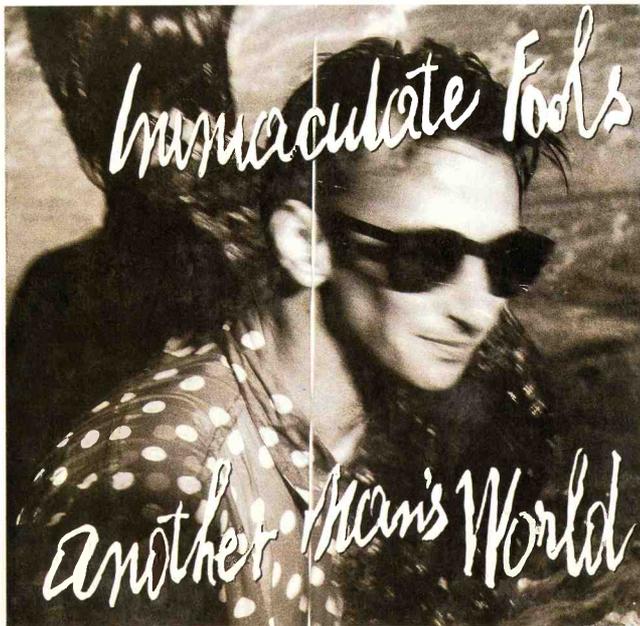




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Euromusique Issues Challenge To MTV

by Emmanuel Legrand

French-language music channel Euromusique has begun a pan-European service in direct competition to MTV. Euromusique president Alain Guiraud: "Thanks to the TDF 1 satellite we can now be seen from Scotland to Bucharest and from Algiers to Warsaw. MTV is no longer the only channel able to offer TV with rhythm and creativity throughout Europe!"

Euromusique, which will be known as MCM, was previously only available on local channels in the south of France, via the Tele Monte Carlo network, and in Toulouse.

MTV Europe MD William Roedy does not see MCM as posing a threat: "It does not worry us, as far as we're concerned the more the merrier. The new channel's appearance is testimony to the strength of music as an international art form."

He adds that MCM has a long way to go before it can pose a serious challenge to MTV. "Our channels now

reach 120 million households across the globe and are long-established as world leaders in the field," says Roedy.

Francois Thielet is GM of MCM and Annie Amsel-ler, from Radio Monte Carlo, is responsible for programming. The channel is currently on air 17 hours a day and 70% of the music videos presented are by European acts, with 50% by French-speaking artists.

MCM's programming line-up includes 'French Mix On MCM', a daily 30-minute show consisting of French videos, which is broadcast simultaneously on the New York channel WNYE. A weekly rock magazine is currently being produced.

Euromusique's shareholders are Generale des Eaux (15%), Caisse des Depots (15%), Banque de Gestion Privee (12%), radio stations NRI (12%) and RMC/TMC (12%), CBS France (8%), PolyGram France (8%), plus independent producers and artists. □

ARD Moves On TV Ads Threaten Radio Revenue

by Chris Fuller

A campaign by West German public broadcaster ARD, calling for the scrapping of TV advertising restrictions, has serious implications for radio, according to leading industry figures. ARD chairman Hartwig Kelm has recently succeeded in getting the matter taken up by the West German government and predicts the ARD can

achieve favourable changes in the media laws within a year.

ARD director of publicity, Verena Metzner Mangold, says the primary aim is to change the 1987 law preventing public TV channels from carrying advertising after 20.00. At present, each of the nine ARD TV stations can air around 20 minutes of advertising per

day, but none after 20.00. The public radio stations carry an average of five minutes of ads per hour, with a similar, though self-regulated, 20.00 boundary. Metzner Mangold: "We are handicapped by these restrictions in view of the changing European market and particularly with regard to the opening up of East Germany. The national market is fragmented, and while it is difficult to create more advertising, we believe the better placing of ads would certainly bring benefits. We want a more flexible situation." ARD's requests will be discussed by the Bundesrat, a council comprised of federal state representatives, later this month.

Leading commercial TV stations such as Sat 1, RTL continues on page 4



Spike, lead vocalist with the Quireboys, who this week jump 11 places to no. 24 on the European airplay chart with the single 'I Don't Want You Anymore', tells out a number on the band's current tour. For a detailed overview on the present standing of hard rock in Europe, see this week's pull-out 'Loud 'N Proud' special featured in the page 9 of the magazine.

Media Control Alters Airplay List

France's Media Control has added Radio Nostalgie, Vi-ibration and RMC Cote d'Azur to its airplay monitoring service while dropping Kiss Paris and Kiss Cannes. However, several major stations, including RFM, are still not featured.

Media Control uses a figure drawn up by SNEP's music publishers to work out the value of airplay on a particular station. RFM has consistently campaigned against inclusion, saying the

station's independence could be threatened by record companies hungry for airplay.

Nostalgie has been included for the first time, after a campaign of more than a year and programme director Yves Mayet says the move proves the station is losing its old-fashioned image. Kiss Paris and Kiss Cannes have been dropped because of fundamental changes following the merger with Metropolis. □ For further details see page 9

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N E W S

Dance Station To Give Italy Energy

by David Stansfield

Italy's first all-dance music commercial station, Energy Radio, 'The Exclusive Dance Station', is to begin broadcasting on May 1. Initially, it will be heard in Milan only but the station plans to extend its reach to cover northern and central Italy by the end of this year.

Clay Montana, director-general at the station, says Energy Radio represents a new programming concept in a country with few broadcasting ideas: "Stations here copy each other. Radio Italia Solo Musica Italiana was the first to launch an all-Italian music station, but now there are many others who imitate its style. And, while Italian-produced dance music enjoys success in the US and the UK, it is given little space here. We aim to change that."

Energy Radio, which is owned by Guido Quarantotto, will be launched as a fully automated station. DJs will be introduced later but their input will be minimal. Broadcasting 24 hours a day, the music content will be split into three time-slots.

From 08.00-14.00 'Italian Dance Station' will be devoted to locally produced dance music, new and old. 'Energy Radio Dance Mix' will feature international dance mixes from

14.00-20.00. Old and new black music will be broadcast in 'Energy Exclusive Black Station' from 20.00-08.00.

Montana aims to have a close working relationship with the national major record companies

but says the station will rely mainly on importers such as New Music and Disco Magic. Energy Radio will mainly air 12" mixes followed by vinyl albums and then CDs. □

Route 90 Has TV Appeal

by Hugh Fielder

BBC 2 and ITV's Channel 4 are filming the US new country artists coming over next month for the UK's Route 90 campaign.

Rodney Crowell, Rosanne Cash, George Strii and Clint Black will be shot by Frontier Films for Channel 4's 'Town & Country' series which will be screened in the autumn.

BBC 2 is making a six-part 'New West' series which will include studio performances from the Country Music Association and other new country artists coming to the UK this summer.

Although plans to extend the Route 90 campaign into Europe have been postponed until next year, Rodney Crowell and Rosanne Cash will be playing concerts in Paris. CBS, whose /Love Country compilation has sold a quarter of a million copies in France, is joining forces with

the indie label Dixiefrog, whose artists Joe Sun and Jimmy Tittle are also playing concerts in Paris, for a major promotional campaign.

This includes press advertising, posters, TV spots, sponsorship by Jack Daniels and an in-store display at the Paris Virgin Megastore.

In the UK there has been a 40% increase in the number of country shows on the radio according to the Country Music Association including new daily shows on Radio Broadlands in East Anglia and WABC in Wolverhampton.

Audionics is arranging for up to six IR stations to go out to Nashville in June for the week-long Fanfare Festival sponsored by the Grand Old Opry. The stations will broadcast live transmissions for their drive-time shows.

extra

Having dropped its live music promotion last year, RTL is now moving into new sponsorship territories. The station recently announced a partnership deal with the French International Tennis Federation, presided by Philippe Chatrier to cover the Roland Garros French Open. RTL will be broadcasting a number of its programmes directly from the tournament (May 28 - June 10) as well as promoting the event.

Meanwhile, BBC, true to its southern roots, will be out in force for this year's Feria (bullfight) in Nimes as well as the Nimes Street Music Festival both running in the same week (June 1-4). Jorge Ben, Les Negresses Vertes, Bernard Lavilliers and Dee Dee Bridgwater are among the artists expected to take part.

The broadcasting councils of Sweden, Switzerland and the Netherlands have agreed to a proposal for closer co-operation between the two stations ending speculation of an SDP/SWF merger.

US broadcaster and syndicator Westwood One has announced a loss of \$7.7 million for the first quarter of this year, compared to a deficit of US\$ 3.1 million in the same period last year.

The Printemps de Bourges, France's biggest music festival, has finished in the black after three successive years of heavy financial loss. Despite totalling \$17 million, bankrupted the previous organiser but this year an attendance of 43,000, 3,000 higher than the break-even point, ensured success.

A&M's international office in Paris has denied industry rumours that it is about to be wound down as a consequence of president Gil Friesen's recent resignation. A&M Europe VP Russ Curry says that, contrary to the rumours, Carlos Instituto's recent appointment as European marketing manager reflects a significant strengthening of the operation.

Big Picture Productions, which announced it has distribution rights for a Rolling Stones concert in their Urban Jungle European tour last week, has secured TV, video and radio broadcast rights for a Tina Turner European concert this summer at the end of her Foreign Affair world tour. The company is also handling worldwide TV rights for the New Kids On The Block Live In Your House special which will broadcast live in the US last month.

edited by Machiel Bakker

New Chart Planned For Scotland

The recently formed Scottish Record Industry Association (SRIA) is planning a national chart for Scotland this autumn. "There is a widespread feeling among retailers that the national charts don't reflect sales in Scotland," says an SRIA spokesperson. "A recent survey showed that six of the top 20 singles were different in Scotland and the remaining 14 were in a different order. The albums chart showed even more differences."

The SRIA is currently awaiting costings from research companies for providing the chart before looking for sponsorship. But it says there has been interest from Scottish radio stations and BBC Scotland which already runs

a Scottish chart. Gallup chart manager John Pinder confirms that a Scottish chart would differ from the national chart. "But the same would be true of any region within the UK, although it's probably fair to say that Scotland and London display more differences than other places."

Gallup's chart research is currently the copyright of the BPI which believes that regional charts detract from a national chart. But this situation could change from July if plans with the BBC, Gallup and UK trade magazine Music Week to operate a chart without the BPI are realised. As yet no agreement has been signed by the three organisations. □



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Mixed TV Reception For Mandela Concert

by Hugh Fielder

TV rights for the Nelson Mandela International Tribute at London's Wembley Stadium on April 16 are still expected to raise £ 1 million even though the concert failed to generate as much international interest as the Mandela Birthday Tribute two years ago.

Radiovision sold the show to 40 countries worldwide. In Europe 13 countries, including four from Eastern Europe, took the live transmission, and Austria, Greece, Norway and Sweden are screening a video version.

But Holland is not showing the concert at all. "The Dutch TV companies said the price was too high," said a Radiovision spokesperson. "But the fact is that they didn't even make an offer." However, the concert was available to Dutch viewers connected to BBC 2 via the cable. Belgian TV turned the Mandela broadcast down as well, but Belgian viewers could see it on French channel Antenne 2. In West Germany Sat-3 took it live.

Radiovision was particularly surprised by the response from Bulgaria, Czechoslovakia, Hungary and Yugoslavia who took the show live. "Normally it takes a

ARD Moves on TV Ads

continued from page 1
Plus and Tele 5 have publicly opposed the campaign, stating the lifting of the 20.00 limit will seriously damage private TV's advertising revenue. And according to Bernd Rieger, GM of the private radio lobby group BKS, the effects will certainly spill over into radio.

Rieger: "It will particularly affect smaller local stations in the south. Private radio is still a very young industry in West Germany and it needs every assistance to fully establish itself. I don't think the ARD should be allowed to run any advertisements at all. It should operate solely on licence fees, much as the BBC does in the UK."

Mike Haas, programme director at West Germany's leading statewide private Antenne Bayern, says if ARD's campaign gets government backing it will "cut the lifeline" of many local stations. "This will certainly make life more difficult and may be a

long time to get a decision out of these countries but this time they said yes immediately," said the spokesperson.

Internationally, Radiovision's biggest disappointment was failing to sell the show live in the US. None of the major networks expressed an interest and Radiovision is now working on a syndication or cable deal for the video.

Radiovision had only 54 days to sell the concert from the first announcement. Its only stipulation was that any company buying the show had to air Nelson Mandela's speech uncut. But although any proceeds from the show are going to various anti-apartheid charities, some companies felt that the event was too explicitly political. In the UK, the BBC faced criticism from MPs for screening the concert.

The lack of superstar names at the concert was also a hindrance in selling the programme. Several major artists declined to appear and Dave Stewart of the Eurythmics and South African jazz trumpeter Hugh Masekela both failed to turn up although they were among the first "confirmed" acts. □

disaster for some private sales groups," says Haas. "If it happens, advertising revenue which would have flowed to the new private TV stations, and perhaps to radio at regional level, will be redirected towards the public broadcasters."

Haas adds that the campaign marks "another effort to prevent a real dual broadcasting system. Up to now ARD stations have been restricted in the amount of ads they can carry. If they are allowed to extend that before the rest of us have got beyond our first step then it will be doubly difficult to be able to stay competitive."

And Christian Fretsch, MD of the Baden Baden private Radio 7 Victoria, predicts that commercial radio could lose up to 40% of its advertising share if the ARD campaign succeeds: "Private radio has only recently completed its first step and now we need time to consolidate. I see many stations going under if the current, delicate balance is disturbed." □

New MD Shakes Up PMV

PolyGram Music Video International (PMV) is undergoing major personnel changes following the arrival of new MD Will Evans at the beginning of April.

