcasting an eclectic and specialist music programme overnight on FM. "It would be an opportune moment to create a channel to compete with the private music stations," he adds.

Along with all TV and radio network heads, **Balderi** has given his notice of resignation to the RAI's new board of governors. "Obviously I would like to stay; radio is my life," he says, adding that he is proud of his record at the helm of **Radio 1**. "I think our most notable achievement was

reaching and maintaining an average eight million daily audience through major changes in 1991 when we became more news and current affairs oriented, especially in our morning programmes," he says.

RAI president **Claudio Dematté** has already indicated that the RAI's mission as a public service broadcaster will be reinforced with an emphasis on developing a comprehensive and impartial news and information service.

Proposals by the old board of governors to unite the three radio news departments into one unit have been suspended while the reforms are being decided, but are still an option according to **RAI** journalists.

Arco Iris Bought Out By Church

SPAIN

by Howell Lewellyn

Radio Arco Iris has been bought by the Archbishopric of Toledo, the highest ranking in Spain's Roman Catholic Church, to set up **Radio Maria**, the country's first 24-hour religious station.

The station, bought for Pta20 million (app. US\$145,000), will begin broadcasting September 1, for the eight years remaining of

Radio Arco Iris's licence.

Auxiliary Bishop of Toledo **Rafaul Palmero** says **Radio Maria** would broadcast without advertising "to transmit a religious message and to evangelise." The programming will include items from **Radio Vaticano**, the Catholic catechism.

Radio Arco Iris is based in the Castile-La Mancha region, in the cities of **Albacete, Ciudad Real, Toledo, Cuence and Guadalajara**.



NICK HEYWARD

HIS BRAND NEW SINGLE

KITE

THE FORMER HAIRCUT ONE HUNDRED FRONTMAN RETURNS WITH A SINGLE REFLECTIVE OF HIS ABILITY AS A MATURE BRITISH POP ARTIST.

TAKEN FROM THE FORTHCOMING ALBUM "FROM MONDAY TO SUNDAY".

Sony Music International 

SGAE Wins Major Court Ruling; Bars, Cafes Must Pay Royalties

SPAIN

by Howell Llewellyn

Spain's performing rights society, the SGAE (Sociedad General de Autores de Espana), has won a major court victory after a four-year legal battle on the question of who should pay authors' rights in a public establishment where background music is played.

The ruling by Spain's Supreme Tribunal lays down that playing radio or TV in any of the country's 250,000 hotels, cafeterias, bars and restaurants is "an act of public communication" and therefore the establishment should pay rights. The ruling overturned a controversial 1989 finding by the Provincial Court of La Rioja in northern Spain, which ruled that the broadcaster should pay rights, not the bar owner.

Says SGAE director of licenses and receipts Javier Trujillo, "This is an important victory, both morally and financially. It is impossible yet to say what this will mean in terms of takings, but a rough estimate would be that the Pta1 billion [app. US\$7.2 million] we now collect in a year from TV rights in bars, hotels, etc., will double next year if you include extra TV rights as well as radio rights."

Trujillo says the 1989 ruling had left the SGAE "perplexed," and the resulting law had allowed hotels/restaurants in areas neighbouring La Rioja, such as Vizcaya, Asturias and Castile-Leon, to stop paying TV and radio rights from their member establishments.

"Beginning in September, we shall set about signing new contracts with all the hotels/restaurants that had taken the La Rioja ruling literally," comments Trujillo. He estimates that of the 250,000 establishments—by far the highest in any EC country—at least 50,000 have no licensing deal with the SGAE.

"On top of that, at least 10,000 new establishments open every

year, and 20,000-25,000 of existing establishments change hands annually, especially on the coasts. We granted 30,000 new licenses in 1992 alone."

The legal struggle began when a bar in the wine-producing Rioja region refused to pay authors' rights to the SGAE, arguing that the responsibility was that of the TV broadcaster. The bar owner was backed by the La Rioja Hostelry Association (Arbacaes), and the case was won in the local court.

The SGAE won a first appeal, but that was overturned and now the Supreme Court ruling is final. The SGAE said in a statement that this last ruling "gives legal backing to the SGAE to act in an

analogous way in all of the national territory." The statement said the Rioja finding had led several local hostelry associations "to maintain an aggressive attitude with respect to the SGAE."

The statement concludes, "In its sentence, the Supreme Tribunal makes it very clear that the current Law of Intellectual Property defines as public communication 'any act whereby a plurality of people has access to a work...including both the original transmission and the reception [by radio waves], since without one or the other, the creative activity of the author would not be broadcast among the listeners or viewers.'"

BBC Radio 1 Names Sturgess, Campbell As Temporary Replacements For Presenter Travis

UNITED KINGDOM

by David Stansfield

DJs Claire Sturgess and Nicky Campbell have been drafted in as temporary replacements for presenter Dave Lee Travis, who was fired from BBC Radio 1 FM recently. Travis broke his contract by criticising the pubcaster both on his programme and in a subsequent interview given to the daily tabloid *The Sun* (M&M, August 21.)

Sturgess, who has presented Radio 1 FM's Friday "Rock Show" for the last four months, has taken over Travis's regular 10.00-1.00 Saturday slot, while Campbell, who presents the station's "Into The Night" programme on Monday-Thursday from 22.00-24.00, is covering Travis's Sunday programme.

Sturgess and Campbell have stepped in for a nine-week period until a replacement for Travis, whose contract was originally

scheduled to expire in October, is expected to be announced.

The BBC's only official comment on the Travis controversy was, "We're sorry to see him go." However, a spokesperson for the station adds, "It was written into his contract that he couldn't criticise the BBC publicly so both incidents were in breach of that contract."

The BBC, however, does not intend to take action against DJ Jonathan King who, hot on the heels of the Travis affair, wrote an open letter to *The Sun* urging BBC director general John Birt to quit before he wrecks the BBC.

King, a renowned self-publicist, is slated to launch a new Radio 1 FM series, but the station spokesman explains, "King is not on a long-term contract like Travis was. He's contracted for just one series so the same conditions do not apply."



GOLD FOR GOLD — Arcade product manager Niel van Hoff took the opportunity after an outdoor concert of the Golden Earring recently to award the group with a gold CD for over 50,000 copies sold of their last recording, "The Golden Earring - The Singles Collection (Vol. 1 & 2)". Pictured (l-r) are: licensor Polydor Holland MD Albert van der Kroft, (GE) Rinus Gerritsen, Red Bullet label manager Edu van Hasselt, (GE) George Kooymans, Barry Kay and Ceasar Zuiderwijk and Van Hoff.

RTE Staff Protest Changes

IRELAND

by Dermott Hayes

Staff at Irish national pubcaster RTE Radio One have protested to station management over the decision to drop a number of specialist music programmes from the autumn schedule. More than 150 members of staff signed the letter of protest.

An Irish politician, deputy of the Democratic Left Party Eamon Gilmore, has accused the pubcaster of failing to live up to its obligations.

Gilmore claims the annual £45 million (app. US\$68 million) RTE

earned from licence fees required it to cater to minority interests, adding that the decision to drop the programmes would make the station non-distinguishable from other commercial stations.

The programmes involved include a number of traditional Irish music programmes such as "The Long Note," "Bluestime" and "Country Heartlands." A spokeswoman for RTE confirms the proposed changes, saying that the schedule was under constant revision. She says the changes will be incorporated in the new schedule.

Delta Radio Off To A Good Start

GERMANY

by Miranda Watson

After just three months on the air, German rock-formatted Delta Radio/Kiel has notched up 90,000 listeners per average hour, according to a survey conducted by Hamburg research body GFM-GETAS in June. The "Radiomarkt Nord '93" was commissioned by Delta Radio and NDR Radio and TV Advertising.

The ratings show Delta Radio to have an average daily cume listenership of 400,000 (300,000 in Schleswig-Holstein alone). A total of 830,000 had listened to the station in the last fortnight (600,000 from Schleswig-Holstein), while 1.5 million said

they had listened to the station since its launch. About 90% of Delta Radio's listeners are aged between 12-49 years, with 80% aged between 14-39.

MD Peter Vöpel comments, "Delta Radio has just missed the target of 100,000. We are pleased with the results and think the next Media Analyse will more than confirm these figures. I think the results show that our rock format is the right format and we are going to stick to it. We are thinking, however, of expanding it a little, and perhaps adding '70s rock classics to make the format a bit older."

Vöpel adds that the station's goal is to build up the number of listeners in the 30-49 age group.

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Staying Fresh, Consistent With New Adds

by Steve Wonsiewicz

Working out the mix between new music and new artists in your add policy often comes down to pure instinct, a firm understanding of what your station should sound like and a little research, say a trio of leading EHR programmers. The right balance makes your station sound fresh, yet consistent, no matter which country you broadcast in.

Comments **Red Rose Radio/Preston PD Jeff Graham**, "There's no specific criteria for new adds. Basically, I have a station sound in my head. I try and guide my head of music, my head of presentation and my disc jockeys to work from what I have in my head because you can't write it down.

"When I hear a song, I know if it's something I want on the air or not. With heavy rap, thrash, grunge or rock I can say 'That's just not us.'"

At Red Rose, which targets a 15-34 demo, Graham has 11 songs on the "A" list (aired once every 3.5 hours) and 21 songs on the "B" list (aired once every 6.75 hours). That's down from the 30 songs on A and the 40-50 on B when he first joined the station in January.

To Add Or Not To Add?

Graham adds a maximum of four songs to the A list and seven to B. "It depends on the amount of product that comes in and the amount of product we have to move off the A and B list," he says. "I have a specific number of songs on both playlists and I won't increase that number. If, for example, we get five good songs and we have only four spaces, then one has to wait a week.

"We can go a week without adding anything, but those weeks are few and far between. It's not important that we add songs every week. I wouldn't like to change the A or B list more than 30-35% because they are so small. It's a hard and fast rule to a point, though slightly moveable."

Graham tries to factor in the expected longevity of songs when making new adds. "I think you're more aware [of burn

records that you could sing along to, but was quite repetitive."

Adding too many new songs causes problems for listeners, warns Graham. "Listeners don't like to feel inadequate about music," he says. "Everything we play for them should be recognizable.



"I have a specific number of songs on both playlists and I won't increase that number. If, for example, we get five good songs and we have only four spaces, then one has to wait a week." - Jeff Graham

We do play songs that are relatively new and listeners may just be getting used to. We prime them by saying 'Here's a great new single and we're sure you'll like it.' But the more you do that, the more they start to feel inadequate about not knowing the music, and then the station doesn't become their friend anymore. The audience has to be able to turn on and know what we are doing."

Graham believes that too many radio stations follow the record company lead when adding songs. "By the time a number one hit starts falling down the chart, the record company will already have released the next single, making it a top priority," he says. "The radio audience, however, is just getting familiar with that song. A lot of radio stations pull songs far too early.

"I realised about three-four years ago while at **Radio Luxembourg** that we were pulling songs too soon. That was part of the principle I brought here, and that was to stay with songs longer. For my A list, I look for songs that have about eight weeks of play."

Adding In E. Germany

At **Energy Saxony**, which targets a 15-30 demo, GM/DPD **Adam Hahne** looks at four main areas when evaluating new adds. "Number one is 'Does it fit the format?' Number two is the quality of the song. Number three is listener requests and letters. And number four is local club activity.

"People like to listen to what they know, so we try not to surprise listeners too much with new songs;

but we want to play them and we want to break them. We always try to put a new song next to a familiar one so listeners will always know a smash hit will be next."

Hahne has 12 records on the A list (played four times daily), 22 records on the B list (played three times daily) and another 18-30 songs on the C list (played one-two times daily). He adds no more

than four new records to the A list and 12 to B. Like Graham, Hahne also has a firm policy about the number of new adds to the A and B lists, and will hold songs until the next week.

"This seems to work out the best for us," he says. "Since we target a mixed audience and don't go just for young kids who want to listen only to new records, we have to be careful about the amount of new material we play. I think it works such that on one hand the station's sound is familiar to listeners and on the other it still sounds

fresh and new. The market here tells us we have to go for both of those audiences because with only one we won't survive."

Dropping new songs immediately into heavy rotation is often a gamble, says Hahne. "It's always a risk," he comments. "You have to balance the potential reactions of your listeners with the impact of the record. Is the record worth it?"

"It's like **Mariah Carey's Dream Lover** and **Heroes del Silencio's** single last year **Entre Dos Tierras**: one might be better than the other, depending on the format.

"If you find a record where different people say it fits perfectly into what you're doing—where you have requests, where you get comments—if all of those things are positive, then you put it into the A list. I learned this some years ago from an American consultant who said, 'When in doubt, say no.' This works still, but there are a lot of moments when I still say 'yes.'"

How Callouts Help

Hahne is a firm believer in callouts to assist in his new add decision making. "The station here has only been on air for about six weeks, so we haven't yet started things like weekly callouts, like I did at **Radio Salu**," he says. "Callouts are the perfect way to determine how to move songs on the playlist. When I start callouts, which will be in a couple of weeks, I will have better information about moving songs from C to B or B to A, and which songs to throw out.

"We have two guys at the station who mainly go out on the street and talk to listeners at clubs, discos, bars, wherever the music is, and find what's hot. We also have a woman who spends most of her day on the phone talking to listeners. Right now we have to rely mostly on feel, and I don't like that; it's too risky."

And how long does Hahne feel songs on average stay on the A-B-C playlists?

"What we had at Salu was a period of 12-14 weeks to let a record move from C to B to A," he says. "Fourteen weeks is usually the longest running time. We have had some, but not a lot. Only a few made it longer. There were really no true averages because it depends entirely on the song, the artist and how other stations are reacting. If you're the only station in town playing it, then you can leave it longer in A. There are lot of subtle influences."

One of the influences is a bias toward east German artists, says Hahne. "We look much more intensively at products from east German artists than anyone else. I have a guy here who has 20-plus years of experience in this area helping us choose these artists. Listeners here want that local identification, and you have to figure out how to do it. We can't play everything, but if it fits the format and the people know it, then we have a bias towards it."

Light Rotation First

At **Radio City/Stockholm**, head of music **Niklas Ehring** very rarely moves a song directly into heavy rotation. "I want to test the song first," he says. "I

"I want to test the song first... The only songs that usually go straight to heavy rotation are by established artists."

- Niklas Ehring



have different categories which receive fewer plays each week. That's where I try the songs out. The only songs that usually go straight to heavy rotation are by established artists. We added the new **Freddie Mercury** song *Living On My Own* and **Mariah Carey's Dream Lover** straight to heavy rotation."

Ehring, whose station targets a 15-34 demo, has 10 songs on his heavy rotation playlist (aired three times daily), 30 songs on the "A" list (aired twice daily) and 40 songs on the "B" list (aired three-four times a week).