Director of repertoire exploitation and production, Jim Greenhof, marketing manager Annie Kelly and head of the company's

production division Control, Chris Johnson, all left the company suddenly, just before Easter. No replacements have yet been appointed and there may be more departures as Evans, previously head of legal and business affairs at PolyGram International's Media Division, restructures PMV. □



SBK Records has just released the soundtrack for the film 'Teenage Mutant Ninja Turtles'. From left, SBK VP marketing, Ken Baumstein; William Plant, from Jim Hensen Productions; SBK president Martin Baehre; Murray Deutch; and Stu Cantor from Next Decade Entertainment.

Aids Research Gets Red Hot And Blue

U2, Sinead O'Connor, Annie Lennox, Fine Young Cannibals, Neneh Cherry and David Byrne are recording Cole Porter songs for an album, TV special and video project to raise money for Aids research, called *Red Hot And Blue*.

The 22-track album, which will also feature Cole Porter covers from Erasure, Deborah Harry, Iggy Pop, Les Negresses Vertes and The Neville Brothers among many will be released in the autumn by Chrysalis.

While most record companies approached about the record wanted a cut of the proceeds to cover expenses, Chrysalis will be deducting only manufacturing and distribution costs, together with approved marketing budgets, from the gross receipts. The label has also devised a plan with accountants Stoy Hayward to ensure that a substantial proportion of the profits in each country will be donated to local Aids charities.

Chrysalis president Paul Conroy expects the album to make £ 2 million for Aids research. A 90-minute TV special for Initial Film & Television, will be screened worldwide on December 1. As well as films of the songs there will be documentary-style footage of Cole Porter and "graphic statements" by leading visual artists designed to educate and dispel myths about Aids. The video will be released after the TV broadcast by BMG and there will also be a range of Red Hot And Blue merchandise designed by Rik Ozbek and Jean-Paul Gaultier. □

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BBC Delays Decision On Local Stations

by Hugh Fielder

The BBC has delayed a decision over cuts in its local radio services until the autumn. But speculation persists that the metropolitan stations - GLR in London, GWR in Manchester and WM in Birmingham - will be axed, giving savings of over £3 million.

Other local stations in Essex, Newcastle and Leeds are also believed to be under threat as the BBC looks to save a total of £12.5 million in its regional services by 1993. The corporation has already announced £5.3 million worth of cuts by reducing regional TV output and merging the BBC North

West and North East into a single management structure.

Ron Neil, MD of regional broadcasting, says that he will not make "salami cuts" in local radio. This means he is likely to axe certain stations completely rather than reduce budgets across the board.

GLR and GMR will still have one more year of their three-year experimental period left in the autumn but GLR has failed to compete with its commercial rivals in London and was criticised by the IBA for "wasting" its FM frequency. □

Wembley Installs New System

Wembley Stadium is installing a £500,000 state-of-the-art sound system that can be used for rock concerts as well as a public address system.

The system is capable of digitally processing sound within the stadium using fibre-optic cables and touch-screen computers, the first time these features have been incorporated into a major stadium.

The new installation has been designed by Travers Morgan Consultancy which has commissioned BJ Auditorium Design and award-

ed contracts to ShuttleSound for the amplifiers and speakers and Klotz for the signal processing.

Due to be in place by the time the Rolling Stones play the first of their shows there in early July, the system is unlikely to be pioneered by the group. Neil Warnock of the Agency says: "All major acts carry their own complete sound system around with them and they would probably prefer to use their own system which they feel comfortable with rather than experiment with something different."

TBC Launches First Syndicated Show

The Broadcast Company (TBC), a production house which will service Ireland's IR sector, has launched its first syndicated programme, a rural magazine 'Murphy's Country' sponsored by FBD Insurance. The show is being aired by 10 local stations with an estimated 1.5 million listeners.

In addition to originating programmes, TBC is the exclusive Irish distributor of the BBC's international catalogue, but is also hoping to sell to the European market, especially music shows.

"Our policy is simple," says MD Brendan Baffe, who set up TBC with another leading broadcast programme Mike Murphy. "Good programmes attract big audiences

and translate into high ratings, which in turn deliver advertisers.

"As local stations work at building listenership they soon discover that certain desirable areas of the programme spectrum are outside their reach, given the constraints of finance facilities and personnel."

"Murphy's Country" is distributed through a barter syndication system, which divides the five-minute advertising spot during the show equally between FBD and the local stations who sell spots in their areas. TBC's other sponsored programmes include music, comedy, live concerts and celebrity interviews. □

Hitman Takes To The Road

The Coca-Cola Hitman Roadshow sets off on a five-week UK tour this week - with local commercial radio stations co-presenting the show and supplying DJs. This year's tour features Big Fun, Sonia, Yell, Lonnie Gordon, Johnnie O, Shooting Party, Pause 4 Thought, Romi & Jazz, Niki R and Kakkio, plus Pete Waterman as the roadshow host. Following the success of last year, tour dates in Ireland and the Channel

Islands have been added.

Tickets are at "pocket money prices" and IR stations that are co-presenting the show receive an allocation of tickets to give away as on-air prizes. Artists are also available for interview on the day and the stations are encouraged to supply DJs to host the show alongside Pete Waterman. In return the stations appear on all advertising and posters for the shows. □



Tina Turner was in London earlier this month to collect a quadruple platinum disc from EMI UK MD Rupert Perry. The awards were made for sales of her 'Foreign Affair' album.

Frequencies Under New Management

by Paul Esson

Britain's radio frequency spectrum is now under new management. The Radiocommunications Executive Agency (REA), one of the government's newly established agencies designed to run on more cost-effective business lines, has taken over the duties from the Department of Trade and Industry.

One of the REA's first tasks will be to allocate the frequencies for the hundreds of new local commercial stations that are expected to come on-air in the next 10 years.

The agency is likely to encounter problems over frequency allocation. Although large portions of the FM band have already been cleared of previous users, such as the emergency services, the main area between 105-108FM will not be available for new stations until 1996.

The main problem will be to find space for the new users without causing interference to a neighbouring station. There have been claims in the past by broadcast engineers that this is plenty of room for more stations on the

FM band provided that the transmitter power and use of directional aerials are carefully controlled. France and Italy already accommodate a large number of FM stations.

British stations using the same, or adjacent, frequency have usually been kept well apart geographically. But south London's new black music station, Choice FM, has been given the same frequency as Chiltern Radio's Bedfordshire transmitter, about 80 kilometres north of London. If no interference problems are encountered then it could pave the way for more stations to operate on the same frequency. New stations would then be able to come on air sooner rather than later.

The REA will also be responsible for the Radio Investigation Service which tracks down and closes pirate broadcasters by confiscating their equipment. Tough new measures against the pirates are included in the Broadcasting Bill currently going through parliament. □

State Channels Lead Dublin Ratings

by Ken Stewart

The most extensive radio listening survey for the Dublin area since commercial radio stations were launched last September shows state channels RTE Radio 1 and 2FM still lead the field. 98FM is top of the private stations, with Capital as the teenagers' favourite. Century and Atlantic 252, both played by internal and financial problems, trail behind them.

The survey, conducted by Des O'Meara & Partners and Irish Marketing Surveys, involved interviews with 1,200 adults aged 16-54 and 400 children under 15, between February 21 and March 13.

Asked which stations they had listened to the previous day, 36% of the older age group said RTE Radio 1, with 34% opting for 2FM. Around 26% had listened to 98FM, with Capital on 21% and Century 11%. Atlantic 252 had been heard by just 1% of those questioned.

Gertry Ryan's show on 2FM was the most popular, with 21% of the votes, narrowly beating Radio 1's Gay Byrne with 24%. The most popular commercial radio programmes were Scott William's 'Bee Boy Show' on Capital, and 98FM's Mark Cagney and Father Michael Cleary all with 2%. □

G E R M A N Y

Major Facelift At Berlin's SFB

by Volker Schurrbusch

A farewell party for 'SFB' will be held on April 29. The show is to be replaced by 'The Big Beat', which will be aired on weekdays from 19.00-22.00. Presenters will include DJ personalities Helmut Lehner and Barry Graves.

SFB 4 will be aimed at a younger audience than SFB 2. Its new slogan is 'SFB 4 - Radio For You' and its daytime programming will include a series of magazine shows for children and

BSB Sponsors Capital's Spring

British Satellite Broadcasting (BSB) is sponsoring Capital FM's series of Spring Roadshows, the radio station's major outside broadcast event of the year.

The newly named Capital FM/BSB 5 Channel TV Roadshows will be broadcast live on Capital each Sunday afternoon between

14.00 and 16.00 from a variety of venues around London. They will also be filmed by BSB for future screening on the Power Station. The shows are presented by Capital DJ Mick Brown and will include personal appearances from pop stars, workouts and competitions. □

TOP 10 UK MUSIC VIDEOS

| | | |
|---|-----------------------|--------------------|
| 1. <i>Hanging Tough Live</i> | New Kids On The Block | (CHV) |
| 2. <i>Only Yesterday</i> | The Carpenters | (AM) |
| 3. <i>Singles Collection</i> | Phil Collins | (Vrg) |
| 4. <i>Total Recall</i> | Roxy Music | (Vrg) |
| 5. <i>Labour Of Love II</i> | UB40 | (Vrg) |
| 6. <i>2 X 1 - The Continuing Adventures</i> | Killing Spree | (CHV) |
| 7. <i>Songs From My Sketch Book</i> | Nid Doodaan | (Parkland) |
| 8. <i>Kylie On The Go</i> | Kylie Minogue | (Video Collection) |
| 9. <i>TV Show Favourites</i> | Daniel O'Donnell | (Riz) |
| 10. <i>Jason - The Videos</i> | Jason Donovan | (PWL) |

© BPI. Compiled by Gallup for BPI, BACC and Music Week. Based on sales.

Musica Fair

'Musica Is Not Just For Listening' is the title of one of the seminars at the third annual Musica fair, which will be held in Hamburg from April 27-29.

The seminar is organised by the Hamburg College Of Music & Performing Arts (HCMPA) and the German Phono-Academy, an organisation founded to promote promising new talent. The speakers will include Werner Hay, MD of the Academy and a lecturer in cultural management at the HCMPA. □

East-West Rock Event

The recent changes in Eastern Europe have boosted interest in the sixth annual East-West Rock Meeting, which will be held in Wunstied in Bavaria on April 28-29.

Many visitors from East Germany and Czechoslovakia are expected to attend the festival, which will be broadcast daily at

22.05 on Deutschlandfunk, the West German foreign service. The East German youth radio, DT 64, will also broadcast the festival's concerts.

Groups scheduled to play include Heinz Rudolf Kunze, Die Zoellner, Charly's Checkpoint, Nona Ruzza and the Mick Taylor Band. □

MC Monitors More Stations

Media Control (MC) has added 10 more stations to its list of regularly monitored broadcasters. They are Radio DDR 1/DDR 2, France-Inter, Radio 7 TON, Radio Arabelle, OK Radio, Welle Fidelity, Radio Xanadu, Radio Charivari, Radio Salu and FFH.

The airplay information from the monitored stations is used to compile numerous charts including the German Top 100 and the airplay charts. MC's new telephone number is: 0721-36602. □

EMI To Reactivate Harvest Label

by Robert Lyng

EMI Electrola has announced plans to reactivate the Harvest label. The one-time label of ELQ, Pink Floyd and Deep Purple, will now group these rock heavy rock acts as Axis and Boyzrock.

The announcement was made in Kerkrade, Holland, at Electrola's first annual distribution meeting since EMI West Germany was restructured. During the meeting, the company also announced that it has signed composer and singer Leo Sayer for the world.

New national and European priorities presented by Electrola's product managers at the meeting ranged from hard 'n' heavy

(Crest Froc, V2, Boysvoice and Axis), schlager (Bernhard Brink, Andreas Martin) and pop (Kristina Levy, Eric Algemeine Verunsicherung, Guesch Patti) to groups as Axis and Boyzrock (Tom Astor), folk (Andy Borg, Sepp Wiesmann) and dance (Sigmund Und Seine Freunde, Manchild).

Works by newcomers such as La Pat and The Pleasure Principle were also featured, together with established artists like BAP, whose new LP is scheduled for autumn, and Herd Groenemeyer, who will release his long-awaited album this summer. The new LP by Black Foceos was also presented. □

Broadcasters Prepare For Reunification

by Philipp Roser

A call for fair competition between broadcasters in West and East Germany has been made by Hans Bentzen, general director of East German TV.

Speaking at the ninth annual Tutzing Media Meeting, Bentzen said there is no need for the East German broadcasting system to be restructured and stressed the importance of East German TV's reputation as being "people's television".

Bentzen added that East German broadcasters will be subject to a similar form of social control as their colleagues in West Germany. The control organisations will include a parliamentary committee and the new TV Council.

Bentzen also stressed that plans for co-operation between broadcasters should not be limited to the two Germanys but should include other Eastern European countries like Poland and Czechoslovakia.

However, he said that the hoped future TV programming will not

reduce the role of cultural programming. "In the last few months East German TV has achieved a high level of cultural credibility, especially in terms of politics. During the recent election, East Germans clearly cast a vote with their TVs. East German coverage of the election achieved a 65% viewer rating, even though it was also broadcast on West German TV."

Meanwhile, Wolfgang Hessler, director of the Joint Organisation Of Evangelical Publicists (GEP), called for a harmonisation of European media laws to make it easier for broadcasters from various countries to work together.