Ehring adds about two-three songs each week on heavy rotation and five-seven to the A list, with not more than 10 adds per week.

"I'm pretty flexible, however," he says. "If there are that many good songs to add, I will do it because listeners will want to hear them. However, it doesn't happen very often."

Like Hahne, Ehring pays close attention to local talent. "We have a little bias to Swedish artists with our new add policy," he says. "When there's a good record by a local artist our listeners want to hear it. We want to be able to support Swedish artists. For instance, we added **Titiyo's Never Let Me Go** on heavy rotation. It's that kind of attention to those kinds of artists that helps us in the ratings."



"Since we target a mixed audience and don't go just for young kids who want to listen only to new records, we have to be careful about amount of new material we play."

- Adam Hahne

out] with some songs than others," he comments. "When you add songs as they enter the charts, you're not aware if they are going to be a classic or not.

"You certainly don't know 100% of the time; but with certain quirky, novelty-type songs you can have a pretty good feeling. I knew the **Bluebells's Young At Heart** would have a high burnout factor, which it did, because it was one of those

Programmers Call For Increased Focus On European Artists

by Steve Wonsiewicz

The year of economic union in Europe is also proving to be the year the continent's leading EHR networks began moving toward unified support of the area's recording artists; and Europlay—the pan-European programming initiative which comprises eight of the most influential radio networks—is slowly emerging as the focal point.

Speaking during the POPKOMM panel "The Playlist For A European Community," Europlay coordinator **Charlie Prick** declared, "We [members of Europlay] are not aware of how powerful our position is in Europe." Prick added, "People don't believe that you can make a hit with Europlay. That's not true. You can. We're more and more seeing our songs going on high rotation. Europlay gives artists and record companies more opportunities than normal to promote European artists."

Rudolf Heinemann, head of music entertainment at German pubcaster **WDR1**, surprised Europlay members by announcing during the panel that the net would join Europlay. "A lot of German radio is dominated by Anglo-American music," he said. "We have to do more to introduce and promote European productions on radio, both in Germany and the rest of Europe."

Quotas shouldn't be the way, said Heinemann. "I don't think it's a good idea to require set targets," he commented, even if it "did encourage French productions."

Added **Jan Steeman**, PD at Dutch EHR public net **Het Sta-**

tion, "It's our obligation to promote local talent. We have a powerplay of a local artist. Europlay is the same concept but on a European level."

Commenting on Europlay artists which are too Anglo-American sounding, he said, "We [the European radio industry] are now just beginning to support European artists. Once it works, then you can start to support more challenging, local music."

Preserving Euro Music

Rafael Revert, PD at Spanish EHR net **Cadena Cien**, was even more vocal in the need to programme more European artists. "We have to help local, continental artists, and Europlay does that," he said. "If not, European music will eventually disappear. It's a step-by-step process in building continental artists, and Europlay is one key step."

Looking into the future, **Pentti Teravaninen**, PD at EHR **Radio 100+**/Tampere in Finland and creator of **Eurohit Parade**, a project similar to Europlay, said both initiatives should focus on Western Europe first before expanding into other territories. "Before we go into Eastern Europe, we still have to develop our Western European network first. We both still have a lot to do to improve the effectiveness of our programmes."

Despite the strong ideals stated during the panel, **Machgiel Bakker**, moderator and **Music & Media's** senior editor/director of charts, warned programmers, "Promoting continental European music on your radio station is more than just appearing on this

panel. It's about a firm commitment. If you're serious about boosting the image of continental European music and you realise the power that broadcasting can have, then Europlay or any European initiative is about putting a record on heavy rotation. And opt-out clauses—something that Europlay still has—should be a thing of the past. Participating stations can not allow to pass on a record. They're either in or they're out."

That clause, however, has to be included, said **Erik Strieleman** PD at Belgian pubcaster **BRTN's** EHR net **Radio Donna**. While he is a member of Europlay, he said, "We can't put a new group into high rotation if our audience have never heard of them and the record doesn't fit our format. The band and the song have to sound familiar."

Calling for more coordination among the record companies and Europlay and **Eurohit Parade**, **PolyGram's** director of promotions/Continental European repertoire **Jan Abbink** said one of Europlay's biggest problems for the music industry is that "your team of people choose a different record than what the record industry chooses as a European priority."

Without working closely with the labels on stocking decisions, "We won't be able on short notice to get product into the territory to make sales impact," adds Abbink. "It's possible to get an airplay hit, but you won't get a sales hit, and that's what counts."

Viva, MTV Europe Square Off In German Music TV Debate

The economic viability of a national music TV channel and the role of supporting German and other European artists took centre stage during the opening panel "Give Me Your Young People And You Give Me The Future" at POPKOMM.

While expressing his support for planned German cable/satellite music and entertainment channel **Viva**, keynote speaker **Bill Roedy**, chief executive/MD of **MTV Europe**, said he is doubtful that such a service is financially viable. "I don't believe that a national music channel is a unique idea. The fact is that if we'd thought there was a demand, we'd have set up a national clone ourselves. If we ever see that there is a demand we have the technical capacity to do this overnight."

Roedy also warned against targeting a young audience. "The German TV landscape is very similar to that in America a few years ago when programmers were falling over each other in their fight for young target groups. The biggest mistake is imitation instead of innovation. It is wrong to target the same TV audience that everyone wants. You have to super serve the needs of your audience and go after specifically targeted socio-economic demos."

He added that niche stations were meeting increasing resistance in Europe from advertisers, and that "MTV Europe has

been able to sell on its brand and not on its numbers."

Addressing MTV Europe's programming philosophy, director of programming **Brent Hansen** commented, "Playing Germany artists on MTV is not only for the German market; it's more to spread the music on a pan-European level. We want to develop German artists in Europe and also to the rest of the world."



Roedy

Commenting on Viva's programming plans, **Rudi Dolezal**, **DoRo Productions** MD and Viva investor, said, "What we want to do is more for the German-speaking market. The music scene in general should be on TV more. Viva could help the industry develop, and will do more than the existing TV stations."

That view was echoed by **Kick Musik** joint MD **Alexander Elbertzhagen**. "Our bands like **The Land** and **Pe Werner** have no chance of being played on MTV. With Viva they'll now have a better chance. That's the reason Viva should be in Germany."

Commenting on the role of the public service broadcasters in supporting Germany's artists, **WDR's** **Axel Beyer** said channels like MTV Europe make viewers "feel like part of the family. That's what makes them successful. But that's also something public station's can't do because of our obligations. We have to serve all demos." SW

Viva Unveils Programming Details At POPKOMM

by Miranda Watson

Viva—One word that was on everyone's lips at this year's POPKOMM. Announced last year as an idea by POPKOMM MD **Dieter Gorny**, Viva arrived this year as a reality, complete with its own stand and a press conference in which the channel's first programming details were outlined. Germany's first national cable/satellite music and entertainment channel is set to launch in November backed by **EMI Music**, **Warner Music Group**, **Sony Pictures Entertainment**, **PolyGram International** and **Viva Medien**.

Speaking during the press conference, Viva Medien MD **Michael Oplesch** said programming will consist mainly of a "Bits & Pieces" rotation form, with rotating pre-produced flexible pro-

gramme elements, or "Bins," with three to four videos and a three-minute "Bit" (anything from an interview, report, people, trends, music, sport environment, news). Magazine programmes will add editorial depth and forum for discussion. "Out Now" will be a mix of videos, international pop events, past pop stars and events, longer features, news and reports. "School's Out" will target the channel's younger viewers, a one-hour magazine programme with videos, charts and reports on everything from sport to culture and politics.

Oplesch said he would continue as MD of Viva Medien, the creative committee behind the channel, but that an MD for **Viva Fernsehen** was to be announced

within the next two weeks.

North Rhine-Westphalia Minister **Wolfgang Clement** stressed that he was pleased that "such a bold and forward-thinking" idea had been realised. "I think Viva will be a big success and I think it's important that Viva stays rooted in Germany's creative centre—Cologne." The channel is definitely to be located in the state, but the exact location has yet to be announced.



Fest

During a special breakfast meeting concerning German pop music and television, **EMI Music GSA** president **Helmut Fest** explained the importance of Viva, "Until now we have had no outlet for national artists in Germany. MTV Europe is a wonderful medium to present artists,

but it can't speak to every culture and can only support national acts to a certain extent. In Germany we don't have a video culture, partly because of high production costs and partly because very few German artists make the charts. We spent DM450,000 on a **Grönemeyer** video just so it would get played on MTV Europe—but this is an exception."

There is no shortage of German product, he says, but there are not enough openings on TV to promote product. New artists, said Fest, have little chance of getting on the few shows there are.

He made it clear that Viva will not be the TV channel of the majors, but will have the common interest of promoting German product as a whole. "It is not

our intention to make our own channel. Chauvinistic nationalism is not our goal. It is important to have as many of the record companies as possible behind the channel to achieve the right balance. The channel is far more secure than if it just had one major behind it."

Fest stressed the need to support creativity, particularly from the independent sector. "Many of the creative impulses in our industry come from independents, which do not have the financial weight that we [majors] do. In our interest to support them as they will be the source of videos in the future. We can't have all our videos from [Viva investor/video production company] **DoRo**. We need to build up the German video production culture around the independents."

WDR Becomes More European; Debuts New Programmes

by Miranda Watson

German pubcaster WDR's push to increase the amount of national product on its networks is slowly starting to bear fruit, with the launch this month of several new programmes.

Set to debut are **Top Hits Deutschland** on WDR 1 on Saturday evenings featuring a run-down of German productions and non-Anglo-American product compiled by **Media Control**. WDR has also introduced "Pops Beste," a weekday show featuring twenty CDs from Europe, Africa and Latin America chosen each month by the WDR 1 team.

The moves follow WDR head of music entertainment **Rudolf Heinemann's** open letter to the music and radio industries earlier this year calling upon radio pro-

grammers to play more European music. The pubcaster has also shown its commitment to European repertoire by announcing at **POPKOMM** that it has now joined the **Europlay** radio scheme (see story front page).

Speaking during WDR's press conference during **POPKOMM**, Heinemann said, "WDR has been running an initiative for a few months now to Europeanise German radio. We all know of German radio programmes which don't play any German language product. The only way to get German-language product played on the radio is to buy a big advertising block. I think this situation is unacceptable, firstly because Germany is the third biggest music market in the world and, secondly, because we radio programmers have to recognise the signs

of Europeanisation elsewhere and follow suit. Look at **Viva**, **POPKOMM** and **The Animals Of Farthing Wood** [a children's TV programme broadcast in over 10 different countries in native languages]; these are all examples of co-operation between different countries and symbols of Europeanisation."

Heinemann said radio programmes should feature a variety of continental-language songs, especially more French, Italian and Spanish records. World music and ethnic pop should not be neglected.

He added, "National productions should not just have a 'fair chance' of being programmed, but should constitute a good proportion of the programme." At the same time, Heinemann warned against making too rapid a change. "At WDR we are effecting these changes subtly and carefully, you can't make too drastic a change or it means losing listeners. But you will certainly now hear more German groups [singing in German and English] and non-Anglo-American groups."

WDR 1 producer/presenter **Hans Engel** said programmers needed to go and look for titles which fit their format. "A lot of Italian and French artists which are popular in their own countries never get released over here. It is a good idea to exchange information and ideas with stations in other countries as we do with **Radio Nova/Sorso** and **Radio France**."



EUROPLAY BRAINSTORMING — European broadcasters discuss the pros and cons of the Europlay scheme (see story page 8). From l-r, *Het Station/Hilversum PD Jan Steeman, Radio 100/Tampere PD and Eurohitparade initiator Pentti Teravainen, WDR1/Cologne music entertainment head Rudolf Heinemann, Charlie Prick/Europlay, Cadena 100/Madrid PD Rafael Revert, BRTN Radio Donna/Brussels PD Erik Strieleman and moderator/M&M senior editor Machgiel Bakker.*

New Jazz Working Group Formed With BPW Backing

Three majors and four independent labels have formed a jazz working group with the backing of German record industry body **BPW**. It was announced at **POPKOMM**. The jazz group says its goal is to unite indies and majors to promote and support jazz music in Germany, bringing together different views and approaches to marketing and distribution of this genre. Members of the working group include majors **EMI**, **MCA** and **Polydor** and indies **AMMC**, **VMG**, **Aris** and **Inak**.

At a special press conference **AMMC MD** and founder of the "Jazz Marketing And Distribution" working group **Michael Jacoby** told delegates. "Finally, jazz is represented under the umbrella of **BPW**. This working

group is the first of its kind in the world as far as we know. The group will bring indies and majors together, working in harmony unlike other genres. Jazz is such a hard market to crack that we need each other."

Jacoby said that in America, jazz artists are much easier to promote because of the proliferation of format radio and genre charts. "We think it is vital to establish a jazz chart in Germany to help both retailers and consumers," he said. "These charts are at brainstorm stage at the moment, but we hope to launch a trend chart sometime this Autumn. We still have to work out how to make the jazz chart dynamic when there are so many steady sellers in this genre." Jacoby added that the chart will be

published in specialist jazz and trade magazines.

The group also hopes to establish separate gold awards for jazz artists, with lower sales targets needed to receive a gold disc. "Sales are much smaller in jazz, so you very rarely see gold status sales being reached," said Jacoby. "We are recommending that a gold disc status should be lowered to 10-15,000 units for jazz."

It is also hoped that next year's **Echo Awards** will be extended to include special awards for jazz artists. Jacoby also raised the idea of "Jazzkomm", a jazz-only event along the same lines as **Klassikomm**, to inform and educate retailers. MW

POPKOMM AT A GLANCE

VeraBra Music Group Starts Cloud Nine Label

Vera Brandes, president of the **VeraBra Music Group (VMG)** has added another imprint to the group's growing roster of activities with the launch of pop label **Cloud Nine**. According to Brandes, the **BMG Ariola Hamburg**-distributed label is dedicated to "artistic freedom and musical quality. We will be very selective, releasing no more than eight albums a year. Developing international careers for our artists is, however, of prime importance to us."

The first release on the new label is the album *Long Pig* by UK act **Latin Quarter**, formerly signed to **Arista**. Other albums on **Cloud Nine** include *I'm Still Growing* by **Robbie Gordon**, the former musical director of **Gil Scott-Heron** and **Dee Cartensen's Beloved One**.

VMG is the owner of labels such as **Call It Anything**, **Intuition Records**, **VeraBra Records** and exclusively licenses **NYC Records**, **Go Jazz** and **American Clave**.

Ex-A&M Exec Launches CLE For Indie Distribution

Ex-A&M Europe VP **Russ Curry** has launched the independent distribution company **CLE** together with former **WMD** and **WEA France** commercial director **Gérard Lefondeur**. The Paris-based company intends to offer specialist sales, distribution and marketing services as well as providing stock control and licensing of special projects. According to Curry, over 50% of retail turnover in France is achieved by the super and hyper-market chains with the rest of the business done through retail chains such as **FNAC**, **Virgin**, **Nuggets** and **Madison**; independent distribution accounts for only 12%. "Independent labels are often the lifeblood of the industry," says Curry, "and we like to service such labels, both on a national and international level."

Music Arts Network Goes New Orleans

Frankfurt-based **Music Arts Network (MAN)** has released the 14-track compilation *Back To New Orleans* in a distribution agreement with **BMG Ariola Munich's** import service **ARIS**. According to **MAN MD** and long-time **M&M** correspondent **Bob Lyng**, it marks the first time for a sampler to cover the wide spectrum of musical styles that the city has on offer as previously only individual titles by artists were released. National retail chain **WOM** will prominently feature the entire **MAN** catalogue (at present over 50 titles) and plans for next year include a live **New Orleans Mardi Gras Revue Show**, sponsored by **Tabasco** sauce manufacturer **McIlhenny**.

Back To New Orleans features brass and dixieland bands, pure and unfiltered blues and soul as well as some modern guitar recordings. Programmers interested in the sampler should contact **Lyng** at tel. (+49) 69.433 839; fax: 433 018.

Compiled by Machgiel Bakker



MAKING CONTACTS — **POPKOMM's** **Ralf Plaschke** (second right) meets (from l-r) **Pixelpark** marketing director **Stephan Balzer**, **M&M** publisher/**GM** **Philip Alexander** and **M&M** marketing manager **Annette Knijnenberg**.



OPEN FOR BUSINESS — The **POPKOMM** conference in full swing.

SALES PROPOSAL WRITING AND PRESENTATION SKILLS:

Why Your Station Can't Do Without

Two of the most popular choices made by my clients for training seminars are those covering sales proposal writing and presentation skills. The reasons for this bias in their thinking is quite simple.

In an increasingly competitive selling environment, radio sales people are constantly seeking "the edge" over their station's competitors: other stations or other mediums such as newspapers or TV. In fact, of all the skills you could improve, concentrating on these two key areas would cause a dramatic increase in results.

In this article I want to concentrate on the larger clients, but in fact the principles hold good for clients of any size, particularly if you are keen to build a long-term relationship with them and not just hit them hard once just to get you to that next big target. The trouble with larger accounts is that the whole sales cycle is taking longer; an average of five calls are necessary to close a deal where in the '80s three calls were sufficient. Clients are more cautious nowadays because money is tighter. More people are brought into the decision making process and, the client's knowledge of competitive media is far greater.

Far too often radio people spurn the opportunity to take a written proposal and present it professionally to the client. If you ask the sales people concerned they say things like, "The trouble is that I'm fine when it's one to one but as soon as the odds alter, I fall apart!"

What I want to do in this article, is to give you some of the basics of both good proposal writing and presentation skills so that you might dramatically improve your sales results almost immediately.

Proposal Writing

A couple of years ago, when I was in America at an RAB seminar, I attended a session on proposal writing led by Mike Mahon of the RAB. It wasn't a flash presentation but it was very clear and concise and in this section I want to share with you some of the points he made which I use with my clients today.

Why use written presentations?

1. It will impress your client with the extra effort and time you have given to him giving you extra credibility and putting you a cut above other sales people.
2. It will show the client that you understand his particular marketing problems and show him you are there to help, not just to "sell".
3. Creating the presentation will help you to methodically analyse and solve client problems. For experienced sales people it focuses attention on coming up with a logical plan to address specific client needs. For newer sales people it forces them to get help from management or senior sales colleagues, correcting errors internally and not in front of the client.
4. The planning should allow you to make your presentation clearly and logically.
5. It allows you to "teach" your client about radio and your station in a controlled way. Far too often the whole presentation is about you and your station, which is in reality of little relative importance to the client.
6. Creating a logical presentation keeps possible "stall" objections to a minimum.

7. Most importantly, you stay "in charge" of the presentation, which can be a great confidence builder for both new and senior sales staff alike.

8. If created properly, a written proposal should make closing a logical conclusion to the presentation.

Basic Six-Section Proposal

During my time in radio I have seen some hideous examples of what was supposed to represent a written proposal, ranging from a single sheet of paper full of numbers and prices to massive 30-page documents telling the client how wonderful the station is and failing to mention the client, apart from asking for his signature at the end.

So try this simple formula covering a maximum of six single sheets, with the following headlines:

■ **Page 1—Consultancy Recap**
Three-five problem points from your first meeting (make them problems you can solve).

■ **Page 2—Your Market**
Use information from the first meeting and subsequent research obtained to demonstrate your understanding the impact of problems from page 1.

■ **Page 3—Why Radio**
Key points that show how our medium is the best logical choice for solving those client problems addressed in page 1 and 2.

■ **Page 4—Why Your Station**
Key points that show the specific role your station can play in solving those client problems (particularly relevant in a competitive radio market that allows you to sell your USPs).

■ **Page 5—Suggested Strategy**
A brief summary of the problems, solutions, logic and specifics of the suggested schedule. Please, not just computer generated rubbish.

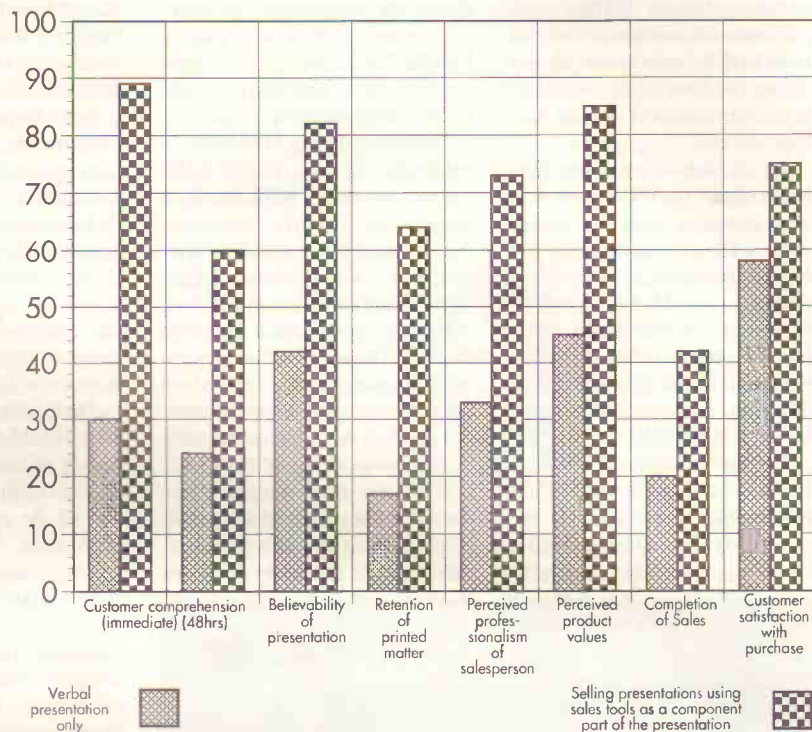
■ **Page 6—Agreement**
A firm contract that outlines all the obligations of the client and the station.

If you must put lots of station information, testimonials etc., put it in the appendices at the back. If things have gone really well the client may even read it, but don't hold your breath.

Presentation Skills

Having written this proposal, the trick is to be able to present it professionally. One tip I learned some time ago is to always use a loose leaf type presentation, even if it's one-on-one. In this way you only show the client what you want him to see and, very importantly, you retain control without losing eye contact for too long a period of time. Simple as that point is, bound presentations are handed over to clients every day. You begin your presentation and what is the client doing? Yes, that's right, flicking to the back of your work of art to see how much you are

Analysis Of Selling Effectiveness Using/Not Using Sales Tools



This chart shows the difference between choosing to use sales aids (written presentations) as a composite part of the presentation or not. The research is American - the conclusions are obvious.

going to sting him for! Whatever you say from that moment on is, potentially, lost.

So why is it then that perfectly capable sales people can turn to jelly just at the thought of doing a group presentation? In fact, research shows that the average person fears public speaking more than they fear death. There is a saying, "The brain starts working the moment you are born and stops working the moment you stand up to speak in public." A lot of it is down to presentation or lack of it. Frequently, people put a lot of effort into preparing a presentation, don't bother to rehearse it and then wonder why things go less than smoothly. Radio people as a breed are good instinctive performers but unfortunately the "shooting from the hip" brigade is beginning to get left behind in the more sophisticated sales environment in which we now find ourselves.

The ability to stand up and speak in public brings a disproportionate level of admiration and respect from your audience. It is a fact that bosses make subconscious decisions about the promotion prospects of subordinates on seeing them present. These skills are not just to impress and win business from your clients; but once you know the basics, to get up and control a meeting or presentation.

Script Preparation

It was Mark Twain who said, "It usually takes me three weeks to prepare an impromptu speech." Preparation is vital. Try this formula:

- List ideas at random on loose cards.
- Put the cards into a rough running order.
- Read them aloud with a stop watch.
- Reject superfluous material.
- Read out aloud again.
- Prepare professional cards.
- Prepare supporting visuals.
- Rehearse the process with a colleague.

Method of Presentation

I favour overhead projector for a presentation, because the acetates are easy to create and the control factor is very high. However, very few stations I deal with have their own machine, but as they retail at about \$300 (in the UK), you may consider buying your own. Additionally, you don't even need a screen, just a wall to project onto.

You can use slides but they are expensive and difficult to update when new material is to be added, plus you lose eye contact and very often people only get to see the back of your head as you stare at the screen.

Flip charts are alright but you need time to create sharp visuals and, of course, once you flip the page the whole page is on show, which may lose you control.

We haven't time to go on to talk about voice preparation, the various styles of presentation, introduction and ending, or all the other nuances of this much under estimated skill. But suffice to say that if you did nothing else other than concentrate your training on these two areas of proposal writing and presentation skills, revenue would automatically rise. Try it.

TONY GRUNDY owns broadcast sales specialist and management consultancy **Communicate Now**. Grundy has been in the broadcast industry for 18 years, during which time he was sales director at **Radio Aire/Leeds** and MD at **Radio 210/Reading**. He was also named deputy MD when Radio 210 merged with **GRW/Bristol** in June 1989. He can be contacted at tel: (+44) 491.873.185 or fax: (+44) 491.875.180.

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Coming Back Big With "Size Isn't Everything"



When the Bee Gees release their new album "Size Isn't Everything" (Polydor) on September 13, it will be a classic case of bringin' it all back home. The three brothers Gibb, who have already sold over 100 million records and enjoyed unparalleled international success in the '60s, '70s and '80s, have resigned with PolyGram (following three albums for Warner Brothers) and are now set to stamp their class on the '90s.

EUROPE

by David Stansfield

From their first international hit single *New York Mining Disaster*, the Bee Gees have delivered a seemingly never-ending stream of timeless classics including *Massachusetts*, *Stayin' Alive*, *Words*, *How Can You Mend A Broken Heart*, *To Love Somebody*, *Night Fever* and *Jive Talkin'*. The list of artists who have recorded cover versions of Bee Gees songs ranges from Al Green to Janis Joplin and Elvis Presley to Sarah Vaughan.

Despite undisputable super status, the Bee Gees have no intention of resting on their collective laurels when it comes to promoting *Size Isn't Everything* and the album's first single *Paying The Price Of Love*, released on August 6 and already moving up quickly in

the EHR Top 40 chart.

PolyGram International marketing director for pop repertoire Mike Allen, stresses that it's vital for any priority act or artist signed to his company to give commitment. He's happy to report that the Bee Gees are giving that and more.

"One of the great things about this project is the fact that the European set-up promotion has already been done," he says. "For an act that has been around so long and is so big, it's great. They came over from the US well before the release and put it all together."

Putting it all together before the release of the single and the soon to be released album was very important to Polydor UK head of international marketing Lindsay Brown. But he says the Gibb brothers co-operated fantastically. "We sat down with them and said we

needed to start work very early because of the press deadlines. We asked for them for a week here or two weeks there and they said they'd give us a month!"

The Bee Gees spent an initial 16 days in Europe which started with a media invite to the UK home of Robin Gibb where key European press and radio stations listened to the album and interviewed the act. "There are not many artists who will give you that degree of co-operation," says Brown. "And when we offered the invite to European media they found it difficult to believe that they could actually meet the act at Robin's house."

A second phase of promotion which starts on September 8 includes around 14 key TV appearances throughout Europe. "What's great about that is the fact that given the scarcity of TV opportunities in Europe, the kind of response that the Bee Gees name still gets from TV programmers is amazingly high," explains Allen. "What we're taking on with the return of the Bee Gees in European terms is an act whose strength in Germany has been and remains phenomenal but in the rest of Europe is not quite so great. We obviously want to maintain and even improve our position in Germany and bring other markets to that level. All other territories wanted them for TV and they're the right kind of shows for them. They are shows that cover wide age ranges and that's the key. The Bee Gees don't just appeal to the older generation. There's a younger fan base that's being educated to Bee Gees music because it's timeless. You hear it on the radio all the time but it's not trendy. It's music of today."

Brown says the album is being marketed right across the board with a target audience of 12-45. The 12-track album embraces many musical genres which range from the dance grooves of *Paying The Price Of Love* and *Anything For You* to the rich harmony filled pop song *Kiss Of Life* or the power ballad

For Whom The Bells Toll. A big budget video featuring hologram technology has already been shot for the single *The Price Of Love* and the album bulges with potential follow-up singles.

Germany has always been a good market for the Bee Gees. The act's last album for Warner, *High Civilization*, went platinum with sales of 500,000 units and the brothers Gibb can fill 18,000 plus concert venues with relative ease.

Michael Eberhardt, senior product manager at Polydor/Hamburg confirms that the new Bee Gees project is one of the biggest for the German company this autumn. The single has already sold 16,000 units. "That's a very good result for a single these days," he comments. "We've suffered the same low market as the UK so we're extremely happy that this new Bee Gees product is being received so well in this country, not only by retail but also by radio."

Eberhardt confirms that national monitoring service Media Control's half-week survey (dated August 16) showed 54 plays. "That's quite amazing and we expect the single to enter the Top 100 Airplay charts next week. The singles market in Germany is generally slower than the UK's. We work with 45 stations but don't have national radio. When a single gets playlisted on BBC Radio 1 FM in the UK you can be almost certain that it will chart. We need to build and that takes time."