He told the meeting that TV could make a significant contribution in establishing a new cultural identity for a reunified Germany, but added: "This should not turn into a one-way street, from West to East. West Germans must also reconsider their own situation." □

SPOTLIGHT

Plan B

- Signed worldwide to BMG Ariola.
- Published by Schacht Musikverlag.
- Managed by Benjamin Schacht for Masterplan.
- New album: *The Greenhouse Effect*.
- Current single: *Beam Me Up, Scotty*.

Germany has concentrated on radio.

- Currently on tour in West Germany and a US tour is planned for May/June.

Plan B make the most credible rock & roll in West Germany today and BMG Ariola's decision to give this Berlin-based quartet artistic freedom has paid off on *The Greenhouse Effect*.



- Previous releases: a mini-album *Plan B*, a maxi-single *Burning Seed* and an LP *Fortune Favours Fools*.
- International releases: *The Greenhouse Effect*.
- In addition to the standard advertising, marketing in West

"We had control over everything, from the choice of producer to the cover art work," says singer/guitarist Johnny Haeuser. Plan B will play a showcase gig during the German Night at the IM&MC. □

'Formel Eins' Now On Double LP

EMI West Germany is to release future hit compilations from the popular 'Formel Eins' TV show as double albums on both cassette and CD.

'Formel Eins' is a weekly video countdown show on public broadcaster ARD and the previous 18 releases in the series have all

scored top chart positions. The annual advertising budget for the compilations is DM 2 million (app. US\$ 1.8 million).

Meanwhile, Electrola has captured the no. 1 spot in the Media Control sampler charts with the second edition of the *Dance Max LP* compilation series. □



Radio Salu's Arsur Frank and Raffi Dietrich prepare for the station's latest competition, the *Roadrunner Game*. Listeners could win DM 500 if they put a special sticker on their car and are spotted by the Salu cops.

3-Sat Becomes Astra's First Public Channel

3-Sat, the TV channel jointly operated by national broadcasters ZDF (West Germany), ORF (Austria) and SRG (Switzerland), has become the first public channel to transmit across Europe on the Astra satellite.

The new contract raises the German language programme choice on Astra to eight channels, including PRO 7, RTL Plus, SAT 1, the pay-TV channel Teleclub and the sports channels Eurosport and ScreenSport (both with German language soundtracks).

East German public broadcaster DDR Television will also provide cultural and political programming to be included on 3-Sat. The contract between ZDF, ORF, SRG and DDR Television is expected to be signed this month.

Astra's IA satellite is now broadcasting a full 16 channels of television. Astra 1B, scheduled for launch in November, will offer another 16 transponders to European broadcasters for the distribution of their channels. □

Golden Europa Awards

David Hasselhoff won the Most Popular Artist category at this year's Golden Europa Awards, which were broadcast live by Saarländerischer Rundfunk (SR) on West Germany's ARD.

Presented by Manfred Seuser, the 90-minute show on April 12 saw 10 artists win awards. They were: Tina Turner (Best Female Artist), Roxette (Discovery Of The Year), Harald Juhnke (Enter-

tainer Of The Year), Gianna Naninni (Voice Of The Year), Udo Lindenberg (Best Male Artist), Cora (Best Newcomer), Patricia Kaas (Best Foreign Artist), Giorgio Moroder (Best Producer) and Hasselhoff. The benefit record for the SOS Children's Villages also picked up an award.

The Golden Europas were presented by West German media, political and sports personalities.

Media Control Redefines Station List

by Jacqueline Escott

Media Control, the Strasbourg-based airplay monitoring company, has made several changes to its list, dropping some stations, and including new ones. Kiss Paris and Kiss Cannes are no longer included, replaced by Radio Nostalgie, Vibration and RMC Cote d'Azur.

The Media Control system operates by giving selected stations a rating, or co-efficient, based on their importance as judged by SNEP's music publishers. This figure is then used to calculate how much airplay is worth to the record companies.

Radio Nostalgie, joining the Media Control club for the first time, has been granted a co-efficient of 10. Programme director Yves Mayet: "I've been battling for over a year now for Nostalgie to be included and now I am very happy that we are. I have always considered that

Media Control is a useful communication tool."

Nostalgie's inclusion is "a confirmation of our good results," says Mayet. "It proves that Nostalgie is no longer tainted by an old-fashioned image. Being part of the Media Control will not bring us any more listeners but it is an indication of how we are perceived to be losing the old-fashioned tag."

However, Orleans-based Vibration, which was taken off the list several years ago due to alleged difficulties with record companies, is not so happy. Programme director Bruno Mietik says Vibrations was not consulted about being included and describes the move as a rather forced entry: "The co-efficient is still too small. The criteria used to establish it is not objective. For example, Vibration has three times the audience of Radio Nantes but

the co-efficient does not reflect this. It should be based more on audience ratings to show the growing importance of small independent radios."

However, the Media Control list still contains some glaring omissions. RFM, for example, has a similar oldies format to Nostalgie and Europe 2 but has never been part of the Media Control structure. Programme director Jean-Bruno Michaud says this is probably because Media Control is aware of his position on the matter.

"I have spent the last five years making it clear that RFM is totally independent and not at all flexible when it comes to choosing our playlist," says Michaud. "If we were part of Media Control we

would suffer a systematic aggression from record companies who want us to play their records. At RFM we do not have this pressure.

It may be a different matter for smaller regional stations who need the recognition. We do not."

Several stations have also had their co-efficients altered. Among the FM networks, NRJ goes up from 65 to 74 while Europe 2 jumps from 15 to 30. Fun Radio drops from 30 to 25. Skyrock on 25 and Meroopols on 25 are unchanged. For the regional stations RVS, Radio Service, Radio L are on 15 (the latter up from its former 10), M Radio, Top Music, WFM, Vitamine, Radio Nantes and Frequency line are on 10 with Scoop, Blue Marine, West FM, Vibration, Cote d'Azur on 5. □

Vogue Signs Melodiya Deal

French independent distribution company Vogue has signed an exclusive deal to distribute product from Soviet label Melodiya throughout Europe. The deal is mainly concerned with classical titles and the first five CDs are already being distributed.

Vogue GM Daniel Gold-

schmidt: "At the moment we are not interested in contemporary acts or bands that don't sell in our markets. Under the terms of the deal Melodiya remains free to license its product in each country but distribution of already manufactured product remains exclusive to Vogue!" □

FM Stations Boosted By IP-ROF Deal

French radio sales house IP-FM has taken a majority share in a former competitor, ROF France. IP-FM, the radio advertising subsidiary of IP, includes among its clients RTL, Fun Radio and RFM. ROF France is a local radio advertising and consultancy specialist.

The agreement offers further proof that France's independent radio stations are increasingly attracting the attention of the heavyweights. According to an IP spokesperson: "Under the terms of the agreement, IP-FM will take

a majority share in the capital of ROF France and is free to market ROF's national FM products." This includes the SMF network, consisting of around 80 independent radio stations.

Directed by Patricia Bouleau-Nardi, ROF's client roster has grown considerably over the last few years, both nationally and regionally. This latest deal, designed to reinforce the ROF structure for future development, should, bring the independent radio stations further into the mainstream. □

TFI Turns In Record Profit

France's leading private TV channel TFI has announced 1989 profits of Fr 220 million (app US\$ 38 million), an increase of 37% on the previous year's figure of Fr 161 million.

With a turnover of Fr 53 billion, TFI confirms its increasingly healthy position at the expense of Antenne 2. TFI says its success is due to

product diversification (publishing, videos, home shopping) and record ratings. The channel claims an overall audience share of 44%.

Meanwhile, cultural TV channel La Sept, which is seen on FR3 on Saturday afternoons and has just signed a deal with Belgium, may soon be broadcast in Poland.

SPOTLIGHT

Niagara

- Signed to Polydor.
- Published by Aicé Musique/PolyGram.
- New album: *Religion*.
- Previous album: *Quel Enfer*, released in 1988.
- New single: *J'ai vu*.
- Previous Single: *Soleil d'Hiver*.
- *Religion* was recorded at ICP studios in Brussels and mixed at Paris' studio Plus Trente by Dominique Blanc-Franard. It was produced by Niagara.

Switzerland and Canada with Norway, Sweden and Austria due to follow in mid-May. Deals for the rest of Europe are also pencilled in for mid-May with the UK following in October.

Daniel Chenevez and Muriel Moreno (Niagara) were part of the French music package featured in last year's New Music Seminar in New York. This led to successful showcases in Washington and Chicago earlier in this year, which, in turn, resulted in a



- The band are making several promotional TV appearances and a radio campaign is also being organised.
- A short Canadian tour in May will be followed by a 13-date US tour in September followed in October and November by France.
- The album has been released in France, Belgium,

full US tour planned for this autumn without the band changing their French-language lyrics. All the tracks on *Religion*, Niagara's third album, were written by Chenevez and Moreno and musicians working with them are the same as those featured on *Quel Enfer*. Although the style is heavier than earlier material, the music has strong dance potential.

Ramazzotti To Be Marketed In The UK

by David Stanfield

Eros Ramazzotti is to be marketed throughout the UK. Paul Williams, head of international A&R/marketing at RCA/BMG UK, confirmed the move at the recent international launch of Ramazzotti's new album, *In Ogni Senso*, in Venice.

The LP was released simultaneously in 20 countries, however the UK has always been the subject of speculation. No Italian-language act has ever enjoyed great success in that territory.

Williams: "We recognised the fact that Ramazzotti has sold millions of records throughout Europe and when BMG became partners with his record company, DDD, last year, we realised that he had worldwide potential".

Although Ramazzotti has seen appeal in other territories, Williams intends to market him as an MOR artist. "We think he will have the same appeal as an artist

like Julio Iglesias. Women over 25 will be our target. We will aim for airplay on BBC Radio 2 and TV



Eros Ramazzotti (left) and BMG's Monti Laufner (president and CEO A&R) both smile at the announcement of the Italian artist's UK release.

shows such as those hosted by Des O'Connor, Gloria Hunniford and Terry Wogan."

Williams admits the difficulties involved in marketing an Italian-language artist in the UK. "The English are seen, and still see

themselves, as xenophobic. The importance will be in the packaging."

San Remo Tour Cancels Dates

Italian local government elections have been blamed for the cancellation of four international dates on the upcoming San Remo In The World Tour.

The tour, featuring all big-name entrants plus selected newcomers from this year's festival, was to have played in Madrid, Paris, Frankfurt, Toronto, New York and Tokyo. But the only two dates left now are Toronto and New York, from May 9-13.

An air of typical San Remo mystery has surrounded the tour and at one stage it was cancelled. Meanwhile, although all the top artists from the festival were contracted to appear on the tour, one industry source says that Caterina Caselli, Mango, Mietta and Toto Cutugno will not be going.

But a spokesperson for organiser Adriano Aragozzini denies these reports: "All artists contracted to go will do so. We had to reduce the number because of the elections. People wanted to stay and vote. Elections are more important than contracts."

A spokesperson for winning group Pooj says that if all the artists join the tour then so will they, "but otherwise they will not".

SPOTLIGHT

Riccardo Fogli

- Signed to CBS.
- Published by Antonio Colombi for Smemo, Rome.
- New album: *Sentirsi Uniti*.
- Current single: *Ma Quale Amore*.
- *Sentirsi Uniti* was produced by Giancarlo Lucariello and recorded at the Forum Studio, Rome.
- The CBS marketing campaign includes radio advertising spots on commercial networks Radio Dimensione, nono and Radio Kiss Kiss. A TV advertising campaign is scheduled for private channels. Fogli has made several TV promotion appearances and given radio interviews to state RAI Stereo 2, Top Italia Radio Solo Musica Italiana and local stations on the SPER circuit.
- The LP was launched with press dinners in Milan and Rome.
- Fogli will tour Italy from mid-May. The tour promoter is Smemo Tours, based in Rome.



pop. It has also got a modern edge with an appeal to an AC. These are the qualities that will relaunch him as a major act."

CBS has sent copies of *Sentirsi Uniti* to its European affiliates and is now waiting for comments. Buja believes that Fogli has international appeal, particularly in West Germany. □

The UK release date for *In Ogni Senso* has not been set and Williams says that the major marketing push will be after the summer. The single *Se Bastasse Una Canzone* will be used for promotional purposes only in the UK.

The Venice launch of *In Ogni Senso* attracted 280 national and international journalists and cost DDD US\$ 400,000.

New Beatless Withdrawn From Market

The *New Beatless Medley*, a Beatles sound-alike single is being withdrawn from the market. The record, produced by the recently formed Step record company, is a house cover version of old Beatles songs which also features samples of acts including S'Express, Black Box and Tom Jones. (M&M February 24).

Deborah Harris head of business affairs at EMI Music Publishing UK says in a statement: "No consent was granted by EMI, as administrators for the Northern Songs catalogue, to this usage and in fact we were first approached for consent some weeks after the Italian release. The record also contained samples of Beatles tracks owned by EMI Records for which consent had not been sought or granted. We understand from Step producers that the record has now been withdrawn in Italy and no licences for other territories have been granted by them."

Step confirms the record's withdrawal on national territory but says the request to Holland's Red Bull/eterna company to do likewise has been refused. "The Dutch BUMA/STEMRA (IFPI) has given authorisation for its release," says Step. "Each territory has its own law and we are still awaiting advice from our Milan lawyer on how to proceed with Scandinavia and Spain." The record was licensed to Mega Records in Scandinavia and Bianco Y Negro in Spain.

However, the *New Beatless* project is still continuing. The group have changed their name to NBL and are recording a house cover version of the Beatles song *Come Together*.