Polydor will invest in a nation-wide poster campaign followed by two radio advertising campaigns in October to promote the album. The Bee Gees will also appear on the prestigious "Wetten Das?" TV programme on September 18 which Eberhardt says has regular viewing audiences between 25-30 million people.

Radio is important to Allen, Brown and the Bee Gees themselves. "The brothers are troopers and know what they have to do," says Brown. "They appreciate how important radio is and have so far done well over 60 station IDs. Not everyone would do that. And, while there's nothing unusual or innovative about radio promotion for the single, various mixes have been produced and we've taken the record to radio with a great deal of confidence. So far that confidence has been justified."

Allen adds, "There's no point in plastering the word Bee Gees on street, magazine or retail outlet posters unless it's backed up with a strong radio presence for the new record. What the campaigns basically suggest is that the confidence is there in terms of radio. The campaigns are focused very hard on the recognition factor of the name Bee Gees in the knowledge that as we come out with the album and those campaigns we're going to be all over radio with a new record which is unmistakable. Even if you don't hear the DJ announce it, it couldn't be anyone else. It's the Bee Gees."

The Bee Gees may have bounced back into business but they've done so with heart. The brothers Gibb are putting together an international benefit concert to be staged later this year for the children of Bosnia. The proceeds will be donated to a trust specifically set up to bring long-term relief to victims of the civil war.

Clouseau Shake Off National Character

BELGIUM

by Wally Cartigny

Remember *Close Encounters*, the first big European hit for Belgian band Clouseau? That song was actually a translation of the band's big Dutch-language hit *Daar Gaat Ze*. Enjoying the success they had with their previous albums, the three band members decided to stick with English lyrics when making their new upcoming album, *In Every Small Town*.

The album's international character doesn't only come out through the lyrics, says EMI Holland international manager for Benelux product Danny Friedrich. "It is a very diverse album," he says. "It includes a few very strong-sounding pop rock songs, along with a couple of ballads which are real soft and smooth. But the most important thing is that the music has hit potential. With this



album, Clouseau should become a successful European act."

Over the last few years, Clouseau became a big selling act for their record company, their biggest fans consisting mainly of young girls. The new album *In Every Small Town* won't ignore this fan group, claims Friedrich, but is also expected to reach a much broader audience. "Everyone who likes pop will probably like the album. It's not only the music, but also the visual aspect which should draw big crowds. The charisma of singer Koen Wauters will still attract a lot of young people, and what's more, he is an animal on stage. His personality is exactly the extra touch necessary for helping the band to grow big."

Hopes from EMI that the new, English-language Clouseau will be a success appear to be turning into reality, as the first single of

the album, *Live Like Kings*, reached the top 10 in Belgium and also entered the charts in Germany. To make sure people get used to what could be called "Clouseau, Chapter Two," the band will play their music live as much as possible. Not only will there be a European tour, but Wauters and his colleagues will also do some extraordinary things for promotion.

Adds Friedrich, "On September 25 they will travel by train through Holland, playing unplugged at 11 railway stations in one day. They'll start out in the south in Maastricht at 6.30, and finish in Groningen at 19.00 hours."

- Signed to: EMI.
- Publisher: EMI Publishing.
- Management: Linda van Weasberge.
- New album: *In Every Small Town*, released September 13.
- New single: *Take Me Down*, released September 6.
- Producer: Derek Nakomoto.
- Concerts: A European tour will start at the beginning of 1994.

Marketing The Music: Artists featured have either achieved Top 15 chart status in the Eurochart or in their country of origin.

SINGLES

RICK ASTLEY
The Ones You Love - RCA **EHR**
 PRODUCER: Gary Stevenson/Rick Astley
 An R&B-flavoured pop song with an uplifting, gospel-tinged backing that fully utilises Astley's decisive vocals. From the forthcoming *Body & Soul* album, this track should have no problems alluring the EHR format.

CARTER USM
Lean On Me I Won't Fall Over - Chrysalis **D/EHR/A**
 PRODUCER: Sex Machine/Simon Painter
 A raving, anthemic song cast in a swirling, boisterous production that will initially scare off EHR programmers. Repeated plays will do wonders though.

D:REAM
Unforgiven - Magnet **EHR/D**
 PRODUCER: D:Ream/Tom Frederikse
 Although it already peaked in the UK, this throbbing, head-bobbing track is infectious and could go far on the Continent.

NANCY GRIFFITH
Across The Great Divide - Elektra **ACE/C**
 PRODUCER: Jim Rooney
 A lovely and neatly produced country pop ballad that quietly paces along and manages to keep momentum all the way through. A bright moment on ACE is guaranteed.

LL COOL J
Pink Cookies In A Plastic Bag... - Def Jam **EHR/D/A**
 PRODUCER: Marley Marl
 Although rap never made such an impact on European radio as in the US, EHR programmers are wise to check this very flowery rap track. The slow and drooping rhythms form the perfect backdrop for LL Cool J's casual but articulate vocals.

NIKKO & THE PASSION FRUIT
She's Ignorant - Polydor **EHR/R**
 PRODUCER: Nikkolai Weidemann
 German singer/songwriter/producer Nikkolai Weidemann with a poppy and racey '60s song which features some supple rhythm guitars and a slightly psychedelic chorus. Very programmable.

IGGY POP
Wild America - Virgin **R/EHR**
 PRODUCER: Malcolm Burn
 Ever the wild child, Pop rages and rocks his way through a relentlessly hard-hitting rock track. From the forthcoming album *American Caesar*.

SUZI QUATRO
Fear Of The Unknown - Polydor **EHR**
 PRODUCER: Mike Chapman
 Chapman's pristine production continues to match Quatro's understated vocals. A medium-paced composition with a compact chorus that EHR programmers will find easy to playlist.

QUAZAR
Unity - Seven Stars Records **D/EHR**
 PRODUCER: MG/Cycle
 An uncommonly compact dance record that boasts such a well-developed melody

and has such a non-intruding overall mix that it could easily fit the EHR formats as well.

STONE TEMPLE PILOTS
Plush - Atlantic **R/EHR**



PRODUCER: Brendan O'Brien
 Taken from the two million-selling US album *Core*, this track is probably the best example of grunge getting mainstream acceptance. The guitars are brooding and sluggish, but the refrain takes the song right into EHR. Dutch EHR radio is already convinced; who follows?

URGE OVERKILL
Sister Havana - Geffen **R/A/EHR**
 PRODUCER: The Butcher Bros.
 Here's a Chicago-based band that dwells in '60s guitar pop, golden hooks and the most ardent 12-bar riffing. This release can be a good excuse for programmers to start playing the excellent and highly entertaining *Saturation* album again.

EARTH, WIND & FIRE
Sunday Morning - Reprise **EHR/D**
 PRODUCER: Maurice White
 Following a long career with Columbia, the band returns to the Warner Brothers fold for whom they recorded their first two albums in the early '70s. This funky track amply showcases their trademark of glowing vocal harmonies and intricate rhythmic abilities.

MUSIC MARKET PLACE

BOB DUHNE
Sings - Galaxy (EP) (US)
 PRODUCER: Bob Duhne
 Every day a Sinatra comeback is announced, but to no avail so far. Forget "ol' blue eyes" for a while and try another voice in the same genre. Contact tel. (+1) 707.584 1512.

DUNAJ
Dudlay - Bonton (CD) (Czech Republic)
 PRODUCER: Borek Holeccek
 The apocalyptic music of Captain Beefheart and Pere Ubu has infected these Czech avantgardists quite heavily. Alternative radio could surely do with a sincere new representative in this difficult category. Contact **Zbynek Knobloch** at tel: (+42) 2.766 382; fax: 2.766 204.

S'WITCH
I Want Your Love - Equity (UK)
 PRODUCER: Tambi Fernando
 While the witch—**Michelle Farrugia**—tries to seduce you with love, passion and

ALBUMS

JOHN HIATT
Perfectly Good Guitar - A&M **R/EHR/A**
 PRODUCER: Matt Wallace

Hiatt manages to keep his solid songwriting intact while considerably toughening his sound. The band Hiatt put together consists of people who might as well be his children but they play with a vigour rarely heard. Although the album's consistency in songwriting does not facilitate picking stand-out tracks, programmers should check out *Cross My Fingers* (the current single), the John Fogerty-like slow blues *Old Habits*, the rousing opening track *Something Wild* and the haunting *The Wreck Of Barbie Ferrari*.

AIMEE MANN
Whatever - Imago **A/R/EHR**



PRODUCER: Jon Brion/Tony Berg
 Mann enjoyed a brief spell of success in the mid-'80s as singer with Epic band *Til Tuesday*. Eventually without a record deal, Mann used the opportunity to experiment a great deal. She ended up with a batch of extremely personal songs in general dealing with love gone wrong. Her eccentric vocal style is set against wayward musical arrangements (a left field Fleetwood Mac comes closest for a description), that confuse, charm and calm at the same time. A delight

for the more progressive pop programmer. Best: *I Should've Known* (already picking up cautious airplay in the UK, Holland and Finland), *Put Me On Top* and *Say Anything*.

MICHAEL McDONALD
Blink Of An Eye - Reprise **ACE/EHR**
 PRODUCER: Russ Titelman/Michael McDonald
 Supported by a cast of top flight studio musicians, McDonald handsomely works himself through this set of fine, mostly self-written tunes, of which the arrangements are at times reminiscent of the more recent efforts by Steve Winwood. Tunes like the opening *I Stand For You* with its poignant reggae beat and instantly memorable chorus, the upbeat *I Want You* and the breezing *No More Prayin'* are likely to be embraced by Hot ACE and EHR programmers alike.

BAD BRAINS
Rise - Epic **A/R**
 PRODUCER: Beau Hill

Even though this is their major label debut and also the first time that they are working with a producer best known for his work with such AOR stalwarts such as Ratt and Warrant, Bad Brains haven't lost a bit of their drive and energy, nor have they ever sounded so good on record. From the bone-crushing title track, to the closing ballad *Without You*, which should help them win some fans at more conventional rock outlets, they travel through familiar territory.

WILL DOWNING
Love's The Place To Be - 4th & B'way **ACE/D/EHR**
 PRODUCER: Various

The real forte of this soul singer is his ability to deliver the goods on the ballads. And there are enough of them here; songs like *Do You Still Love Me*, *Break Up To Make Up* and especially the duet with **Rachelle Ferrell**, *Nothing Has Ever Felt Like This* are just a few fine tracks tailor made for late-night "quiet storm" programmes.

ROBIN ZANDER
Robin Zander - Interscope **R/EHR**
 PRODUCER: Jimmy Iovine/Robin Zander

The **Cheap Trick** frontman's solo debut boasts a bewildering array of different styles, although the respect for "the song" always remains the focal point. Zander not only proves to be a very able songwriter himself, he also knows how to pick songs by others and turn them into something of his own. **Maria McKee's** *Show Me Heaven*, on which she also duets, gets a second life while **Neil Young's** *I Believe In You* is another treat not to be missed. Among the originals, *I've Always Got You*, co-written with **Mike Campbell** and **J.D. Souther**, the sparse ballad *Emily* and *Reactionary Girl* are among the other highlights.

GIN BLOSSOMS
New Miserable Experience - A&M **A/R/EHR**
 PRODUCER: John Hampton/Gin Blossoms

The best way to describe this Arizona five-piece would probably be The Byrds on a rocket fuel. Even though the album packs a walloping punch the band never loses their keen sense of melody. Songs like *Allison Road*, *Hey Jealousy* and *Lost Horizons* are prime examples. Highlight is *Cajun Song* which features cajun star **C.J. Chenier** on accordion.

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

MARIAH CAREY



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Station Reports

- L'Vandross** - Heaven Knows
Pauline Henry - Too Many
- METRO RADIO GROUP/Newcastle P**
EHR
Liz Elliott - Music Organizer
A List:
AD Bryan Ferry - Girl
Eddy Grant - Ra-Ti-Ray
Exposé - I'll Never
Oleta Adams - Window Of Hope
Rob'n Raz - Clubhopping
T.T. D'Arby - She
B List:
AD Aftershock - Slave To The Vibe
Duran Duran - Too Much
George Benson - Love Of...
New Order - World
Snow - Uhh In You
Sings - Shape Of My Heart
Sybil - Stronger Together
- VIRGIN 1215 AM/London P**
Rock
Richard Skinner - Prog Dir
John Revell - Prog Dir
A List:
AD Paul Weller - Wild Wood
B List:
AD Diesel Park Wash - The Cat
James - Sometimes
John Hiatt - Angel
Matthew Sweet - The Ugly
Squeeze - Fantastic Place
Sings - Shape Of My Heart
- COOL FM/Belfast G**
ACE
John Paul Ballantine - HOM
A List:
AD k.d. lang/Andy Bell - No More
Mariah Carey - Dream Lover
New Order - World
Nick Heyward - Kite
Rick Astley - The Ones You Love
B List:
AD Gary Numan - Cars '93
Gwen Guthrie - Nuthin'
Kate Bush - Rubberband Girl
Kate Bush - Rubberband Girl
Robin Zander - I've Always Got
Squeeze - Fantastic Place
- DOWNTOWN RADIO/Belfast G**
Gold/EHR
John Rosborough - Prog Dir
AD Deborah Harry - Strike Me Pink
Kate Bush - Rubberband Girl
Lenny Kravitz - Heaven Help
Mary Black - Summer Sent You
- Rick Astley** - The Ones You Love
Squeeze - Fantastic Place
- FORTH RFM/Edinburgh G**
EHR
Colin Sommerville - Head Of Music
A List:
AD 2 Unlimited - Faces
Aftershock - Slave To The Vibe
Bee Gees - Paying The Price
Deborah Harry - Strike Me Pink
James - Sometimes
Kate Bush - Rubberband Girl
k.d. lang/Andy Bell - No More Tears
Maria McKee - I Can't Make
Sings - Shape Of My Heart
B List:
AD Bassheads - Start A Brand
Campbells - Holy Lach
De La Soul - Breakdown
FPI Project - Come On
George Benson - Love Of...
John Mellencamp - What If I
Lulu - Let Me
Moby - Move
Robert Plant - Calling To
Squeeze - Fantastic Place
- POWER FM/Fareham G**
EHR
Marcus Patrick - Head Of Music
A List:
AD Apache Indian - Boom Shack
Culture Beat - Mr. Vain
Tina Turner - Disco
B List:
AD Joey Lawrence - I Can't Help Myself
Kate Bush - Rubberband Girl
Pogues - Tuesday Morning
Rick Astley - The Ones You Love
Sings - Shape Of My Heart
UB40 - Higher Ground
- RADIO CLYDE/Glasgow G**
EHR
Alex Dickson - Prog Dir
A List:
AD Kate Bush - Rubberband Girl
Shara Nelson - I Goodbye In 10
Squeeze - Fantastic Place
Sybil - Stronger Together
B List:
AD DJ Jazzy Jeff - Boom! Shake
James - Sometimes
Maria McKee - I Can't Make
- RADIO WYVERN/Worcester G**
ACE
Stephanie Denham - Head Of Music
A List:
AD Bryan Ferry - Girl
- Chaka Demus & Pliers** - She Don't
Deborah Harry - Strike Me Pink
Kate Bush - Rubberband Girl
Kenny Thomas - Trippin' On
Meatloaf - Last Days & Golden
Oleta Adams - I Just Had To
Rick Astley - The Ones You Love
Sings - Shape Of My Heart
U2 - Stay
- TRENT FM/Nottingham G**
EHR
Len Groat - Head Of Programmes
A List:
AD Kenny Thomas - Trippin' On
B List:
AD Aftershock - Slave To The Vibe
Bon Jovi - I'll Sleep
Bryan Ferry - Girl
Coldcut - Dreamer
Oleta Adams - Window Of Hope
Dave Brown - Head Of Music
T.T. D'Arby - She
Urban Cookie - The Key
- BROADLAND FM/SGR-FM/Norwich/**
Ipswich and Bury S
EHR
Mike Stewart - Prog Dir
Dave Brown - Head Of Music
A List:
AD Bryan Ferry - Girl
Curiosity - Work It Out
Jamanda - I Like It
Lulu - Let Me
Richie Stevens - Body Slam
B List:
AD Björk - Venus As A Boy
Deborah Harry - Strike Me Pink
Don E - Crazy
George Benson - Love Of...
Gwen Guthrie - Nuthin'
Jeanny's - You Can Tell
Lohmude - Building A Bridge
New Order - World
Sinclair - Ain't No Casanova
Sings - Shape Of My Heart
T.T. D'Arby - She
Tony! Toni! Tone! - If I Had
- FOX FM/Oxford S**
EHR
Steve Ellis - Prog Contr
A List:
AD Culture Beat - Mr. Vain
DJ Jazzy Jeff - Boom! Shake
Kate Bush - Rubberband Girl
SWV - Right Here
- GWR FM/Bristol/Swindon S**
EHR
Gary Vincent - Head Of Music
Sarah Henderson - Prog Contr
A List:
AD Kate Bush - Rubberband Girl
B List:
AD Björk - Venus As A Boy
Coverdale & Page - Take A Look
Deborah Harry - Strike Me Pink
Duran Duran - Too Much
Fluke - Groovy Feeling
Lulu - Let Me
Snow - Uhh In You
Sings - Shape Of My Heart
Texas - So Called Friend
- RED DRAGON FM/Cardiff/Newport S**
EHR
Chris Moore - Head Of Music
Jonathan Payne - Music Librarian
Power Play:
Billy Joel - The River Of
Freddie Mercury - Living On
UB40 - Higher Ground
A List:
AD Bryan Ferry - Girl
Duran Duran - Too Much
Mariah Carey - Dream Lover
New Order - World
Sinclair - Ain't No Casanova
Tina Turner - Disco
B List:
AD Culture Beat - Mr. Vain
Gwen Guthrie - Nuthin'
Incognito - Still A Friend
Inner City - Back Together
Jeanny's - You Can Tell
Joe Roberts - Back In My
Jamanda - I Like It
Rick Astley - The Ones You Love
Sings - Shape Of My Heart
Tony! Toni! Tone! - If I Had
- SWANSEA SOUND/Wales S**
EHR
Rob Pendry - Head Of Music
A List:
AD Bee Gees - Paying The Price
UB40 - Higher Ground
B List:
AD Beach Boys - Forever
Bryan Ferry - Girl
Cliff Richard - Love Is The
Sarah Washington - I Will
Spin The Wheel - Feeling
Sings - Shape Of My Heart
Trudie Hald - Kahe
- GLR/London B**
Rock
Jan Myer - Music Mgr
B List:
AD Bob Dylan - My Back Pages
Chuck Prophet - Heart Breaks
Coverdale & Page - Take A Look
Eric Clapton - Don't Think Twice
Kate Bush - Rubberband Girl
M. McDonald - What Makes
M. McDonald - Everlasting
Oleta Adams - Window Of Hope
R.E.M. - It's A Free World
Roger McGuinn - Mr. Tambourine
Sings - Shape Of My Heart
Texas - So Called Friend
- FRANCE**
- RVS/Rouen G**
EHR
Mickael Bourgeois - Prog Dir
A List:
AD Amestrong - Tout Est Bleu
Bee Gees - Paying The Price
Club 69 - Let Me Be
Gabrielle - Dreams
Mariah Carey - Dream Lover
Marc Morgan - Notre Mystère
Yazz/Aswad - How Long
AL 2 Unlimited
- FRANCE INTER/Paris P**
ACE
Dominique Farran
A List:
AD Khaled - Serbi Serbi
Paul McCartney - Off The Ground
M. McDonald
AL
- FUN RADIO/Paris P**
EHR
Benoit Sillard - GM
Hervé Lemaire - Prog Dir
B List:
AD Freddie Mercury - Living On
Indecent Obsession - Whispers
Janet Jackson - If
Morrison/Hooker - Gloria
- M40/Paris P**
EHR
Christian Lefebvre - Prog Mgr
A List:
AD 4 Non Blondes - What's Up
Janet Jackson - If
Pauline Ester - Sur Tan
Sub-Sub - Ain't No Love
Vanessa Paradis - Natural
B List:
- AD Sade** - Cherish The Day
- NRJ NETWORK/Paris P**
EHR
Max Guazzini - Dir
A List:
AD Ugly Kid Joe - Car's
- RADIO RIVIERA/Monte Carlo G**
ACE
Danny Stacker - Music Coord
A List:
AD Bad Boys Inc. - Don't Talk About
Beloved - Outerspace Girl
Freddie Mercury - Living On
L.Vandross - Heaven Knows
M. McDonald - I Stand
Nick Heyward - Kite
Taylor Dayne - Can't Get
Tears For Fears - Cold
Van Morrison - Ball & Chain
- VIBRATION/Orléans G**
Dance/EHR
Audric Delaveau - Prog Coord
A List:
AD Arrested Dev. - Mr. Wendal
Bee Gees - Paying The Price
Beverly - The Power
Freddie Mercury - Living On
Mars Plastic - Find The Way
Omnibus - Time To Time
R.E.M. - Everybody Hurts
RAF - Just Take Me Higher
- VOLTAGE FM/Rosny-sous-Bois G**
Dance
Olivier Allardet - Music Dir
A List:
AD Ace Of Base - All That She Wants
Bee Gees - Paying The Price
Guru - Le Bien
Regg'lyss - Mets De L'huile
Shinehead - Let Them
Silk - Freak Me
AL Mary J. Blige
- RTL/WRTL/Paris S**
Rock
Georges Lang, Lionel Richebourg
AL Divine Comedy
Jane Siberry
M. McDonald
Milltown Brothers
Rainbirds
- ISABELLE FM/Trocené Saint Apres B**
EHR
Patrick Lapeyronnie - Prog Dir
B List:
AD A.L. Charles - No More Tears
- Capella** - U Got 2 Know
G. Montagne - Decoller
Haddaway - Life
Stephan Eicher - Ni Remords
- RADIO CORSE INTERNATIONAL/Bastia B**
EHR
Philippe Jammes
A List:
AD Army Of Lovers - La Plage
Digilove - Let The Night
Geraldine Baile - L'Etanger
Honey C - Stop
Richie Stevens - Body Slam
Route 66 - Cruisin'
Roy Rogers - Don't Give It
Santogé - Hysteria
- RADIO MANCHE/Saint-Lô B**
ACE
Thierry Hot - Prog Dir
A List:
AD Julien Clerc - Free Demo
U2 - Numb
B List:
AD Christine Luv - Nathalie S'En Fout
OMD - Dream Of Me
Spin Doctors - 2 Princes
- AUSTRIA**
- Ö 3/Vienna P**
EHR
Günther Lesjak - Head Of Music
A List:
AD Gran D'Ance - Just The 2 Of Us
- CD INTERNATIONAL/Vienna G**
EHR
Christoph Holly - Head Of Music
Power Play:
Take That - Pray
A List:
AD Deadly Sins - We Are Going
UB40 - Higher Ground
B List:
AD 111 - Hou Ab
Aimee Mann - I Should've Known
Beloved - Outerspace Girl
Comauftoge - Jealousy
Carole King - Lay Down
Daryl Hall - In A Philly Mood
Elton John - Simple Life
Gloria Gaynor - I Will Survive
Gran D'Ance - Just The 2 Of Us
Hothouse Flowers - One
John Miles - What Goes Around
Little Angels - Sail Away
Power/Pack - Rubberdub Dance
Soul Asylum - Runaway Train
- BRTN RADIO DONNA/Brussels P**
EHR
Marc Deschuyter - Head Of Music
Power Play:
Jungle Book - Jungle
AD Sarah - Isabelle A
A List:
AD Ace Of Base - Happy Nation
Axelle Red - Sensualité
Championnettes - Medley
Julien Clerc - Free Demo
R.v/h Groenewoud - L'Etanger
B List:
AD Bitty McLean - It Keeps Raining
Conny Vandenberg - Ik Loop De Zan
Illusion - Vannoch
UB40 - Higher Ground
- RADIO 21/Brussels P**
EHR/Rock
Christine Goor - Producer
Anne Goretux - Producer
A List:
AD Babyface - For The Cool In You
Bitty McLean - It Keeps Raining
White/Peach - OK Fred
Darryl Hall - In A Philly Mood
Julien Clerc - Free Demo
Kate Bush - Rubberband Girl
Manic Street Pr. - La Tristesse
Maurane - Sur Un Prelude
Oui 3 - Break From The
Owen Curtis - I World
Snow - Lonely Monday
Spin Doctors - Little Miss
Tears For Fears - Cold
U2 - Zoaropa
UB40 - Promises And Lies
- RADIO CONTACT F/Brussels P**
EHR
Jean Lou Berlin - Prog Dir
B List:
AD Michael/Queen - Killer/Papa
Jean Louis Aubert - Temps
Mariah Carey - Dream Lover
Robin S - Lay 4 Lay
Sub-Sub - Ain't No Love
- RADIO CONTACT N/Brussels P**
EHR
Danny de Bruin - Prog Dir
A List:
AD Haddaway - Life



KID SAFARI

Radio programmers pay attention, Now playing on the best stations in Europe!

Germany Antenne Brandenburg - Radio Bremen 1 -
Radio Bremen 4 - WDR 1 - HR 3 -
Radio Regenbogen - RPR - SR 1 -
Antenne Bayern - BR 3 - SWF 1M - 7/v/m

Switzerland Radio Z - Radio Zversee - Radio Pilatus

Austria Radio Ö3

Norway Radio 1

Sweden City Radio - Radio FM 103.2

Denmark Radio Roskilde - Radio Sundbo -
Radio Sydkysten

Belgium Radio Contact N - Radio Donna -
Radio Brussels - Radio Antigoon






TEXAS

SO CALLED FRIEND
THE SINGLE



Stakka Bo

here we go

SALESCHARTS

Holland No 32

Norway No 21

Switzerland No 46

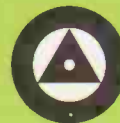
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CONQUERING MORE & MORE TERRITORIES

STILL GOING FOR ADDS!