The record will be released on national territory in the first week of May on Claudio Cecchetto's Ibiza label. Cecchetto, co-owner of Radio Decealy, will be giving the single maximum airplay on the national private network. □

EMI Releases Belgium's First Cassingles

by Marc Hees

EMI has released Belgium's first cassingle, which features the Kreuners' single *Ik Wil Je* from their new album *Hier En Nu*.

Guy Bruze, GM of EMI Belgium: "The positive evolution of the cassette as a configuration, with a 40% growth in Belgium last year, inspired us to release the cassingle. It has already been very successful in the US and the UK."

Bruze adds that the company also pioneered the double Assided

single in Belgium with the release of Soullister's *The Way To Your Heart* in October 1988.

Hier En Nu is the Kreuners' sixth album and their first for EMI Belgium. Released on April 6, pre-orders for the LP were for 10,000 units. Last week *Ik Wil Je* entered the Dutch singles chart at no. 36.

Three of the band's previous albums, with WEA Belgium, have gone gold and *Hier En Nu* is ex-

pected to follow suit. The Kreuners recently gave their 1,000th concert in their hometown of Lier to an audience of 2,500.

Prior to the launch of the album, EMI Belgium presented showcases by the B-Tunes and Bart Peeters. Newcomers to its domestic roster, including Eli Jones, The Laroids and Pii Polak, were also featured. □

B&H Sponsors Dutch Concerts

Cigarette manufacturer Benson & Hedges is, for the second consecutive year, sponsoring a series of concerts to be held in Amsterdam, Rotterdam, Utrecht and The Hague from April 20 to May 3. It includes concerts by Robert Plant, Tom Jones, Heart and Kid Creole & The Coconuts.

Benson & Hedges is also sponsoring flamenco, blues and jazz

Dutch Concerts

concerts in Utrecht on April 20 and 28-29 respectively, as well as a series of clubnights featuring Marc Almond, Miriam Makeba and Les Negresses Vertes. The company plans to organise similar events on the island of Guernsey and in Athens later this year. □



Flemish singer Guido Belcanto (left) and comedian Urbanus get their teeth into Belcanto's new album 'Op Zoek Naar Romantiek'.

BRT Radio Changes Name

The BRT's second radio channel BRT 2 is to be called Radio 2 from May 1. The change is part of a restructuring plan at the public broadcaster, which is designed to boost its image and its audience.

Radio 2 Antwerp producer and programmer Paul de Meulder, who is co-ordinating the name switch, says: "The change is part of the BRT's general policy to give a clearer profile to each of its four programmes (Radio 1, 2, 3 and Studio Brussel).

"Radio 2 aims to reach the largest possible audience by offering music and regional information, and we hope it will also become a stimulus for local cultural activities."

De Meulder continues: "We want Radio 2 to be seen as an independent production entity, rather than being labelled as BRT

all the time. We want to end the confusion between BRT's radio and TV channels because we have no ties with our TV colleagues at all."

No changes to Radio 2's format are planned, however, specialised programmes such as the dance show 'Funky Town' and the much acclaimed 'Domino' shows will disappear after May 1.

De Meulder: "We are not hit makers but we do play them when they are hits. The industry has mixed feelings about this, but Studio Brussel is the trendsetter and has seen a substantial increase in its broadcast time."

The name change including promotion activities and advertising, is estimated to have cost Radio 2 Bfr 10 million (app. US\$ 300,000). □

Pinkpop Line-Up

The line-up for Holland's Pinkpop festival, to be held on June 4 at Landgraaf, has been announced and includes The Mission, Van Morrison, Red Hot Chili Peppers, Texas, Melissa Etheridge, Nick Cave & The Bad Seeds, Urban Dance Squad, The Neville Brothers, Mano Negra and The Black Crowes. Public broadcaster VARA will record the event for radio and television. □

Arno & Lemaire Sign To French Labels

Two of Belgium's top recording artists have decided to deal with foreign record companies for the release of future repertoire. Arno has switched from Virgin Belgium to Virgin France, while Jo Lemaire has left PolyGram to WEA France.

Virgin Belgium's product manager, Firmin Michiels, does not accept that Belgium is selling its talent short: "It is merely a matter of living closer to the market and

the people you work with. Although Arno has been living in Paris for some time, we produced his new album *Ratata* here and now an inter-company contract has been signed."

A spokesman for Lemaire, Herman van Laar, says she had been prepared to deal with a Belgian based record company, but WEA offered the best deal and WEA Belgium does not sign local talent. □

SPOTLIGHT

Angela & The Rude

- Signed to EMI Bovera.
- Published by Rudeangel Music, EMI Music and Shoot The Moon.
- Recorded and mixed at Bullet Sound Studios in Holland by Robin Freedman and John Sonneveld. Produced by the band.
- Debut Album: *Young Souls*, released May 26.
- Single: *Pressure*, released May 26.
- Release of *Young Souls* will be accompanied by magazine ads, CD-inlays, posters and retail stand-ups.



Compared with the cheerful pop tunes of the Dolly Dots, *Young Souls* has a different sound, combining European and US rock. The songs vary from soulful ballads (like the single) to rough edged guitar tracks. Groothuizen is touring with cabaret group Purper and afterwards she will concentrate on the band, doing live dates and other promotional activities. □

SCANDINAVIA

Norway's Radio Levy To Be Cut

by David Rowley

The Norwegian government says the 16% levy on radio advertising on local stations is likely to be cut in the near future. However, Jan Holland, head of the ministry of culture's media division, says it is unlikely the levy will be abolished altogether, as many stations have requested.

The levy, which is actually 20% with a 4% allowance for costs, was imposed in May 1988 when the great majority of local sta-

tions were given the go-ahead to broadcast. It was intended to be a "rescue" tax to subsidise smaller stations. Plans to reduce it follow a report from the local radio lobby group, Norskradioforbund, which showed 50% of stations were in financial difficulties.

MP Jan Simonsen is planning to raise the future of the levy in parliament at the end of this month, and is calling for its complete abolition. However, Holland

says it is unlikely the government will abolish it. "We haven't decided when a reduction will take place or how much it will be, but it's a fair bet it will be reduced.

"We have had a meeting with the Radioforbund and asked to get information of problems the stations are having and what changes they would like to see in the law. They have written to the minister of culture, urging her to reduce it." The minister, Eleonore Bgritveit, is expected to put the revised legislation before parliament in spring, or, at the latest, by the autumn.

GM of Oslo's Radio 1, Jon Morten Melhus, welcomes the moves and says he hopes for a reduction to 5%, even though he anticipates the tax may only be halved: "As the moment we are at is much as cigarettes and alcohol. Surely we are not as harmful to the public as that!" □

Top Names Set For Finnish Summer

by Kari Helopaho

Between 20 and 30 events have been lined up for the Finnish summer festival season from June to August. Kicking off the season are festivals in Helsinki and Seinäjoki during the first weekend of June. Bob Geldof is the main attraction at Kaivoistupa in Helsinki, whereas The Stone Roses and Happy Mondays are headlining Provinssirock at Seinäjoki.

Kuusrock in Oulu has lined up Alice Cooper, whose *Trash LP* has sold more than 50,000 in Finland. Dinosaurrock in Mikkelii will offer Fabulous Thunderbirds, Bunny Wailer, Blue & Green and the Finnish band Havana Black, fresh from a tour of North America. Both these festivals are held in July. Major international attractions for Midsummer Festival dates are currently under discussion. □

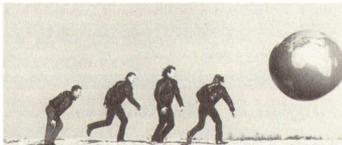
SPOTLIGHT

TV2

- Signed worldwide to *Pladecompagniet* in Denmark.
- Published by Have A Cigar Productions.
- Managed by Bo Andersen at Aarhus Musik, Kontor, Aarhus.

end of June. ■ TV2 will be on the road during the summer festival season.

Vi Bi!r Alligevel Aldrig Voksne is TV2's eighth album since the four-piece was formed in 1980,



- New album: *Vi Bi!r Alligevel Aldrig Voksne*.
- New single: *Rejsen Til Rio*
- They were recorded at Feedback studios in Aarhus and Werner Studios in Copenhagen with the involvement of several producers
- The band have been on a Danish TV and radio promotional tour.
- The album will be released in Sweden and Norway at the

and shipped 70,000 units in the first week of release, taking it to no. 2 in the Danish chart.

Although all of the tracks are in Danish, *Pladecompagniet* are planning to negotiate for release outside Scandinavia later this year. Among the producers who worked on the LP are Sweden's Anders Glenmark, who has worked with Orup & ABBA, and Greg Walsh, who has worked on their previous albums. □

Morning TV Challenges Danish Media Law

The Danish government is on the verge of a landmark decision which may open the way for other Danish-based companies to be transmitted via satellite throughout Denmark and Scandinavia. Currently only the state broadcasters Danmarks Radio and TV 2 are allowed national exposure.

The government has to decide whether to grant a licence to the newly-formed company, Morning TV - Scandinavia, whose staff used to produce Copenhagen local TV station Kanal 2's show *Morgenflimmer*. The company has done a deal with the Swedish-based Nordic Channel to supply it with a three-hour morning TV programme. □

That deal led to Morgenflimmer staff being locked out of their Copenhagen studios earlier this month because Kanal 2 believed it contravened Danish local TV laws, and could threaten its own licence. The *"Morgenflimmer"* crew have now regained their equipment from the Kanal 2 studios, and, as Morning TV - Scandinavia, they have applied for immediate permission to broadcast.

If the government gives Morning TV - Scandinavia the go-ahead it may allow other Danish-based production companies to use satellite to achieve national exposure. □

SPAIN & PORTUGAL

SPOTLIGHT

Barricada

- Signed to Polydor.
- Published by PolyGram Spain.
- Managed by Hristobal Citad, Rock Connection, Madrid.
- New album: *Barricada*, a double live LP.



- Current single: *No Hay Tregua*.
- Previous albums: three on independent labels, one on RCA and one on Polygram.
- This live album was recorded during various concerts during last December and produced by Dennis Herman.
- Polygram's marketing campaign includes street posters and videos, released to com-

cide with the LP and single.

- The band will be touring Spain until September.

Considered by many to be one of the best rock groups in Spain, this four-piece band came from Pamplona and have gathered a wide following from their live performances. *Barricada* has already gone gold in its first month of release and is in the top 20 on Spain's most important TV show, *'Rockopop!*

A 55-minute video was released to complement the LP which features 23 songs recorded during concerts in Barcelona, Madrid and San Sebastian. Sections of the concert have also been aired on TV. □

manes. *Barricada* has already gone gold in its first month of release and is in the top 20 on Spain's most important TV show, *'Rockopop!*

A 55-minute video was released to complement the LP which features 23 songs recorded during concerts in Barcelona, Madrid and San Sebastian. Sections of the concert have also been aired on TV. □

Telecinco Claims Up To 2 Million Viewers

by Anna Marie de Fuente

New Spanish private TV channel Telecinco is claiming an audience reach of up to 2 million, after beginning a partial service in February. The survey, carried out by market research company Ecotel, took place three weeks after the station began its full range of broadcasting.

Telecinco chairman Valerio Lazarov says he is very satisfied by the news as "we are aiming for an average audience of 20%". The survey covered Madrid and Barcelona, which have a population of 4.8 million and 4.6 million respectively. The station, like commercial Antena 3, is also available in Valencia.

According to Retevision, the state owned company which distributes the channels, Seville has also been receiving them since mid-April. Bilbao will also have access to Telecinco and Antena 3 shortly. The third new private

channel, Canal Plus, is due to go on air by July.

The survey results come at a time when, following internal problems, 40% of Telecinco's shares are up for grabs. The channel's major shareholders are charity organisation ONCE and media magnate Silvio Berlusconi, each with 25%.

The same survey also reported that the top TV programme continues to be state owned TVE 1's variety show *"Viva El Espectaculo"*, with 8 million viewers. The show features a mixture of international and local acts. □

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SPOTLIGHT

Repair Man Assists Wilde Moves

by Gary Smith

"Working with the Wilde family is more like being in a worker's co-operative than a business," says manager Nick Boyles. Now, with the release of Kim Wilde's latest single *'It's Here'* and the album *'Love Moves'* due out on MCA next month, his organisational skills are once again being called to the fore.



Boyles, known by the Wildes as "Bicycle Repair Man", describes himself as a glorified minder and is involved in all aspects of the family business: "I represent her brother Ricky in his other job as a freelance producer and Marty when he tours. Although there are tensions they can usually be ironed out over dinner.

"In fact there are plenty of advantages to working together, most of the time it's people on the outside that have problems with the family aspect of the company. Some artists have employed family members in their career at the

anyway Marty and Joyce (Kim and Ricky's parents) have 30 years of experience between them, it would be crazy not to use it."

Every performer has a high profile when there is product to promote but Wilde, more than most, is either unavoidable or completely invisible. According to Boyles this is not a planned thing: "She has always been a very private person, she doesn't go to clubs and she doesn't do PAs. Especially now she is writing she needs her privacy more than ever. Although it hadn't occurred to me that her profile or the lack of it is so extreme, it's true."

Despite these regular disappearing acts, Boyles is not worried about newcomers taking her niche: "When she is keeping her head down I keep an eye on the charts for potential competition but we don't really worry about it, the team hits a rough patch it's always the managers that take the blame. Sometimes I wish that the powers that be were more sensitive to how these changes affect the artists!" □

controlled image, to the point where there is a suspicion of manipulation from behind the scenes, something which Boyles is keen to deny. "Kim controls her own image. We made one attempt at head-turning around the time of *azes And Dares*, her first MCA album. It failed miserably because she didn't feel comfortable. Images can backfire and they are never easy to get rid of."

Boyles says that his relationship with MCA is fine, despite what could be described as the music industry disease - rapid staff turnover: "We've seen four changes of management there which hasn't helped, but having said that, Tony Powell and Stuart Watson are two of the finest record company executives in the business, they let us get on with it. As for the staff turnover I liken it to the way football managers are treated - when the team hits a rough patch it's always the managers that take the blame. Sometimes I wish that the powers that be were more sensitive to how these changes affect the artists!" □

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EUROPE'S MOST RADIO ACTIVE HIT MATERIAL

IT'S NO !!

SINGLES
Anahay Myles Airplay
Madonna Sales

ALBUMS
Fleetwood Mac Airplay
Phil Collins Sales

EXPLOSIVES CHART BUSTERS

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

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

SINGLES OF THE WEEK

Vital for your play list.

Basia - Cruising For Bruising (Epic)
Dave Edmunds - Kind Of Love (Capitol)
Robert Plant - Hurting Kind (Es Paranza)

SURE HITS

Mister Mixi & Skinny Scotty - I Can Handle It (ARS)
Under Neath What - Firebomb Telecom (Aco)
Los Reveldes - Mia (Epic)
Indecent Obsession - Tell Me Something (MCA)
Tatjana - A Letter To Your Heart (BMG Ariola)

EURO-CROSSOVERS

Continental records ready to cross-over
Eros Ramazzotti - Se Bastasse Una Canzone (DDP/BMG)
Lilli & Susilla - What's The Colour Of Love (Sonet)
Kristiana Levy - Bad Thing (EMI)
Benjamin - You'll Never Fall (Polydor)

EMERGING TALENT

New acts with hot product.
The Family Stand - Ghetto Heaven (Atlantic)
Wendy Ma Harry - Wendy Ma Harry (ASM)
Stilje - Tell Me Where You're Going (Lifetime)

ENCORE

Gun - The feeling Within (ARM)
Bel Canto - Birds Of Passage (Crammed Discs)
Sydney Youngblood - I'd Rather Go Blind (Circa)

ALBUMS OF THE WEEK

Sam Brown - April Moon (ARM)
Tone Norum - Red (CBS)
Little Feat - Representing The Mambo (Warner Brothers)
The Blues Band - Back For More (BMG Ariola)
Bel Canto - Birds Of Passage (Crammed Discs)
Sheila Chandra - Roots And Wings (Indrop/MNW)
Brother To Brother - Materialize (WEA)
Leon Redbone - Sugar (Augsart)
Arno - Ratafa (Virgin)
Rhine Kennedy - The Great War Of Words (RCA/BMG)
Roe - Roe (Barclay)
Jerome Stewart - What Becomes A Legend Most (10)

YESTER HITS

the Eurochart top five from five years ago.

APRIL 28 - 1985

Singles

U.S.A. For Africa - We Are The World (CBS)
Philip Bailey - Easy Love (CBS)
Phil Collins - One More Night (Virgin/WEA)
Frankie GTH - Welcome To The Pleasure Dome (ZTT/Wasou)
Tears For Fears - Everybody Wants To Rule The World (Mercury)

Albums

Phil Collins - No Jacket Required (Virgin/WEA)
Sade - Diamond Life (Epic)
Tina Turner - Private Dancer (Capitol)
Wham! - Make It Big (Epic)
Foreigner - Agent Provocateur (Atlantic)

SINGLES



SINGLE OF THE WEEK

Basia

Cruising For Bruising - Epic
This radio-friendly song, one of the better tracks from *London, Warsaw, New York*, stands out as a smooth and easy-going pop number. It should bring this ex-vocalist for Matt Bianco closer to achieving popular success. Basia is more than just another AC artist who fits the late-night airwaves. Her crystal-clear voice and fresh sounding composition make her capable of conquering a wider audience.

Dave Edmunds

Kind Of Love - Capitol

A contagious rockabilly song in a straightforward and self-produced delivery from Ed Edmunds, featuring the background vocals of Brian Steer and the steady bass of Lee Rocker.

Mister Mixi & Skinny Scotty

I Can Handle It - ARS

Acid house plus hip-hop makes acid hiphouse. This is a larger than life club record with Dizzy D providing a rap. Peter Slag-nius produced.

Under Neath What

Firebomb Telecom - Aco

Noisy and hard-hitting trash rock from this uncompromising guitar band. Lifted from the excellent *What Is It* album.

Los Reveldes

Mia - fax

Spanish-language rockabilly can be great fun too. That much is proved by this record. This five-piece make use of a solid brass arrangement and the vocals are first rate.

Indecent Obsession

Tell Me something - MCA

This act sound like the Australian answer to Bros, offering a catchy tune a contemporary disco groove and raw, enthusiastic vocals.

Tatjana

A Letter To Your Heart - BMG Ariola

This cheerful and danceable pop song, reminiscent of early Madonna, shows Tatjana Sirmic in top form.

Michael Bolton

How Can We Be Lovers - CBS

Gritty hard rock, brought to life by Bolton's straight-from-the-heart vocals.

ALBUMS



ALBUM OF THE WEEK

Sam Brown

April Moon - A&M
The follow-up to Brown's 1988 debut LP, *Stoy* is a confident step into artistic maturity. Backed by a string of outstanding musicians and vocalists including Dave Gilmour and Phil Sautchi, the artist extends her soulful voice to its limits. The new material is a varied bunch of strong soul-rooted pop songs wrapped in sophisticated arrangements that will stand the test of time. Check out *Contradictions*, *Once In You Life*, *Eye For An Eye* and *Henry*.

Tone Norum

Red - CBS



This Swedish singer, sister of Europe's former guitarist John Norum, has come up with a new LP made up of solid no-nonsense numbers. Produced and largely co-written by Max Lorentz the feel is direct and live. The backing band are equally powerful whether they have to cope with a lush ballad or a brassy dance number. Try *With His Smile*, *Laughter*, *Bitter-Sweet*, and the cover of *Femme Fatale*.

Little Feat

Representing The Mambo - Warner Brothers

These long-established US performers have delivered a varied set of substantial rock numbers, spiced up with bluesy guitar solos and sung with conviction. Very programmable stuff, flawlessly produced by George Massenburg and group member Bill Payne. Highlights include *Woman In Love*, *Daily Grind* and *Feelin's All Gone*.

The Blues Band

Back For More - BMG Ariola

After a few changes in the lineup the British blues rockers come back as a five-piece with Rob Townsend from The Family on drums. Among the guests are the Memphis Blues. Especially recommended *Not Me*, *Victim Of Love* and *Bad Boy*.

Editor Gary Smith
Contributors Peter de Bruyn
Kops and Maghel Bakker

united kingdom

Most played records in England during the week of publication on the following stations BBC 1, BBC 2, Capital Radio, Greater London Radio and the major independents.

1. **Alannah Myles** - *Brick Venet*
1. **UB40** - *Reggae Train*
1. **Madonna** - *Vogue*
1. **Happy Mondays** - *See U In Space*
1. **Erasure** - *The Swain*
1. **Candy Flip** - *Strawberry Fields Forever*
1. **Janet Jackson** - *Escape*
1. **Jason Donovan** - *Hang On To Your Love*
1. **Snap** - *The Power*
1. **Paula Abdul** - *Opposites Attract*
1. **The Beach Boys** - *Surfer Boy*
1. **David Bowie** - *Time*
1. **Quireboys** - *I Don't Love You Anymore*
1. **Erasure** - *The Swain*
1. **B.S. 2's** - *Love Shack*
1. **Red Hot Chili Peppers** - *The Caution Sign*
1. **Kim Wilde** - *It's Here*
1. **Sly & The Meters** - *You Got Me*
1. **The Mighty Boys** - *Behave In The Street*
1. **Cher** - *Whom Do You Love*

austria

Most played records as checked by Media Control on the national station ORF.

1. **Sinead O'Connor** - *Nothing Compares 2 U*
1. **Alannah Myles** - *Brick Venet*
1. **The Turner** - *I Don't Wanna Lose You*
1. **Depeche Mode** - *Enjoy The Silence*
1. **Rasberry** - *Overground*
1. **Eros Ramazzotti** - *Crash Course*
1. **Phil Collins** - *Another Day In Paradise*
1. **Yoko Ono** - *Whisper*
1. **Arthur Baker** - *The Message*
1. **Sydney Youngblood** - *See You Again*
1. **P. Dinklage & J. Brown** - *Amore Mio*
1. **Rainhard Fendrich** - *Wie Zeigst Du*
1. **Richard Bellamy** - *One Of Us*
1. **Wolf** - *Plus Tu*
1. **Lisa Stansfield** - *Am I That Easy On You*
1. **Boris Becker** - *Country Club*
1. **Fleetwood Mac** - *Save Me*
1. **Sade** - *By Your Side*
1. **Linda Ronstadt** - *Don't Know Much*

holland

Airplay checked on Radio 2 and 3, the Dutch national top stations. For info contact: Sisching Nederlandstalig Top 40, PO Box 706, 1200 AS Hilversum, tel: (0)35-223 647.

1. **Madonna** - *Vogue*
1. **Bonnie Raitt** - *Have A Heart*
1. **Angela & The Rustle** - *Pressure*
1. **The Jack O'Hearts** - *Goodbye*
1. **Lois Lane** - *Forums*
1. **Snap** - *The Power*
1. **Jungle Brothers** - *How To Win It*
1. **Andre Hazes** - *Orange Blues*
1. **Lee Towers** - *Lead*
1. **Oleis Adams** - *Myth Of Us*
1. **Gl'Arcie** - *Carry Me Out The Club*
1. **del Amor** - *See You This Goodbye*
1. **Technobunny** - *The Bush In Technobunny*
1. **Zinstra** - *There Is No Way*
1. **Zucchero Fornaciari** - *Dumano*
1. **Years For Fears** - *Adios For The Young At Heart*
1. **Benny Neyman** - *Eigen Soort Heer*
1. **Flah** - *Aankomst's Eenzaam*
1. **UB40** - *Reggae Train*
1. **Gerard Cox** - *Top O' The Week*

germany

From the airplay hit parade from Media Control including 39 radio stations. For more info please contact Media Control - Postfach 625, D-57073 - Baden Baden, tel: (0)7221-33066.

1. **Sinead O'Connor** - *Nothing Compares 2 U*
1. **Dusty Springfield** - *Paralysed*
1. **Alannah Myles** - *Brick Venet*
1. **Snake Yngstrom** - *Die Liebe Hat's doch Wah*
1. **Alannah Myles** - *Brick Venet*
1. **Nick Kamen** - *I Promised Myself*
1. **Erasure** - *The Swain*
1. **Years For Fears** - *Adios For The Young At Heart*
1. **The Turner** - *I Don't Wanna Lose You*
1. **Rosette** - *Overground*
1. **Red Stewart** - *Downsown Train*
1. **Billy Joel** - *I Go To Extremes*
1. **News** - *On The Beach*
1. **Kylie Minogue** - *Tears On My Pillow*
1. **Barney James Harwell** - *Welcome To The Show*
1. **Gl'Arcie** - *Carry Me Out*
1. **Paul McCartney** - *Paul Is Live*
1. **Depeche Mode** - *Enjoy The Silence*
1. **Sam Brown** - *With A Little Love*
1. **Fleetwood Mac** - *Save Me*

italy

Most played records as compiled from RAI Stereo Due.

1. **B.S. 2's** - *Love Shack*
1. **Sinead O'Connor** - *I Do Not Want What U... (B)*
1. **Oleis Adams** - *Myth Of Us*
1. **Depeche Mode** - *Enjoy The Silence*
1. **The Stone Roses** - *Definitely Some*
1. **David Bowie** - *Time*
1. **Red Stewart** - *This Old Train Of Mine*
1. **Eric Clapton** - *Bad Love*
1. **Frankie Connolly** - *Canzone*
1. **Snap** - *The Power*
1. **Madonna** - *Vogue*
1. **Scalio** - *Un Affair Son Les Affairs*
1. **Dusty Springfield** - *Paralysed*
1. **Erna Ranaut** - *Sei Insieme La Canzone*
1. **The Notting Hillbillies** - *I've Seen Her*
1. **Fleetwood Mac** - *Save Me*
1. **Alannah Myles** - *Brick Venet*
1. **Alberto Fortis** - *Cara Di Dio*
1. **Rena International** - *Die Go Good To Me*
1. **Formula 2** - *1990*

spain

The 20 best played records in Spain from Cuarenta Principales, covering the major Spanish stations.

1. **Technobunny** - *Get Up*
1. **Big Flame** - *Can't Wait The Evening*
1. **New Kids On The Block** - *You Got It*
1. **Depeche Mode** - *Enjoy The Silence*
1. **Jimmy Somerville** - *You Make Me Feel*
1. **Kylie Minogue** - *Tears On My Pillow*
1. **Jason Donovan** - *You Don't Care About Me*
1. **Lisa Stansfield** - *Am I That Easy On You*
1. **Bernardo** - *You Never Let*
1. **Lois Lane** - *Forums*
1. **Phil Collins** - *Myth Of Us*
1. **del Amor** - *See You This Goodbye*
1. **Misela Aparicio** - *Como La Lira*
1. **Jerry Lee Lewis** - *When You Come Backin'*
1. **Rico** - *Rock*
1. **Del Will** - *Don't Stop*
1. **Six** - *Requiere*
1. **Johnny Clegg** - *Cruz Cruz Beautiful World*

switzerland

Most played records as checked by Media Control on the national stations DRS 3 and 5 private stations. For more info please contact Media Control, Postfach 2 Basel 4002, tel: (0)78989.