NOW PLAYLISTED ON 43 STATIONS

IN ALL FORMATS



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Belgium
Norway

HIT-FM 106.1/Hasselt
RADIO 102/Haugesund
HORTEN NÆRRADIO/Horten
RADIO ØST/Rade

Switzerland

COULEUR 3/Lausanne
RETE 3/Lugano

EUROPEAN TOP 100 ALBUMS

| THIS WEEK | LAST WEEK | ARTIST | COUNTRIES CHARTED | THIS WEEK | LAST WEEK | ARTIST | COUNTRIES CHARTED | THIS WEEK | LAST WEEK | ARTIST | COUNTRIES CHARTED |
|-----------|-----------|---|-------------------------------------|-----------|-----------|---|----------------------|---|-----------|---|-------------------|
| | | TITLE - ORIGINAL LABEL | | | | TITLE - ORIGINAL LABEL | | | | TITLE - ORIGINAL LABEL | |
| 1 | 1 | U2 Zooropa - Island | A.B.DK.SF.FD.IRE.I.NL.N.P.E.S.CH.UK | 35 | 55 | Soul Asylum Grave Dancers Union - Columbia | A.B.D.N.S | 69 | 67 | Jordy Pochette Surprise - Columbia | S.F.F |
| 2 | 2 | UB40 Promises And Lies - DEP International | A.B.DK.SF.FD.IRE.I.NL.N.P.E.S.CH.UK | 36 | 29 | Tears For Fears Elemental - Mercury | F.D.I.NL.CH | 70 | 64 | Kenny G Breathless - Arista | N.L.E.UK |
| 3 | 3 | 4 Non Blondes Bigger, Better, Faster, More! - Interscope | A.B.DK.SF.D.IRE.NL.N.P.S.CH.UK | 37 | 54 | Green Jelly Cereal Killer Soundtrack - Zoo | A.B.D.NL.S.UK | 71 | 77 | El Ultimo De La Fila Astronomia Razonable - EMI | E |
| 4 | 7 | Bon Jovi Keep The Faith - Jambco ▲2 | A.B.DK.SF.FD.IRE.NL.P.CH.UK | 38 | 26 | Neil Young Unplugged - Reprise | B.SF.D.IRE.NL.N.S.UK | 72 | RE | U2 The Joshua Tree - Island | F.IRE.UK |
| 5 | 5 | Eros Ramazzotti Tutte Storie - DDD ▲ | A.B.DK.SF.FD.I.NL.N.P.E.S.CH | 39 | 31 | Lenny Kravitz Are You Gonna Go My Way - Virgin | A.B.F.NL.E.CH.UK | 73 | 65 | Louise Hoffsten Rhythm & Blonde - Rival | S |
| 6 | 4 | Spin Doctors Pocket Full Of Kryptonite - Epic Associated ● | A.B.DK.SF.D.IRE.NL.N.S.CH.UK | 40 | 40 | Ugly Kid Joe America's Least Wanted - Mercury | A.B.DK.D.NL.S.CH | 74 | 78 | Stereo MC's Connected - Gee Street | IRE.UK |
| 7 | 10 | Billy Joel The River Of Dreams - Columbia | A.B.DK.D.IRE.I.NL.N.CH.UK | 41 | 45 | Cypress Hill Black Sunday - Ruffhouse | DK.D.IRE.NL.S.UK | 75 | 70 | Hanne Boel Kinda Soul - EMI-Medley | DK.N |
| 8 | 6 | Ace Of Base Happy Nation - Mega ▲ | A.B.DK.SF.D.I.NL.E.S.CH | 42 | 44 | Rage Against The Machine Rage Against The Machine - Epic | B.D.NL.S.UK | 76 | NE | Boo Radleys Giant Steps - Creation | UK |
| 9 | 9 | Soundtrack - The Bodyguard The Bodyguard - Arista ▲6 | B.DK.FD.IRE.NL.E.UK | 43 | 39 | Die Toten Hosen Kauf Mich! - Virgin | A.D.CH | 77 | 68 | Earth, Wind & Fire The Very Best Of Earth, Wind & Fire - Arcade | D |
| 10 | 11 | 2 Unlimited No Limits - Byte | A.B.SF.FD.IRE.NL.E.S.CH.UK | 44 | 62 | U2 War - Island | F.UK | 78 | 86 | Vasco Rossi Gli Spari Sopra - EMI | F |
| 11 | 8 | R.E.M. Automatic For The People - Warner Brothers ▲ | DK.SF.D.IRE.NL.UK | 45 | 42 | Soundtrack - Last Action Hero Last Action Hero - Columbia | A.D.NL.P.CH.UK | 79 | NE | Adam Ant Animusic - The Very Best Of Adam Ant - Arcade | UK |
| 12 | 13 | Tina Turner What's Love Got To Do With It - Parlophone | A.B.FD.I.NL.E.S.CH.UK | 46 | 43 | Fiorello Spiagge E Lune - FRI | I | 80 | NE | SWV It's About Time - RCA | D.UK |
| 13 | 14 | Jamiroquai Emergency On Planet Earth - Orenda | A.B.SF.D.NL.S.CH.UK | 47 | 36 | Heroes Del Silencio El Espiritu Del Vino - EMI | A.D.P.E.CH | 81 | NE | Soundtrack - American Graffiti American Graffiti - MCA | F |
| 14 | 15 | Sting Ten Summoner's Tales - A&M ▲ | DK.SF.FD.IRE.NL.P.E.UK | 48 | 41 | Herbert Grönemeyer Chaos - Electrola | A.D | 82 | 79 | Gert En Samson Samson 3 - Philips | B |
| 15 | 12 | Janet Jackson Janet - Virgin | A.B.DK.FD.NL.S.CH.UK | 49 | 35 | Abba More Abba Gold - More Abba Hits - Polar ● | A.DK.D.NL.CH.UK | 83 | 69 | Orchestral Manoeuvres In The Dark Liberator - Virgin | D.NL.S |
| 16 | 16 | Rod Stewart Unplugged...And Seated - Warner Brothers | A.DK.SF.D.NL.E.S.CH.UK | 50 | 50 | Oleta Adams Evolution - Fontana | D.NL.CH.UK | 84 | 96 | Hubert Von Goisern & Die Alpinkatzen Aufgeign Statt Niederschiassn - Ariola | A.D.CH |
| 17 | 18 | Johnny Hallyday Au Parc Des Princes - Philips | B.F | 51 | 48 | Smashing Pumpkins Siamese Dreams - Hut | B.D.IRE.NL.S.UK | 85 | NE | Stone Temple Pilots Core - Atlantic | DK.D.NL.S |
| 18 | 17 | Dire Straits On The Night - Vertigo | A.B.DK.SF.FD.I.NL.P.E.CH | 52 | 59 | U2 Achtung Baby - Island | F.IRE.NL.UK | 86 | 75 | Kaija Koo Tuulten Viernääd - WEA | SF |
| 19 | 21 | Eric Clapton Unplugged - Duck ▲ | DK.FD.NL.N.P.E.S.UK | 53 | 46 | Michael Ball Always - Polydor | UK | 87 | 73 | Guns N' Roses Use Your Illusion II - Geffen ▲ | B.D.NL.UK |
| 20 | 23 | Culture Beat Serenity - Dance Pool | A.DK.SF.D.NL.N.S.CH | 54 | 51 | Metallica Metallica - Vertigo ▲ | B.DK.D.NL.P.UK | 88 | 100 | Rosario De Ley - Epic | E |
| 21 | 20 | Gloria Estefan Mi Tierra - Epic | D.NL.E.CH.UK | 55 | 49 | Take That Take That & Party - RCA | UK | 89 | 76 | Guns N' Roses Use Your Illusion I - Geffen ▲ | DK.D.NL.UK |
| 22 | 19 | Michael Jackson Dangerous - Epic ▲5 | B.DK.FD.IRE.NL.UK | 56 | 47 | Vai Sex & Religion - Relativity | SF.D.NL.CH.UK | 90 | 87 | Tomas Ledin Du Kan Lita På Mig - Record Station | S.F.S |
| 23 | 34 | Björk Debut - One Little Indian/Mother | A.DK.SF.D.IRE.NL.N.S.CH.UK | 57 | 53 | Barbra Streisand Back To Broadway - Columbia | A.D.NL.S.UK | 91 | RE | Michel Sardou Bercy '93 - Trema | B.F |
| 24 | 25 | Jean Michel Jarre Chronologie - Dreyfus | B.DK.F.NL.E | 58 | 57 | Raf Cannibali - CGD | I | 92 | NE | Los Del Rio A Mi Me Gusta - Sordisco | E |
| 25 | 24 | Magazine 60 Medley 60's Slows - Mike Kalfleche | B.F | 59 | 71 | Freddie Mercury The Freddie Mercury Album - Parlophone | UK | 93 | 91 | Gianna Nannini X Forza E X Amore - Ricordi | I |
| 26 | NE | Pur Seiltänzertraum - Intercord | D | 60 | 56 | Aerosmith Get A Grip - Geffen | A.D.NL.E.CH | 94 | 80 | Mina Mina Canta I Beatles - EMI | I |
| 27 | 22 | Deep Purple The Battle Rages On - RCA | A.B.SF.D.NL.S.CH.UK | 61 | 61 | U 96 Replugged - Polydor | A.D.S.CH | 95 | 72 | Jacques Dutronc Dutronc Au Casino (Live) - Columbia | F |
| 28 | 28 | Patricia Kaas Je Te Dis Vous - Columbia | B.FD.CH | 62 | 52 | Helene Helene - AB | F | 96 | 92 | Hooters Greatest Hits - Columbia | D |
| 29 | 32 | 883 Nord Sud Oves Est - FRI | I.CH | 63 | 58 | Gary Moore Blues Alive - Virgin | EE | 97 | 94 | Depeche Mode Songs Of Faith & Devotion - Mute | FD |
| 30 | 37 | Soundtrack - Gute Zeiten Schlechte Zeiten Gute Zeiten Schlechte Zeiten 2 - Edel | D | 64 | NE | Thomas Helmig Say When - Genlyd | DK | 98 | 74 | Van Morrison Too Long In Exile - Polydor | D.NL.N.E |
| 31 | 27 | Abba Gold - Greatest Hits - Polar ▲4 | B.DK.D.IRE.NL.UK | 65 | 63 | Laura Pausini Laura Pausini - CGD | I | 99 | 93 | Gerardina Trovato Gerardina Trovato - RTI | I |
| 32 | 33 | Stephan Eicher Carcassonne - Barclay | B.FD.CH | 66 | 60 | Us 3 Hand On The Torch - Blue Note | A.D.CH.UK | 100 | RE | Pow Wow Regagner Les Plaines - Remark | F |
| 33 | 30 | Billy Idol Cyberpunk - Chrysalis | A.SF.FD.NL.P.S.CH | 67 | 95 | Sade Love Deluxe - Epic ▲ | B.F.UK | A = Austria, B = Belgium, DK = Denmark, SF = Finland, F = France, D = Germany, GR = Greece, IRL = Ireland, I = Italy, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom. | | | |
| 34 | 38 | George Michael & Queen feat. Lisa Stansfield Five Live E.P. - Parlophone | A.B.FD.I.NL.CH | 68 | 66 | Kastelruther Spatzen Der Rote Diamant - Koch | A.D | ○ = FAST MOVERS NE = NEW ENTRY RE = RE-ENTRY | | | |

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| THIS WEEK | LAST WEEK | ARTIST | COUNTRIES CHARTED | THIS WEEK | LAST WEEK | ARTIST | COUNTRIES CHARTED | THIS WEEK | LAST WEEK | ARTIST | COUNTRIES CHARTED |
|-----------|-----------|---|------------------------------------|-----------|-----------|---|-------------------|-----------|-----------|--|-------------------|
| | | TITLE - ORIGINAL LABEL (PUBLISHER) | | | | TITLE - ORIGINAL LABEL (PUBLISHER) | | | | TITLE - ORIGINAL LABEL (PUBLISHER) | |
| 1 | 14 | Mr. Vain Culture Beat - Dance Pool (Warner Chappell) | A,B,DK,S,FF,D,IRE,I,NL,N,E,S,CH,UK | 35 | 27 25 | Cat's In The Cradle Ugly Kid Joe - Mercury (Copyright Control) | A,DK,D,S,CH | 69 | 77 2 | Tuesday Morning The Pogues - Pogue Mahone (Pogue Mahone/Perfect Songs) | IRE,UK |
| 2 | 9 | What's Up 4 Non Blondes - Interscope (Famous/WC) | A,B,DK,D,IRE,I,NL,N,S,CH,UK | 36 | 38 31 | No Limit 2 Unlimited - Byte (MCA) | F,D,E,CH | 70 | 48 12 | Can You Forgive Her? Pet Shop Boys - Parlophone (EMI) | DK,D,I,S,CH |
| 3 | 6 4 | Life Haddaway - Coconut (A La Carte) | A,B,DK,S,FF,D,NL,N,E,S,CH | 37 | 29 3 | Night In Motion U 96 - Polydor (Warner Chappell) | A,D,S,CH | 71 | 69 14 | Do You See The Light Snap - Logic (Warner Chappell/Songs Of Logic) | A,B,DK,D |
| 4 | 4 26 | What Is Love Haddaway - Coconut (A La Carte) | A,DK,S,FF,D,IRE,I,NL,N,P,E,CH,UK | 38 | 47 9 | Show Me Love Robin S - Champion (Champion) | B,DK,D,NL,S,CH | 72 | 75 9 | Parisienne Walkways '93 Gary Moore - Virgin (Maxwood) | F |
| 5 | 3 15 | (I Can't Help) Falling In Love With You UB40 - DEP International (Manna/Carlin) | A,B,DK,S,FF,D,IRE,I,NL,N,E,S,CH,UK | 39 | 43 5 | Luv 4 Luv Robin S - Champion (Champion) | B,IRE,NL,S,UK | 73 | RE | Amante, Irmão, Amigo Marco Paulo - EMI (EMI) | P |
| 6 | 5 5 | Living On My Own Freddie Mercury - Parlophone (Mercury Songs) | A,B,D,IRE,NL,UK | 40 | NE | Opal Mantra Therapy? - A&M (MCA) | IRE,UK | 74 | 54 4 | What Ever Happened To Old Fashioned Love Daniel O'Donnell - Ritz (BMG) | IRE,UK |
| 7 | 7 47 | All That She Wants Ace Of Base - Mega (Megasong) | B,F,D,IRE,I,E,CH | 41 | 40 18 | Cose Della Vita Eros Ramazzotti - DDD (DDD/Scorribanda/Unalira) | B,DK,F,D,S,CH | 75 | 58 7 | This Is It Dannii Minogue - MCA (Copyright Control) | IRE,UK |
| 8 | 12 6 | Darla Dirladade G.O. Culture - Scorpio (Warner Chappell) | B,F | 42 | 57 5 | Regg'lyss...Mets De L'Huile Regg'lyss - Virgin (Regg'lyss) | F | 76 | 65 3 | Little Miss Can't Be Wrong Spin Doctors - Epic Associated (Sony) | IRE,UK |
| 9 | 9 11 | Dreams Gabrielle - Go!Discs (Perfect Songs/Zomba) | A,B,DK,D,IRE,I,NL,N,S,CH,UK | 43 | 39 7 | The Jungle Book Groove Various - Hollywood (Campbell Connelly) | A,B,D,NL | 77 | 59 8 | Sweat Usura - deConstruction (Jacomo) | I |
| 10 | 8 16 | Two Princes Spin Doctors - Epic (Sony) | A,B,DK,D,IRE,NL,N,S,CH | 44 | 46 3 | I Will Always Love You Sarah Washington - Quality (Carlin) | UK | 78 | 45 8 | If I Can't Have You Kim Wilde - MCA (Gibb Bros/BMG) | B,D,NL,CH |
| 11 | 19 27 | Somebody Dance With Me D.J. BoBo - Fresh (C-B Hypedelic) | A,DK,S,F,D,N,S,CH | 45 | 36 3 | Rockin' To The Music Black Box - deConstruction (Warner Chappell) | SE,IRE,P,S,UK | 79 | NE | I Can't Help Myself Joey Lawrence - EMI (PolyGram/WC/BMG) | UK |
| 12 | 15 4 | It Keeps Rainin' (Tears From My Eyes) Bitty McLean - Brilliant (EMI) | IRE,UK | 46 | 60 10 | One Night In Heaven M-People - deConstruction (BMG/EMI) | DK,D,IRE,S,UK | 80 | 86 3 | C'Est Okay Les Visiteurs - Remark (Simpson/Tristan Clavier/J.M. Poiré) | F |
| 13 | 14 5 | The River Of Dreams Billy Joel - Columbia (EMI) | DK,D,IRE,I,NL,UK | 47 | 41 28 | Give It Up Cut'N'Move - Soulpower (EMI Songs) | A,DK,D | 81 | 71 11 | Here We Go Stakka Bo - Stockholm (Stockholm) | DK,NL,S |
| 14 | 11 7 | Pray Take That - RCA (EMI) | B,DK,S,F,D,IRE,NL,N,S,UK | 48 | 31 8 | Tu Tatuta Tuta Ta Pin-occhio - Dig It (Flarenasch) | B,F | 82 | 70 14 | Break It Down Again Tears For Fears - Mercury (EMI/Chrysalis) | FI |
| 15 | 10 7 | The Key: The Secret Urban Cookie Collective - Pulse 8 (Peer) | IRE,UK | 49 | 37 17 | That's The Way Love Goes Janet Jackson - Virgin (EMI) | DK,F,D,CH | 83 | RE | Take A Free Fall Dance 2 Trance - Blow Up (Allstar/BMG) | S,F,D,NL |
| 16 | 13 8 | Will You Be There Michael Jackson - Epic (Warner Chappell) | A,B,F,D,IRE,NL,CH,UK | 50 | 61 8 | Summer Summer Loft - RCA (Warner Chappell) | DK,S,F,D | 84 | NE | Arienne Tasmin Archer - EMI (EMI) | UK |
| 17 | 22 8 | Big Gun AC/DC - Atco (J.Albert & Son) | A,B,DK,S,FF,D,IRE,NL,S,CH | 51 | NE | Under The Gun Sisters Of Mercy - Merciful Release (Glass Sea/Noa/EMI) | UK | 85 | 78 2 | Er Is Plaats Voor Jou In Mijn Armen Jo Vally - Indisc (Disket/Black Gypsy) | B |
| 18 | 30 7 | Runaway Train Soul Asylum - Columbia (WC/LFR) | A,DK,D,N,S,CH | 52 | 44 28 | Oh Carolina Shaggy - Greensleeves (Greensleeves) | A,DK,F,D,CH | 86 | 62 3 | La Kabra Farmlopez - Ginger Music (Not Listed) | P |
| 19 | 17 5 | Rain Madonna - Maverick (WC/MCA) | A,B,S,F,D,IRE,S,CH,UK | 53 | 49 4 | Give It Up Good Men - Fresh Fruit (Rhythm) | D,IRE,UK | 87 | 100 2 | Uptown Top Ranking Ali & Frazier - Arista (EMI/Carlin) | SF,IRE,UK |
| 20 | 20 12 | Tease Me Chaka Demus & Pliers - Mango (Blue Mountain/PolyGram/CC) | A,B,DK,IRE,NL,UK | 54 | 55 9 | Gli Spari Sopra - Delusa Vasco Rossi - EMI (Warner Chappell) | I | 88 | NE | Don't Panic/Let The Rhythm Entrance Dance Nation - RCA (Not Listed) | SF |
| 21 | 26 18 | Wheel Of Fortune Ace Of Base - Mega (Megasong) | B,F,D,IRE,NL,E,CH,UK | 55 | 84 2 | Slave To The Music Twenty 4 Seven - Indisc (TBM/BMG 2 P(i)eters) | B,DK,NL,S | 89 | NE | She Kissed Me Terence Trent D'Arby - Columbia (EMI) | UK |
| 22 | 28 13 | Three Little Pigs Green Jelly - Zoo (Chrysalis) | A,B,DK,D,NL,S | 56 | 74 3 | Don't Talk About Love Bad Boys Inc. - A&M (PolyGram/Skratch/WC) | IRE,UK | 90 | 66 3 | Can We Get Enough? B.G. The Prince Of Rap - Dance Pool (Allstar/BMG) | D,I |
| 23 | 16 17 | Tribal Dance 2 Unlimited - Byte (MCA) | DK,F,D,E,S,CH | 57 | 50 4 | I'll Sleep When I'm Dead Bon Jovi - Jambco (PolyGram/EMI) | IRE,NL,PUK | 91 | 90 5 | Bad Boys Inner Circle - Magnet (Madhouse/WC) | A,D,IRE |
| 24 | 25 3 | Nuff Vibes E.P. Apache Indian - Island (MCA) | IRE,UK | 58 | 53 7 | Je Serai Là Johnny Hallyday - Philips (Desperado) | B,F | 92 | NE | Slam Onyx - Chaos (Chyskiltz/Madface/Baldhead/Jay) | UK |
| 25 | 33 5 | If Janet Jackson - Virgin (Jobete/EMI) | B,DK,S,F,D,IRE,NL,S,CH,UK | 59 | 42 4 | Looking Up Michelle Gayle - 1st Avenue (Brampton/CC) | IRE,UK | 93 | RE | Plastic Dreams Jay Dee - R&S (First Impression/Nanada/R&S) | F,CH |
| 26 | 23 18 | Love Sees No Colour U 96 - Polydor (Warner Chappell) | A,F,D,E,S,CH | 60 | 56 9 | Can't Get Enough Of Your Love Taylor Dayne - Arista (Warner Chappell) | A,B,D,NL,CH | 94 | 83 2 | Je Veux Des Vacances Lagaf - WEA (Ed. Hubert/Goofie Show) | F |
| 27 | 35 2 | Higher Ground UB40 - DEP International (New Claims/CC) | B,IRE,NL,UK | 61 | 72 2 | Slave To The Vibe Aftershock - Virgin (EMI) | UK | 95 | RE | I Will Survive (Phil Kelsey Remix) Gloria Gaynor - Polydor (PolyGram) | IRE,PUK |
| 28 | 32 3 | Happy Nation Ace Of Base - Mega (Megasong) | A,B,D,NL,CH | 62 | 79 4 | Ziggy Celine Dion - Epic (Sony) | F | 96 | 68 2 | I Don't Like Reggae French Connection - Freaky (Sint Annes) | DK,S |
| 29 | 24 13 | Almost Unreal Roxette - EMI (Jimmy Fun/EMI) | DK,D,IRE,S,CH,UK | 63 | 73 5 | Run To You Whitney Houston - Arista (Peermusic/MCA) | D,IRE,PUK | 97 | NE | Heaven Help Lenny Kravitz - Virgin (Warner Chappell) | UK |
| 30 | 18 24 | Informer Snow - East West (PolyGram/CC) | F,D,E | 64 | 63 5 | In These Arms Bon Jovi - Jambco (PolyGram/EMI/CC) | A,D,CH | 98 | RE | Un Amour De Vacances Christoph Rippert - AB (ABeditions) | F |
| 31 | NE | Right Here SWV - RCA (ATV/WC) | UK | 65 | NE | Keep On Dancing! D.J. BoBo - Fresh (Fresh/EAMS) | D,CH | 99 | 67 9 | Zomernacht Leopold 3 - HKM (Dinsong) | B |
| 32 | 21 15 | Encores E.P. Dire Straits - Vertigo (Chariscourt/Rondor) | F,I,PE | 66 | 52 18 | Five Live E.P. George Michael & Queen feat. Lisa Stansfield - Parlophone (Queen/EMI/MCA/Boodle) | DK,E | 100 | 92 13 | People Everyday Arrested Development - Cooltempo (EMI/Carlin) | F |
| 33 | 51 2 | Dream Lover Mariah Carey - Columbia (Various) | DK,NL,S,UK | 67 | NE | Disco Inferno Tina Turner - Parlophone (Chappell/Famous Chappell) | IRE,UK | | | | |
| 34 | 34 27 | Sing Hallelujah Dr. Alban - SweMix (SweMix/Songs Of Logic) | DK,F,D,CH | 68 | 64 10 | Chronologie Jean Michel Jarre - Dreyfus (Jarre/Dreyfus) | F | | | | |