1. **Sinead O'Connor** - *Nothing Compares 2 U*
1. **Heart** - *All I Wanna Do Is Make Love To You*
1. **Eros Ramazzotti** - *Sei Insieme La Canzone*
1. **Laid Back** - *Baseman*
1. **Alannah Myles** - *Brick Venet*
1. **Depeche Mode** - *Enjoy The Silence*
1. **Midnight Oil** - *Sun Shut My Eyes*
1. **Kenneth** - *Love Is Love*
1. **Domonique** - *Spring Break The Chick*
1. **The Turner** - *I Don't Wanna Lose You*
1. **Lisa Stansfield** - *All Around The World*
1. **Sydney Youngblood** - *It's Like Go Good*
1. **John Brock & Sara Landis** - *White Horse Train*
1. **Paula Abdul** - *Opposites Attract*
1. **Fleetwood Mac** - *Save Me*
1. **Sade** - *By Your Side*
1. **Lisa Stansfield** - *Am I That Easy On You*
1. **The Notting Hillbillies** - *I've Seen Her*
1. **Sam Brown** - *With A Little Love*
1. **Phil Collins** - *Another Day In Paradise*

france

From the airplay hit parade provided by Media Control France. For more info please contact Media Control France 25 Av. De La Forest Noire - 67000 Strasbourg - France tel: (88) 366580.

Radioris Peripheriques (AM Stations)

1. **Patricka Rast** - *Les Hommes Oubliés*
1. **Florence Pagny** - *It's Love*
1. **Pauline Ester** - *Ou Je L'Adore*
1. **Art Noyes** - *On Trouve Les Heures*
1. **Patrick Bruel** - *Il y'a Du Quind Heures*
1. **Beata** - *Baby To Me*
1. **Phil Collins** - *I Wanna Be Good To Me*
1. **Years For Fears** - *Adios For The Young At Heart*
1. **Francis Ford Coppola** - *C'est La Vie M.F.A. Part*
1. **Madonna** - *Vogue*
1. **Johnny Clegg** - *One Day One Year*
1. **Lee Forbanes** - *Version '90*
1. **Francis Cabrel** - *Amor*
1. **Rae** - *Soledad*
1. **Daniel Lanois** - *Under The Stormy Sky*
1. **Black Weather** - *Journal*
1. **Jalieu Clerc** - *Je Me Love Face*
1. **Marc Lavoine** - *Tout Me Basou*
1. **Jimmy Somerville** - *You Make Me Feel*

Radioris FM

1. **The Christians** - *Island 10 (Music)*
1. **Ellen John** - *Savior*
1. **Lisa Stansfield** - *All Around The World*
1. **Depeche Mode** - *Enjoy The Silence*
1. **Phil Collins** - *I Wanna Be Good To Me*
1. **Sinead O'Connor** - *Nothing Compares 2 U*
1. **Richard Marx** - *Right Here Waiting*
1. **Jimmy Somerville** - *You Make Me Feel*
1. **Technobunny** - *Get Up*
1. **Dusty Springfield** - *Paralysed*
1. **Linda Gagnier** - *Heaven's All Over Me*
1. **Sydney Youngblood** - *See Me*
1. **New Kids On The Block** - *You Got It*
1. **Jack Rochline** - *Tourant*
1. **Midnight Oil** - *Sun Shut My Eyes*
1. **Madonna** - *Vogue*
1. **Nick Kamen** - *I Promised Myself*
1. **Black Rock** - *Rock*
1. **Francis Ford Coppola** - *C'est La Vie M.F.A. Part*
1. **Simply Red** - *A New Face*

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST | ORIGINAL LABEL | (PUBLISHER) | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST | ORIGINAL LABEL | (PUBLISHER) |
|-----------|-----------|----------------|---|--|----------------|-------------|-----------|-----------|--|---|--------|----------------|-------------|
| | | | | | | | | | | | | | |
| 1 | 2 | 4 | Black Velvet | Alannah Myles - Atlantic (EMI/Island) (Waltan) | | 26 | 29 | 15 | Downtown Train | Red Stearns - Warner Brothers (Gama Music) | | | |
| 2 | 6 | 2 | Vogue | Madonna - Sire (Various) | | 27 | 9 | 6 | Kiss This Thing Goodbye | del Amor - A&M (PolyGram Music) | | | |
| 3 | 3 | 10 | Enjoy The Silence | Depeche Mode - Mute (Sire) | | 28 | 40 | 3 | Step On | Happy Mondays - Factory (Epic) | | | |
| 4 | 1 | 13 | Nothing Compares 2 U | Sinead O'Connor - Ensign/Chrysalis (Controversy Music) | | 29 | 26 | 2 | The Sex Of It | Kid Creole & The Kokonts - CBS (Controversy) | | | |
| 5 | 5 | 9 | Advice For The Young At Heart | Jason Donovan - Fontana (Virgin Music/10 Music) | | 30 | 36 | 4 | Hang On To Your Love | Jason Donovan - PVL (All Boys Music) | | | |
| 6 | 4 | 8 | Blue Savannah | Erasure - Mute (Sire/Musical Moments/Sire) | | 31 | 44 | 2 | It's Here | Kim Wilde - MCA (Rickam Music) | | | |
| 7 | 15 | 2 | All I Wanna Do Is Make Love To You | Heart - Capitol (Zomba Music) | | 32 | 39 | 19 | Sit And Wait | Sydney Youngblood - Circa/Virgin (Virgin Music) | | | |
| 8 | 3 | 10 | The Power | Snap - Logic/BMG Arista (Hasselt/Fellow) | | 33 | NE | | Ghetto Heaven | Family Stand - Atlantic (A&M/Vermil/Manama) | | | |
| 9 | 7 | 18 | In Private | Dusty Springfield - Parlophone (Capitol Music/10 Music) | | 34 | 34 | 14 | You Make Me Feel (Mighty Real) | Jimmy Somerville - London (IQ Music) | | | |
| 10 | 8 | 7 | Rogerio | Danzon - Parlophone (Jimmy Fall Music) | | 35 | 22 | 4 | Bakerman | Laid Back - BMG Arista (Sire/Song/Casablanca/Mega) | | | |
| 11 | 31 | 4 | Kings Of Town | UB40 - Virgin (Sparia Radio) | | 36 | 33 | 3 | Save Me | Fleetwood Mac - Warner Brothers (Fleetwood/Warner - Tammerland) | | | |
| 12 | 21 | 12 | I Don't Wanna Lose You | The Turner - Capitol (Consant Evolution Music) | | 37 | 38 | 5 | Oh Pretty Woman | Gary Moore feat. Albert King - Virgin (Cullinan Music) | | | |
| 13 | 11 | 13 | I Wish It Would Rain Down | Phil Collins - Virgin/WEA (Phil Collins/MCA & Run) | | 38 | 32 | 10 | Get Up! | Technobunny - ARS (Bogam/BMG Publishing) | | | |
| 14 | 16 | 5 | Opposites Attract | Paula Abdul - Virgin (Orion/Delebe) | | 39 | NE | | Se Bastasse Una Canzone | Eros Ramazzotti - DDD (DOD/Una Lira/Scombandi) | | | |
| 15 | 19 | 8 | Love Shack | B.S. 2's - Reprise (Man Music Together Now) | | 40 | 43 | 2 | I Go To Extremes | Billy Joel - CBS (EMI Music) | | | |
| 16 | 4 | 7 | Lily Was Here | Dave A. Stewart & Candy Dulfer - Ansoni/CA/BMG (D&B/BMG Music) | | 41 | 30 | 8 | How Am I Supposed To Live Without You | Michael Bolton - CBS (Sire April Music) | | | |
| 17 | 12 | 4 | Fame '90 (Remix) | Dave Nave - EMI (Various) | | 42 | 49 | 15 | Tears On My Pillow | Kylie Minogue - PVL (Sovereign Music) | | | |
| 18 | 17 | 9 | Words | The Christians - Island 10 (Music) | | 43 | 37 | 14 | La Luna | Belinda Carlisle - Virgin (Future Fusions/Virgin) | | | |
| 19 | 20 | 5 | Escapade | Janet Jackson - A&M (Block Ice/Fire/Tyme) | | 44 | NE | | Everybody Needs Somebody | The Blues Brothers - Atlantic (Sire/Casablanca) | | | |
| 20 | 27 | 5 | Strawberry Fields Forever | Candy Flip - Decca (Wortson Song) | | 45 | NE | | Ding Dong | Erre - Algemeine Verunsicherung - EMI (Verunsicherung) | | | |
| 21 | 23 | 3 | Das Erste Mal Tat's Noch Weh | Sirhan Waggershausen - Polydor (Flau Music) | | 46 | 25 | 7 | Read My Lips | Jimmy Somerville - London (Rowmark/W.A. Bong/Zomba) | | | |
| 22 | 18 | 7 | Birdhouse In Your Soul | The Righteous Brothers - Warner (Chappell) | | 47 | NE | | Blue Sky Mine | Midnight Oil - CBS (Warner Chappell) | | | |
| 23 | 10 | 10 | Dub Be Giants To Me | Beats International - GQ Discs/PolyGram (GQ Discs/EMI Songs) | | 48 | NE | | Real Clean Real | Jesu's - Food (EMI Music) | | | |
| 24 | 35 | 3 | I Don't Love You Anymore | Quireboys - Parlophone (PolyGram Music) | | 49 | 24 | 2 | I Found Out | The Christians - Island 10 (Music) | | | |
| 25 | 28 | 3 | I Promised Myself | Nick Kamen - WEA (EMI Music) | | 50 | NE | | Rhythm Of Life | Oleis Adams - Fontana (Virgin/10 Music) | | | |

watch me
on the 5th of May
Together - Portuguese entry Eurovision Song Contest '90

hi there!

CBS Discos-Portugal

EMI Songs (Portugal)



hot 100

SINGLES



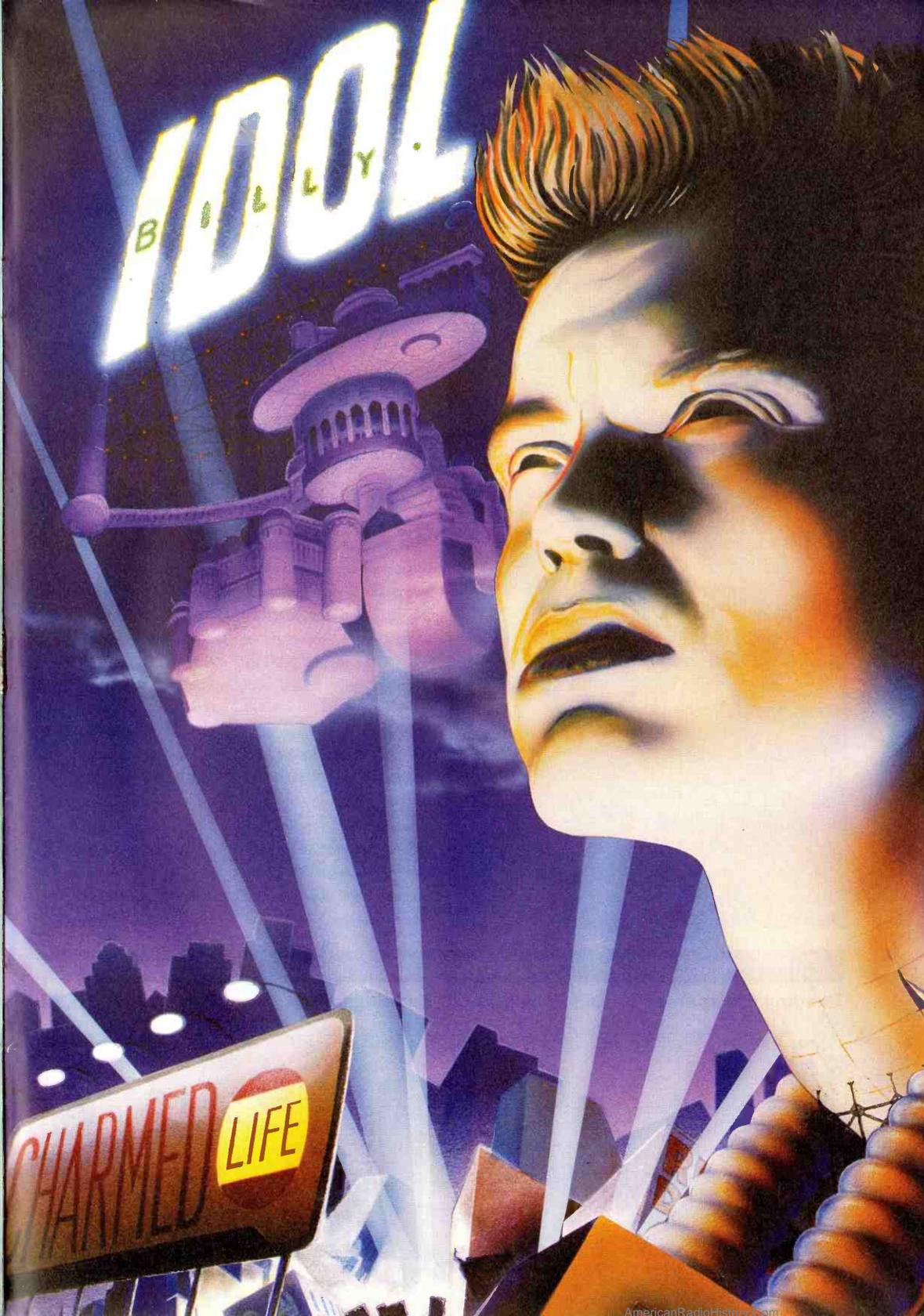
| THIS WEEK | LAST WEEK | WKS ON CHARTS | TITLE | ARTIST | ORIGINAL LABEL | (PUBLISHER) | COUNTRIES CHARTED |
|-----------|-----------|---------------|--|---|----------------|-------------|----------------------|
| 1 | 3 | 3 | Vogue | Madonna - Sire (Various) | | | UKGBHSpChSwDnFr |
| 2 | 1 | 8 | The Power | Snap - Logic/BMG Ariola (Hanseatic/Fellow) | | | UKGBHACHSwDnFr |
| 3 | 2 | 14 | Nothing Compares 2 U | Sinead O'Connor - Ensign/Chrysalis (Controversy Music) | | | UKGBHSpAChSwPoDnFrGr |
| 4 | 6 | 4 | Black Velvet | Alannah Myles - Atlantic (EMI/Bluebear/Waltzes) | | | UKGBHSpFr |
| 5 | 4 | 10 | Enjoy The Silence | Depeche Mode - Mute (Sonet) | | | UKFGHSpAChSwDnGr |
| 6 | 7 | 11 | Dub Be Good To Me | Beats International - Go! Discs/PolyGram (Go! Discs/EMI Songs) | | | UKGBHACHSwDnGr |
| 7 | 5 | 12 | Get Up! | Technotronic - ARS (Bogart/BMC Publishing) | | | FGSpAChSwPoDnGr |
| 8 | 8 | 12 | Le Temps Des Yeyes | Les Vagabonds - Carrere (Editions Orlando) | | | FB |
| 9 | 18 | 8 | Opposites Attract | Paula Abdul - Virgin (Virgin/Ollie Leiber) | | | UKGBHACHSwDnFr |
| 10 | 9 | 4 | Kingston Town | UB40 - Virgin (Sparta Florida) | | | UKHFr |
| 11 | 13 | 6 | Words | The Christians - Island (10 Music) | | | FBSpPoGr |
| 12 | 11 | 3 | This Beat Is Technotronic | Technotronic - ARS (Bogart/BMC Publishing) | | | UKGBHChFr |
| 13 | 10 | 8 | Megamix | Claude Francois - Carrere (Various) | | | FB |
| 14 | 14 | 10 | I Don't Know Anybody Else | Black Box - de/Construction/RCA/BMG (Intersong Music) | | | UKFGHSpAChSwDnFr |
| 15 | 12 | 3 | Step On | Happy Mondays - Factory (Tapestry) | | | UK |
| 16 | 31 | 9 | Infinity (1990's Time For The Guru) | Guru Josh - de/Construction/RCA/BMG (Copyright Control) | | | UKGBHA |
| 17 | 15 | 9 | Hiroshima | Sandra - Virgin (Reinzer/Global Music) | | | FGCh |
| 18 | 24 | 9 | Sacrifice | Elton John - Rocket/Phonogram (Big Pig Music) | | | FGBH |
| 19 | 20 | 4 | Don't Miss The Partyline | Bizz Nizz - Cooltempo (MCA Music) | | | UKFr |
| 20 | 35 | 9 | Meme Si Tu Revenais (Remix '90) | Claude Francois - Carrere (Various) | | | FB |
| 21 | 30 | 5 | All I Wanna Do Is Make Love To You | Heart - Capitol (Zomba Music) | | | UKGrFr |
| 22 | 17 | 12 | Lily Was Here | David A. Stewart & Candy Dulfer - Anxious/RCA/BMG (D'n'A/BMG Music) | | | UKGBHChDnFrGr |
| 23 | 23 | 3 | Hang On To Your Love | Jason Donovan - PWL (All Boys Music) | | | UKBFr |
| 24 | 27 | 6 | That Sounds Good To Me | Jive Bunny & The Mastermixers - Music Factory Dance (Copyright Control) | | | UKFGHSpChDnFr |
| 25 | 21 | 10 | How Am I Supposed To Live Without You | Michael Bolton - CBS (SBK April Music) | | | UKGBHAswPo |
| 26 | 22 | 16 | Les Valse De Vienne | Francois Feldman - Phonogram (Marilu/Carole) | | | F |
| 27 | 16 | 8 | Love Shack | B-52's - Reprise (Man Woman Together Now!) | | | UKFr |
| 28 | 19 | 7 | Blue Savannah | Erasure - Mute (Sonet/Musical Moment/Sonet) | | | UKGD |
| 29 | 45 | 3 | I Promised Myself | Nick Kamen - WEA (EMI Music) | | | UKFGBI |
| 30 | 29 | 6 | Birdhouse In Your Soul | They Might Be Giants - Elektra (Warner Chappell) | | | UKFr |
| 31 | 33 | 4 | Escapade | Janet Jackson - A&M (Black Ice/Flyte Tyme) | | | UKG |
| 32 | 26 | 6 | Strawberry Fields Forever | Candy Flip - Debut (Northern Songs) | | | UKBFr |
| 33 | 36 | 4 | Ghetto Heaven | Family Stand - Atlantic/East West (Asun/Vermal/Maanama) | | | UK |
| 34 | 40 | 22 | Helene | Roch Voisine - GMBMG Ariola (Ed. Georges Mary) | | | FBn |
| 35 | 38 | 9 | On Ecrit Sur Les Murs | Demis Roussos - EMI (Materia/Sidecar) | | | FB |
| 36 | 37 | 13 | I Wish It Would Rain Down | Phil Collins - Virgin/WEA (Phil Collins/Hit & Run) | | | FGBAChPo |
| 37 | 43 | 4 | Das Erste Mal Tat's Noch Weh | Stefan Waggershausen - Polydor (Mau Musik) | | | GA |
| 38 | 28 | 12 | Il A Neige Sur Les Lacs | Jean-Pierre Francois - BMG Ariola (Talar/Copyright Control) | | | F |
| 39 | 42 | 6 | Version "90" | Les Forbans - Vogue (Various) | | | FB |
| 40 | 34 | 7 | Dangerous | Roxette - Parlophone (Jimmy Fun Music) | | | GBHACH |
| 41 | 44 | 6 | Rok The Nation | Rob 'N' Raz feat. Leila K - Arista/BMG (Telegram) | | | GBHChSwFr |
| 42 | 25 | 15 | You Make Me Feel (Mighty Real) | Jimmy Somerville - London (I.Q. Music) | | | FB |
| 43 | 61 | 2 | Pourtant | Roch Voisine - GMBMG Ariola (Ed. Georges Mary) | | | FB |
| 44 | 54 | 12 | Pump Ab Das Bier | Werner - CBS (Stop & Go Music) | | | GACH |
| 45 | 77 | 2 | Everybody Needs Somebody | The Blues Brothers - Atlantic (Keetch/Caesar/Dino) | | | UKFr |
| 46 | 32 | 19 | Got To Get | Rob 'N' Raz feat. Leila K - Arista/BMG (Misty Music) | | | GSpACHDnGr |
| 47 | 48 | 11 | Un 'Estate Italiana | Gianna Nannini & Edoardo Bennato - Virgin (Sugar/Warner Chappell) | | | AChSwI |
| 48 | 50 | 4 | Better World | Rebel MC - Desire (Fiction Songs) | | | UKH |
| 49 | 41 | 5 | Another Day In Paradise | Jam Tronik - ZYX/Mikulski (Phil Collins/Hit & Run) | | | UKGr |
| 50 | 47 | 5 | Mama Gave Birth To The Soul Children | Queen Latifah feat. De La Soul - Gee Street/Tommy Boy (Copyright Control) | | | UK |
| 51 | 39 | 16 | Touch Me | 49ers - 4'th & B'Way (Copyright Control) | | | GBSpACHSwDnGr |
| 52 | 68 | 6 | Don't You Love Me | 49ers - 4'th & B'Way (Copyright Control) | | | UKGChDnFr |
| 53 | 92 | 2 | Killer | Adamski - MCA (MCA/Beethoven St. Music) | | | UK |
| 54 | 49 | 16 | Going Back To My Roots | FPI Project - Rumour (EMI/Rumour) | | | GBHACH |
| 55 | 73 | 3 | Counting Every Minute | Sonia - Chrysalis (All Boys Music) | | | UKFr |
| 56 | 66 | 15 | Bakerman | Laid Back - BMG Ariola (SingASong/Casadilla/Mega) | | | UKGHACH |
| 57 | 46 | 4 | Hier Kommt Kurt | Frank Zander - Intercoad (Zett Musik) | | | G |
| 58 | 51 | 19 | In Private | Dusty Springfield - Parlophone (Cage Music/10 Music) | | | GB |
| 59 | 60 | 3 | Real Real Real | Jesus Jones - Food (EMI Music) | | | UK |
| 60 | 58 | 6 | I'll Be Loving You (Forever) | New Kids On The Block - CBS (Maurice Starr Music) | | | UK |
| 61 | 78 | 5 | Chariot D'Etoiles | Melody - Carrere (Editions Carrere) | | | FB |
| 62 | 67 | 5 | You Got It | New Kids On The Block - CBS (SBK Songs) | | | FGSp |
| 63 | 53 | 4 | Pictures Of You | The Cure - Fiction/Polydor (Fiction Songs) | | | UKGr |
| 64 | 64 | 3 | I Don't Love You Anymore | Quireboys - Parlophone (PolyGram Music) | | | UKFr |
| 65 | 59 | 4 | What U Waiting 4 | Jungle Brothers - Warner Brothers (Various) | | | UKBH |
| 66 | 62 | 2 | Herzilein | Wildecker Herzubuen - Hansa/BMG Ariola (Prima/Hansa) | | | G |
| 67 | NE | | Dirty Cash | Adventures Of Stevie V - Mercury (Copyright Control) | | | UK |
| 68 | 55 | 9 | Fais Moi Une Place | Julien Clerc - Virgin (Crecelles & Sidonie) | | | FB |
| 69 | 65 | 3 | Blue Sky Mine | Midnight Oil - CBS (Warner Chappell) | | | FGCh |
| 70 | 91 | 2 | From Out Of Nowhere | Faith No More - Slash/London (Rondor Music) | | | UK |
| 71 | NE | | C'Est Toi Qui M'a Fait | Francois Feldman - Philips/Phonogram (Marilu/Carole) | | | FB |
| 72 | 75 | 5 | On A Toujours Quelqu'Un Avec Toi | Televie - Polydor (GGRAVN) | | | B |
| 73 | 63 | 6 | This Is How It Feels | Inspiral Carpets - Cow Durg/Mute (Copyright Control) | | | UK |
| 74 | 69 | 3 | Fame '90 (Remix) | David Bowie - EMI (Various) | | | UKFr |
| 75 | 83 | 2 | Tomorrow | Tongue 'N' Cheek - Syncopate (Copyright Control) | | | UK |
| 76 | RE | | All Around The World | Lisa Stansfield - Arista/BMG (Big Life Music) | | | FGSpAGr |
| 77 | 71 | 8 | Natural Thing | Innocence - Cooltempo (Rondor/Repro Music) | | | UKG |
| 78 | 56 | 3 | This Beat Is Technotronic | MC B. feat. Daisy Dee - Dance Street (Copyright Control) | | | GHA |
| 79 | 70 | 6 | Everything Starts With An 'E' | E-Zee Posse - More Protein/Virgin (Chrysalis/Virgin/Copyright Control) | | | UK |
| 80 | 88 | 2 | I'd Rather Go Blind | Sydney Youngblood - Circa (Jewel Music) | | | UKGB |
| 81 | NE | | Bo Le Lavabo | Lagal - Flarensch (Editions Carrere) | | | F |
| 82 | 80 | 5 | Vattene Amore | Amedeo Minghi & Mietta - Fonit Cetra (Nuova Fonit Cetra/Yor) | | | I |
| 83 | NE | | 911 Is A Joke | Public Enemy - Def Jam/CBS (Def American/Y.M.M.) | | | UKCh |
| 84 | 74 | 3 | J'Attendrai | Claude Francois - Phonogram (Various) | | | F |
| 85 | 81 | 2 | Easter | Marillion - EMI (Charisma/Rondor/EMI) | | | UK |
| 86 | 84 | 10 | Samen Leven | Artiesten Tegen Kanter - Polydor (Copyright Control) | | | B |
| 87 | 57 | 12 | Qui De Nous Deux | Frederic Francois - Trema (Lercara Music) | | | FB |
| 88 | 93 | 2 | Beatles And The Stones | The House Of Love - Fontana (EMI Music) | | | UK |
| 89 | 85 | 7 | Worlds Apart | Cock Robin - CBS (Nurk Twins/Edwin Ellis) | | | FB |
| 90 | 52 | 12 | Oliver | Anne - Ades (Walt Disney Publishing) | | | F |
| 91 | 76 | 8 | Moments In Soul | J.T. And The Big Family - Champion (Various) | | | UKG |
| 92 | 79 | 2 | Play EP | Ride - Creation (Copyright Control) | | | UK |
| 93 | NE | | The Stevie B. Megamix | Stevie B. - BCM (Various) | | | G |
| 94 | NE | | Use It Up And Wear It Out | Pat & Mick - PWL (ATV/Warner Chappell) | | | UK |
| 95 | NE | | Weight For The Bass/Musical Melody | Unique 3 - 10 Records (Virgin Music) | | | UK |
| 96 | 89 | 3 | The Real Wild House | Raul Orellana - Blanco Y Negro/IMC (Actual Music) | | | FB |
| 97 | 82 | 27 | Girl I'm Gonna Miss You | Milli Vanilli - Hansa/BMG/Chrysalis (FAR Music) | | | F |
| 98 | RE | | Right Here Waiting | Richard Marx - EMI USA (Various) | | | FB |
| 99 | NE | | Melodie D'Amour | Kaoma - CBS (HMLO BV/BM Productions) | | | FB |
| 100 | NE | | Rag Doll | Aerosmith - Geffen (Rondor/EMI/Zomba) | | | UK |