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

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

The Eurochart Hot 100 Singles is compiled by BPI Communications BV in cooperation with Buma/Stemra and based on the following national singles charts: Austria (SBS 2), Bundesverband der Musikindustrie (VNU), Denmark (DR), France (SNEP), Germany (GfK), Greece (IFPI), Ireland (RIAS), Italy (SME), Netherlands (SABAM/IFPI), Norway (IFPI), Portugal (SNEP), Spain (PROMUSICSA), Sweden (SNEP), Switzerland (SNEP), UK (BPI).

OFF THE RECORD

CROSSING THE CHANNEL

Although **PolyGram International** keeps its mouth firmly shut, we hear that its London-based marketing director **Margarita Scheckel** is becoming the new MD of its Spanish **Polydor** affiliate. Is the move related to the arrival of former **Ariola France** MD **Philippe Desindes** in London as Regional VP Marketing Continental Europe?

MYSTERY SPILLMANN REPLACEMENT

PolyGram Germany insiders are saying that the name of **Phonogram** MD **Louis Spillmann's** replacement begins with the letter "W".

MUTUAL DECISION?

Insiders are saying **Benny Schnier's** exit as PD at **Radio Xanadu/Munich** was hardly a "mutual decision." The word is staffers unanimously decided they could no longer work with him and asked MD **Thomas Gottschalk** to do something about it, who then reportedly fired Schnier.

WEILLER INKS DEAL WITH BMG

Former **Island France** president **Jean-Pierre Weiller** has inked a deal with **BMG France** for the licensing of his new label **Uno Mundo**. Weiller's products will be fuelled through **RCA** in France, **BMG International** and **Lou Maglia's Zoo** label in the US.

Spin Doctors

(continued from page 1)

Stone Temple Pilots, **Soul Asylum**, **Alice In Chains** and **Rage Against The Machine**, the Spin Doctors' current acceptance in Europe belies yet another US phenomenon gradually making impact in Europe—the explosion of alternative rock into the mainstream.

Now, almost two years after the US release, the band's first full-length album, *Pocket Full Of Kryptonite*, has gone past European platinum status (500,000 copies sold). On **M&M's EHR Top 40**, two singles are currently climbing up the chart, the first and re-released *Little Miss Can't Be Wrong* and *Two Princes*—a unique situation for a rock band.

London-based **International Talent Booking (ITB)** has been involved with the band since the beginning, before the record was released. ITB agent **Mike Dewdney** remembers handing cassettes out to the audience when the band played 15 small-sized London dates two-and-a-half years ago. "It was when the **Pearl Jam** buzz started," says Dewdney. "You could just feel they were going to be massive."

Dewdney says the Doctors are not your average live rock band. "They do something different every time. Don't expect them to play their hit singles early on in the set and later in the encore. They might [suddenly] jam for half an hour. They're very easy going and totally cool. They keep it fun. That's the main thing."

ITB brought the band back to Europe this year February/March when it quickly becoming established in the US and had already sold over one million copies of "Kryptonite." "Overall, we did 30-50% of our main business," says Dewdney, "and 80% of the audiences were American."

ITB will be booking the band for a third European appearance in late September-early October hitting the UK (four dates), Germany (three), Sweden and Holland (both one). "We're going to sell every date," claims Dewdney. "This tour

will be very interesting as we will move from 400 people to 4,000."

The band's slow build was deliberately orchestrated by the Doctors' record label, **Epic**. As it couldn't get the band on radio early on, and the live element proved to be the such a winning ingredient in the US, bringing the band over to European audiences was essential, says **Sony Music International** director European marketing/Epic, **Monica Marin**. "To compensate for the lack of radio activity, you have to tour them."

According to Marin, the European campaign properly started at the end of '92. "They were a big name in the US and we decided—in a combined effort to stop imports—to release the 'Kryptonite' album in a special European version with three bonus tracks. After the February/March tour, the band went back to the US for another long tour and we were still working the "Little Miss" single. But we couldn't get radio interested and the single faded away. The end of spring, we sent the "Princes" single to radio and that's where it all happened. First Italy, then Sweden, followed by the UK, Germany and Holland."

And radio is indeed converted. At **EHR City Radio/Malmö**, music director **Fredrik Hellström** confirms that since the start of the station three years ago, *Two Princes* is the most played single ever, having registered 218 plays since airplay on the track started in March; **Ten Sharp's** *You* is second-best played with 200 plays. "I personally think it's one of the greatest singles I've ever heard," says Hellström. "There's so much passion. It's rock but very well-developed with funny lyrics and a lot of fun. It's larger than life."

German pubcaster **HR3/Frankfurt** DJ/producer **Markus Hertle** is another fan. "I like the rough and individual sound, the feeling of being hand-made. There's no image creating, they have a 'high-belief' grade." Hertle, programming between 15-20 hours for the pubcaster, estimates he has played *Two Princes* between 50-100 times since March.

POPKOMM

(continued from page 1)

industry together with politics and economics and a lot of music within our festival. This is the biggest difference."

He adds, "It is our duty now to make sure that **POPKOMM** continues to be the event for the music industry, not a commercial idea. **POPKOMM** is much more than a little A&R meeting; we are being looked at by the whole of Europe."

Warner Music Germany MD **Gerd Gebhardt** thinks **POPKOMM** was the right size this year, but that it shouldn't be allowed to get much bigger. "For me it was the biggest, most successful and exciting **POPKOMM** so far. From a communication standpoint it was great. Companies had much more space to present themselves and their ideas with bigger stands. I think the organisers have to be careful what happens next year, though. We have to ensure that communication comes first and foremost at **POPKOMM**."

PolyGram Germany president **Wolf Gramatke** says he feels positive about **POPKOMM**, but is cautious as to how it develops in the

future. "I don't think **POPKOMM** is too big yet, but the organisers have to be very careful how they continue to set the pace. I think it has achieved its aim of becoming an A&R playground. I was pleased to see the lively independent scene at the back of the hall. **POPKOMM** is not just about the majors showing off with big stands."

Gramatke says he would more retailer involvement in **POPKOMM** and more controversial panels. "I was disappointed with the panels. They were much too slick."

BMG Ariola/Hamburg MD **Michael Anders**, however, disagrees with **Gramatke** on that point, saying, "The reaction of people to the panels was very strong. I thought there were a lot of very interesting themes this year."

He also doesn't think the fair is too big. "This year's fair was 'huge,' but it was still possible to sit down and talk with people."

Though most people still managed to find their niche in the mammoth trade fair, some believe the event has grown too big. **Sony Music Germany's** **Hard N' Heavy** A&R/marketing manager **Marcus Linde** says that many people were

shocked at the sheer size of **POPKOMM** this year and the fair is in danger of losing sight of its original aims and goals. "POPKOMM is no longer a forum for new talent, but a playground for record companies to present their new artists. It's no longer a place where unsigned artists can approach companies. Also, there's the decadence of how much money went into some of the stands. It's the equivalent of three or four newcomer albums which must be a real kick in the face for an artist. This is surely not the original idea of **POPKOMM**."

Many executives are now calling for an end to the public day at **POPKOMM**. Says **Linde**, "People were just attracted by the size of the event, hoping to see some big names and out to get as much for free as possible."

Gramatke and **Anders** both agree that the open day is a negative point about **POPKOMM** and that it doesn't add anything. **Gebhardt** says that he would personally prefer the public day to become a third day for business and not be opened up to the public, unless the day is more organised and all the stands are occupied.

EC Lobby Plans

(continued from page 1)

al industry like any other." But, it adds, "unlike cinema and the audiovisual sector, EC's cultural policy has never taken into account the musical industry's field."

Reasons, according to the memo, are that "musical industry is seen as a rich, profitable and self-supporting field of activity" and that 90% of the phonographic industry turnover comes from popular music, while the share of classical music remains below 10%. "Nevertheless, popular music is far from having acquired a 'cultural status' in France."

The draft notes a series of "economical and cultural stakes" faced by Europe.

■ The market is "dominated by American culture to the prejudice of national cultures and European national languages—in France, in the past, and in Spain and Italy nowadays—have been able to resist this domination by preserving a national production."

■ The musical industry, with all its aspects (records, shows, radio, audiovisual), is "the most powerful and popular vehicle to expose culture to the youth." Therefore, "a European policy cannot escape from cultural realities linked with its young population."

Based on this analysis, the different organisations claim "it is urgent to work out a European policy in this field or at least work out the grounds of a concrete and pragmatic action-programme." All this with the

collaboration of the European Commission and the different professional organisations.

A list of proposals includes:

- Support independent producers
- Support the exchanges of European artists between countries through tours and festivals
- Support music video production
- Increase Euro-productions on the world market
- Develop information exchanges between EC countries (a European data base could be set up).

Participants agreed that these topics should now be discussed further at a national and an EC level. A financial estimate will be worked out to evaluate the cost of these various programmes. Representatives agreed to meet again during the forthcoming **MIDEM** in January.

WDR

(continued from page 1)

this further. I'll send him some records to vote on for the next Euro-play, as well as other material.

"We would like them to join as soon as possible, but I don't think that it will be earlier than October."

Prick says he wants to score **WDR** first before working with the three-four other pubcasters who are interested in joining. He declines to cite which until talks progress.

"If we get a higher profile in Germany and higher airplay power, that will make a big difference," he says. "I don't think **WDR** alone will make all the difference, but I'm sure once we score them it won't be too difficult to get one or two other influential stations to join in."

Says **Heinemann**, "A lot of German radio is dominated by Anglo-American music. We have to do more to introduce and promote European productions on radio, both in Germany and the rest of Europe, and Europlay is a positive step in the right direction."

German Sales

(continued from page 1)

try body **BPW** at **POPKOMM**. The growth in singles was the major reason for this overall increase in unit sales, with shipments up 35.2% to 16.9 million. CD singles showed a 62.5% rise to 15.6 million, representing 92.3% of total single sales.

Total album units remained unchanged 84.4 million. CD sales rose 16% to 62.4 million, while cassette shipments fell 23.9% to 21.0 million. Vinyl slumped 66.6% to just 1 million units.

First Half German Record Shipments '93 (millions of units)

| | '92 | '93 | % chg. |
|---------|------|-------|--------|
| Singles | 12.5 | 16.9 | +35.2 |
| LPs | 3.0 | 1.0 | -66.6 |
| Cass. | 27.6 | 21.0 | -23.9 |
| CDs | 53.8 | 62.4 | +16.0 |
| Total | 96.9 | 101.3 | +4.5 |

Source: **BPW**

Looking For Higher Ground

Under the reign of a very stable, though fully bulleted top 5 segment, the EHR chart of this week generates the rather unique occurrence of two singles by the same band in the top 20. While UB40's ex-chart topper (*I Can't Help*) *Falling In Love With You* still lingers in the top 10, the British band's new single *Higher Ground* shoots into the top 20 in its second charting week, jumping up 17 positions (biggest leap of the week), thanks to a 50% points gain (fastest of the week). Collecting 22 first-time reports this week, *Higher Ground* shares the status of **Most Added** leader in a tie with the **Bee Gees'** *Paying The Price Of Love*, which also held that position last week.

UB40's adds are especially found in Germany, Austria, the UK, Belgium, Denmark and Sweden. The UK, Sweden, Poland, Denmark and Holland register the best acceptance levels (50-90%).

The re-launch of SWV's *Right Here*, now including samples of Michael Jackson's *Human Nature* (with the master's approval), really does the trick for this US soul/dance trio and it is the first single for the 'Sisters With Voices' to make European chart impact. The single scores the highest new entry in the **EHR Top 40** this week (at 33), backed by a roster measuring 43 stations. Especially in the UK, Italy and Portugal the single is making good inroads. The penetration ratio in those countries varies between 53 and 76%. Denmark and Holland follow with 26 and 33% respectively.

Another dance single cracking into the Top 40 this week is **Robin S's** *Luv 4 Luv*. Portugal, the UK, Holland and Belgium lead the way for the US newcomer's second single with a 40-100% penetration range (her solo debut single *Show Me Love* is still listed in the **Chartbound** section).

Another solo debut making the Top 40 this week is *Calling Out* by former **Tears For Fears** singer and bass player **Curt Smith**. Italy is the single's best initial supporter with a 53% penetration mark, followed by more modest figures in Switzerland, Germany, the UK and Denmark.

When we take a look at newcomers that have started queuing up in the **Chartbound** section, we first come across British new talent **Bitty McLean** whose cover version of **Fats Domino's** *It Keeps Raining* (*Tears From My Eyes*) collects promising figures—31 stations including 13 adds, a very high proportion. In the list's second half the English-born, Asian ascent **Apache Indian** emerges with *Boom Shack A Lak*, the third single from the *Arranged Marriage* album, as well as *I've Always Got You* by **Cheap Trick** frontman **Robin Zander**. The **British Urban Cookie Collective** also take a chance on the EHR battleground, with *The Key: The Secret*. Long live the new talent! *Pieter Kops*

| TW | LW | WOC | Artist/Title | Original Label | Total Stations | Rotation A | Rotation B | New Adds |
|----|----|-----|--|---------------------|----------------|------------|------------|----------|
| 1 | 1 | 9 | 4 NON BLONDES/What's Up | (Interscope) | 134 | 117 | 17 | 7 |
| 2 | 2 | 6 | BILLY JOEL/The River Of Dreams | (Columbia) | 125 | 100 | 25 | 6 |
| 3 | 3 | 10 | GABRIELLE/Dreams | (Go!Beat) | 110 | 92 | 18 | 3 |
| 4 | 5 | 3 | MARIAH CAREY/Dream Lover | (Columbia) | 110 | 85 | 25 | 14 |
| 5 | 4 | 6 | MADONNA/Rain | (Maverick) | 110 | 85 | 25 | 7 |
| 6 | 7 | 6 | TAKE THAT/Pray | (RCA) | 105 | 83 | 22 | 7 |
| 7 | 6 | 15 | UB40/(I Can't Help) Falling In Love With You | (DEP International) | 102 | 81 | 21 | 1 |
| 8 | 8 | 9 | MICHAEL JACKSON/Will You Be There | (Epic) | 93 | 70 | 23 | 2 |
| 9 | 11 | 4 | FREDDIE MERCURY/Living On My Own | (Parlophone) | 85 | 69 | 16 | 12 |
| 10 | 21 | 3 | BEE GEES/Paying The Price Of Love | (Polydor) | 78 | 62 | 16 | 22 |
| 11 | 10 | 10 | TAYLOR DAYNE/Can't Get Enough Of Your Love | (Arista) | 85 | 56 | 29 | 1 |
| 12 | 13 | 7 | CULTURE BEAT/Mr. Vain | (Dance Pool) | 75 | 53 | 22 | 5 |
| 13 | 9 | 6 | JANET JACKSON/If | (Virgin) | 80 | 56 | 24 | 3 |
| 14 | 12 | 7 | KIM WILDE/If I Can't Have You | (MCA) | 78 | 53 | 25 | 1 |
| 15 | 32 | 2 | UB40/Higher Ground | (DEP International) | 72 | 53 | 19 | 22 |
| 16 | 14 | 16 | TINA TURNER/I Don't Wanna Fight | (Parlophone) | 70 | 48 | 22 | 0 |
| 17 | 20 | 8 | OMD/Dream Of Me | (Virgin) | 76 | 45 | 31 | 4 |
| 18 | 18 | 9 | M PEOPLE/One Night In Heaven | (deConstruction) | 60 | 41 | 19 | 5 |
| 19 | 27 | 3 | HADDAWAY/Life | (Coconut) | 69 | 52 | 17 | 9 |
| 20 | 17 | 9 | U2/Numb | (Island) | 62 | 44 | 18 | 1 |
| 21 | 22 | 6 | WHITNEY HOUSTON/Run To You | (Arista) | 69 | 39 | 30 | 3 |
| 22 | 24 | 17 | SPIN DOCTORS/Two Princes | (Epic) | 66 | 41 | 25 | 3 |
| 23 | 23 | 12 | TERENCE TRENT D'ARBY/Delicate | (Columbia) | 70 | 44 | 26 | 0 |
| 24 | 16 | 21 | HADDAWAY/What Is Love | (Coconut) | 63 | 46 | 17 | 0 |
| 25 | 25 | 4 | YAZZ & ASWAD/How Long | (Polydor) | 58 | 36 | 22 | 5 |
| 26 | 19 | 13 | PET SHOP BOYS/Can You Forgive Her | (Parlophone) | 65 | 38 | 27 | 0 |
| 27 | 40 | 2 | LENNY KRAVITZ/Heaven Help | (Virgin) | 55 | 33 | 22 | 21 |
| 28 | 15 | 12 | LISA STANSFIELD/In All The Right Places | (MCA) | 60 | 35 | 25 | 0 |
| 29 | 30 | 7 | CHAKA DEMUS & PLIERS/Tease Me | (Mango) | 50 | 29 | 21 | 2 |
| 30 | 26 | 14 | ROXETTE/Almost Unreal | (EMI) | 59 | 37 | 22 | 0 |
| 31 | 34 | 3 | SPIN DOCTORS/Little Miss Can't Be Wrong | (Epic) | 45 | 34 | 11 | 7 |
| 32 | 35 | 5 | SOUL ASYLUM/Runaway Train | (Columbia) | 60 | 41 | 19 | 6 |
| 33 | NE | NE | SWV/Right Here | (RCA) | 43 | 24 | 19 | 11 |
| 34 | 29 | 7 | WATERBOYS/Glastonbury Song | (Geffen) | 49 | 30 | 19 | 2 |
| 35 | 28 | 11 | ROD STEWART/Have I Told You Lately | (Warner Brothers) | 50 | 29 | 21 | 0 |
| 36 | NE | NE | ROBIN S/Luv 4 Luv | (Champion) | 41 | 25 | 16 | 12 |
| 37 | 31 | 19 | JANET JACKSON/That's The Way Love Goes | (Virgin) | 52 | 32 | 20 | 0 |
| 38 | 33 | 3 | BON JOVI/I'll Sleep When I'm Dead | (Jambco) | 42 | 22 | 20 | 6 |
| 39 | 39 | 3 | SHARA NELSON/Down That Road | (Cooltempo) | 38 | 24 | 14 | 6 |
| 40 | NE | NE | CURT SMITH/Calling Out | (Vertigo) | 35 | 18 | 17 | 9 |

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

CHARTBOUND

| | | | | | |
|-------------------------------------|--------------------|-------|--|-------------------|-------|
| R.E.M./Nightswimming | (Warner Brothers) | 42/2 | DEBORAH HARRY/I Can See Clearly Now | (Chrysalis) | 28/0 |
| ACE OF BASE/Wheel Of Fortune | (Mega) | 39/1 | NICE DEVICE/Cool Corona | (Genlyd) | 27/6 |
| EROS RAMAZZOTTI/Un'Altra Te | (DDD) | 38/8 | ARMY OF LOVERS/La Plage De Saint Tropez | (Stockholm) | 27/1 |
| GLORIA ESTEFAN/Mi Tierra | (Epic) | 38/2 | ROBIN S/Show Me Love | (Champion) | 27/1 |
| BELOVED/Outerspace Girl | (East West) | 35/7 | APACHE INDIAN/Boom Shack A Lak* | (Mango) | 26/9 |
| ACE OF BASE/Happy Nation | (Mega) | 34/7 | ROBIN ZANDER/I've Always Got You* | (Interscope) | 26/8 |
| STAKKA BO/Here We Go | (Stockholm) | 34/3 | TEARS FOR FEARS/Cold | (Mercury) | 26/7 |
| DANNII MINOGUE/This Is It | (MCA) | 33/5 | HOOTERS/Boys Will Be Boys | (MCA) | 26/2 |
| BITTY MCLEAN/It Keeps Raining* | (Brilliant) | 31/13 | RICK ASTLEY/The Ones You Love* | (RCA) | 25/13 |
| POGUES/Tuesday Morning | (Pogue Mahone/WEA) | 31/10 | ROD STEWART/Reason To Believe | (Warner Brothers) | 25/6 |
| SPIN ONE TWO/Can't Find My Way Home | (Columbia) | 29/0 | URBAN COOKIE COLLECTIVE/The Key: The Secret* (Pulse 8) | | 25/4 |
| TINA TURNER/Disco Inferno | (Parlophone) | 28/6 | BILLY RAY CYRUS/In The Heart Of A Woman | (Mercury) | 25/2 |
| TASMIN ARCHER/Arienne | (EMI) | 28/4 | DINKY TOYS/Out In The Streets | (Creastars) | 25/2 |
| SADE/Cherish The Day | (Epic) | 28/4 | OLETA ADAMS/I Just Had To Hear Your Voice Again | (Fontana) | 25/1 |
| MICHELLE GAYLE/Looking Up | (1st Avenue) | 28/3 | INNER CIRCLE/Bad Boys | (WEA) | 25/1 |

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.

MOST ADDED

| | | |
|-----------------------------------|---------------------|----|
| BEE GEES/Paying The Price Of Love | (Polydor) | 22 |
| UB40/Higher Ground | (DEP International) | 22 |
| LENNY KRAVITZ/Heaven Help | (Virgin) | 21 |
| KATE BUSH/Rubberband Girl | (EMI) | 14 |
| MARIAH CAREY/Dream Lover | (Columbia) | 14 |

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 PERFORMANCE

| | "A" % |
|---|-----------------|
| TINA TURNER/Disco Inferno | (Parlophone) 92 |
| SNOW/Informer | (East West) 82 |
| BITTY MCLEAN/It Keeps Raining* (Tears From My Eyes) | (Brilliant) 77 |
| DINKY TOYS/Out In The Streets | (Creastars) 76 |
| SPIN DOCTORS/Little Miss Can't Be Wrong | (Epic) 75 |
| ACE OF BASE/All That She Wants | (Mega) 73 |
| HADDAWAY/What Is Love | (Coconut) 73 |
| EROS RAMAZZOTTI/Un'Altra Te | (DDD) 73 |

*"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 20. Songs tied are listed alphabetically by artist.

NEW TOP 20 CONTENDERS

| | | |
|---|--------------|----|
| BITTY MCLEAN/It Keeps Raining* (Tears From My Eyes) | (Brilliant) | 31 |
| APACHE INDIAN/Boom Shack A Lak | (Mango) | 26 |
| ROBIN ZANDER/I've Always Got You | (Interscope) | 26 |
| URBAN COOKIE COLLECTIVE/The Key: The Secret | (Pulse 8) | 25 |
| KATE BUSH/Rubberband Girl | (EMI) | 14 |

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.

CALL HIM NUMBER ONE !!!



CULTURE BEAT

“mr. vain” no. 1
in music & media’s
eurochart for week
ending august 28th

no. 1 in germany
for 9 weeks

no. 1 in 8
european
countries

top hit uk



from the hit album
“serenity”, with many
more hits to come!
Sony Music Germany
The Artist
Development Company
Dance Pool

DANCE POOL Sony Music