UK = United Kingdom, G = Germany, F = France, Ch = Switzerland, A = Austria, I = Italy, Sp = Spain, H = Holland, B = Belgium, Ir = Ireland, Sw = Sweden, D = Denmark, N = Norway, Fi = Finland, Po = Portugal, Gr = Greece.
 ○ = FAST MOVERS NE = NEW ENTRY
 RE = RE-ENTRY

AWAKEN TO DAYS OF OPEN HAND THE MAGNIFICENT NEW ALBUM FROM SUZANNE VEGA
SUZANNE VEGA
 AND BOOK OF DREAMS THE FIRST SINGLE... RECOMMENDED READING

| THIS WEEK | LAST WEEK | WKS ON CHARTS | ARTIST | COUNTRIES CHARTED | THIS WEEK | LAST WEEK | WKS ON CHARTS | ARTIST | COUNTRIES CHARTED | THIS WEEK | LAST WEEK | WKS ON CHARTS | ARTIST | COUNTRIES CHARTED |
|-----------|-----------|---------------|--|-------------------------------------|-----------|-----------|---------------|--|-------------------|---|-----------|---------------|--|-------------------|
| | | | TITLE · ORIGINAL LABEL | | | | | TITLE · ORIGINAL LABEL | | | | | TITLE · ORIGINAL LABEL | |
| 1 | 2 | 19 | Phil Collins But Seriously - Virgin/WEA | UK,FG,B,H,Sp,ACH,Sw,Po,DI,N,FR,GR | 35 | 31 | 4 | B-52's Cosmic Thing - Reprise | UK,GR | 69 | 84 | 24 | Sydney Youngblood Feeling Free - Cruz/Virgin | UK,G,A,Sw,D |
| 2 | 1 | 5 | Sinead O'Connor I Do Not Want What I Haven't Got - Ensign/Chrysalis | UK,FG,B,H,Sp,ACH,Sw,Po,DI,N,FR,GR | 36 | 38 | 14 | Jimmy Somerville Read My Lips - London | UK,FG | 70 | 76 | 55 | Texas Southside - Mercury | EH,Sp,D |
| 3 | 3 | 4 | Depeche Mode Violator - Mute | UK,FG,B,H,Sp,ACH,Sw,Po,DI,N,FR,GR | 37 | 36 | 18 | Gipsy Kings Mosaïque - PFM | FG,B,Sp,Po,D,GR | 71 | 59 | 7 | Laid Back Hole In The Sky - BMG Anole | G,A,Ch,D |
| 4 | 4 | 5 | David Bowie Changesbowie - EMI | UK,G,B,H,A,Ch,Sw,Po,DI,FR | 38 | 41 | 6 | Luciano Pavarotti The Essential Pavarotti - Decca | UK,FR | 72 | 75 | 23 | Belinda Carlisle Runaway Horses - Virgin | G,Sp,ACH,GR |
| 5 | NE | | Fleetwood Mac Behind The Mask - Warner Brothers | UK,G,B,H,D,FR | 39 | 45 | 11 | Julien Clerc Fais Moi Une Place - Virgin | FR | 73 | 78 | 18 | Jive Bunny & The Mastermixers Jive Bunny - The Album - Telex | UK,Sp,Po,D |
| 6 | 5 | 6 | The Notting Hillbillies Missing... Presumed Having A Good Time - Verigo | UK,G,B,H,Sp,ACH,Sw,Po,DI,N,FR,GR,UK | 40 | 33 | 4 | Barclay James Harvest Welcome To The Show - Polydor | G,Ch | 74 | 65 | 17 | Patrick Bruel Alors Regarde - RCA/BMG | F |
| 7 | 9 | 3 | Gary Moore Still Got The Blues - Virgin | UK,G,B,H,A,Ch,Sw,DI,N,FR,GR | 41 | 40 | 2 | James Last Classics By Moonlight - Polydor | UK | 75 | 50 | 2 | Beats International Let Them Eat Bingo - Go! Discs/PolyGram | UK |
| 8 | 6 | 7 | Midnight Oil Blue Sky Mining - CBS | FG,B,H,A,Ch,Sw,Po,DI,N,FR | 42 | 47 | 31 | Westernhagen Halleluja - Warner Brothers | G | 76 | 60 | 7 | Indochine Le Baiser - BMG Anole | F |
| 9 | 8 | 15 | Technotronic Pump Up The Jam - ARS | UK,FG,B,H,Sp,ACH,Sw,Po,DI,FR,GR | 43 | 42 | 3 | Radio Futura Veneno En La Piel - BMG Anole | Sp | 77 | 81 | 14 | The Stone Roses The Stone Roses - Silvertone | UK,H,Sw,Po,FR |
| 10 | 10 | 19 | Lisa Stansfield Affection - Arista/BMG | UK,FG,B,H,Sp,ACH,Sw,Po,DI,FR | 44 | 39 | 38 | Gloria Estefan Cuts Both Ways - Epic | UK,G,H,Sp,FR | 78 | 57 | 3 | They Might Be Giants Flood - Elektra | UK |
| 11 | 7 | 4 | The Carpenters Only Yesterday - Greatest Hits - A&M | UK | 45 | 58 | 4 | Robert Plant Manic Nirvana - Eparanza/East West | UK,G,Sw,FR | 79 | 91 | 3 | Soundtrack - The Blues Brothers The Blues Brothers - Arista | UK |
| 12 | 11 | 20 | Rod Stewart The Best Of Rod Stewart - Warner Brothers | UK,G,B,H,Sp,A,Sw,Po,DI,FR | 46 | 35 | 14 | Quincy Jones Back On The Block - Qwest/Warner Brothers | UK,FG,H,D | 80 | 77 | 15 | Muenchener Freiheit Purpurmond - CBS | G |
| 13 | 12 | 2 | Heart Brigade - Capitol | UK,G,H,D,FR,FR | 47 | 27 | 23 | Francois Feldman Une Presence - Philips/Phonogram | F | 81 | 68 | 17 | Pierre Bachelet Quelleque Part C'Est Toujours - Amp | F |
| 14 | 13 | 28 | Tina Turner Foreign Affair - Capitol | UK,FG,B,H,A,Ch,Sw,DI | 48 | 46 | 4 | Stefan Wiggershausen Tief Im Sueden Meines Herz - Polydor | G | 82 | 72 | 11 | Fish Vigil In A Wilderness Of Mirrors - EMI | G,H,Ch |
| 15 | 15 | 3 | Sandra Paintings In Yellow - Virgin | G,B,Ch,DF | 49 | 83 | 2 | Alannah Myles Alannah Myles - WEA | G,H,Sw,FR | 83 | NE | | Sam Brown April Moon - A&M | UK,G,H,FR |
| 16 | 20 | 13 | The Christians Colour - Island | UK,FG,B,H,Sp,Ch,Sw,Po | 50 | 43 | 55 | Francis Cabrel Sarbacane - CBS | F | 84 | 100 | 2 | David Hasselhoff Looking For Freedom - White Records/BMG Anole | G |
| 17 | 21 | 18 | UB40 Labour Of Love II - Virgin | UK,H,Sw | 51 | 52 | 17 | Supertramp The Very Best Of... - Arcade | B,H | 85 | 87 | 59 | Simply Red A New Flame - East West | UK,F |
| 18 | 16 | 22 | Chris Rea The Road To Hell - East West | UK,FG,B,A,Ch,Sw,DF,GR | 52 | 37 | 17 | Roch Voisine Helene - GMB/BMG Anole | FR | 86 | 88 | 5 | La Guardia Cuando Brille El Sol - Sercico/Zafiro | Sp |
| 19 | 17 | 18 | New Kids On The Block Hangin' Tough - CBS | UK,G,H,Sp,A,FR,GR | 53 | 70 | 16 | Martika Martika - CBS | UK,Sp,A | 87 | 89 | 26 | Milli Vanilli U.S. Remix Album - Hansa/BMG Chrysalis | Sp,A,Ch |
| 20 | NE | | Eros Ramazzotti In Ogni Senso - DDD | G,B,FR | 54 | 51 | 11 | Quireboys A Bit Of What You Fancy - Parlophone | UK,G,Sw | 88 | RE | | Soul II Soul Club Classics Vol. One - 10 Records | UK,Sp,Po |
| 21 | 18 | 12 | Cat Stevens The Very Best Of Cat Stevens - Island | UK,G,H,A,FR | 55 | 44 | 27 | Tracy Chapman Crossroads - Elektra | G,Sp,A,Ch,Po | 89 | 53 | 2 | Halo James Witness - Epic | UK,FR |
| 22 | 14 | 3 | Van Morrison The Best Of Van Morrison - Polydor | UK,B,H,Sw,FR | 56 | 48 | 5 | Michel Polnareff Kama Sutra - Epic | F | 90 | NE | | Anna Oxa I New Trolls Live Con I New Trolls - CBS | I |
| 23 | 26 | 14 | Cher Heart Of Stone - Geffen | UK,G,A,DF | 57 | 49 | 67 | Patricia Kaas Mademoiselle Chante - Polydor | FR | 91 | 79 | 36 | Alice Cooper Trash - Epic | G,D,FR,GR |
| 24 | 24 | 6 | Michael Bolton Soul Provider - CBS | UK,G,H,Sp,Sw,DI,N,FR | 58 | 61 | 6 | Erasure Wild - Mute | UK | 92 | 82 | 9 | Clouseau Hoedo - HKM/CNR | B,H |
| 25 | 32 | 27 | Tears For Fears The Seeds Of Love - Fontana | UK,FG,H,Sp,DI | 59 | 62 | 9 | del Amitri Waking Hours - A&M | UK,Sw,FR | 93 | 93 | 10 | The Creeps Blue Tomato - WEA | Sw,N |
| 26 | NE | | ABC Absolutely - Neutron/Phonogram | UK | 60 | 56 | 6 | Pooh Uomini Soli - CGD | BI | 94 | 96 | 8 | Enya Watermark - WEA | Sp |
| 27 | 19 | 21 | Eric Clapton Journeyman - Reprise | UK,FG,B,H,Sp,DI,N,FR | 61 | 66 | 11 | Luz Luz V. Hipavox | Sp | 95 | NE | | Kenny G Montage - Arista/BMG | UK |
| 28 | 23 | 23 | Billy Joel Storm Front - CBS | G,H,D | 62 | 64 | 3 | David A. Stewart Soundtrack - Lily Was Here - RCA/BMG | UK,G,FR | 96 | 92 | 22 | Wet Wet Wet Holding Back The River - Precious/Phonogram | UK,G,D |
| 29 | 22 | 14 | Nigel Kennedy/Eco Vivaldi Four Seasons - EMI | UK,FR | 63 | 69 | 30 | Elton John Sleeping With The Past - Rocket/Phonogram | G,B,H,A,DI | 97 | NE | | Eric Serra Soundtrack - Nikita - Virgin | F |
| 30 | 28 | 11 | Tanita Tikaram The Sweet Keeper - East West | FG,H,Sp,ACH,Sw,DI,FR | 64 | 73 | 4 | Mietta Canzonni - Foxtel/Cetra | I | 98 | RE | | Milli Vanilli All Or Nothing - Hansa/BMG Chrysalis | G |
| 31 | 30 | 21 | Roxette Look Sharp - Parlophone | G,B,H,AG | 65 | 63 | 8 | Lloyd Cole Lloyd Cole - Polydor | FG,Sw,Po,D | 99 | RE | | Beautiful South Welcome To The Beautiful South - Go! Discs/PolyGram | FG |
| 32 | NE | | Iron Maiden Can I Play...The Evil That Man Do (12" Double Pack) - EMI | UK,FR | 66 | 67 | 60 | Fine Young Cannibals The Raw And The Cooked - London | UK,G,FR | 100 | 80 | 2 | Brenda Cochrane The Voice - Polydor | UK |
| 33 | 25 | 9 | Johnny Clegg & Savuka Cruel Crazy Beautiful World - EMI | FG,Ch | 67 | 55 | 5 | Cock Robin First Love Last Rites - CBS | F | UK = United Kingdom, G = Germany, F = France, Ch = Switzerland, A = Austria, I Italy, Sp = Spain, H = Holland, B = Belgium, FR = Ireland, Sw = Sweden, D = Denmark, N = Norway, FI = Finland, Po = Portugal, Gr = Greece. | | | | |
| 34 | 34 | 12 | John Lee Hooker The Healer - Silvertone | UK,G,B,H,Ch,Sw,N | 68 | 54 | 10 | The Mission Carved In Sand - Mercury | G,H,Ch,Sw,Po,D | ○ = FAST MOVERS NE = NEW ENTRY RE = RE-ENTRY | | | | |

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CHARMED LIFE

The
New Album
From

BILLY IDOL

released on the

23rd APRIL 1990

Including The Hit Single

CRADLE OF LOVE

Chrysalis

European Chart Analysis First Quarter 1990

WEA comfortably heads the list as Europe's leading album company with 27%. This is largely due to Phil Collins' LP success with *But Seriously*, which has topped the European Top 100 Albums for 16 consecutive weeks. WEA has also scored well with Tracy Chapman (*Crossroads*), Rod Stewart (*The Best Of*) and Eric Clapton (*Journeyman*).

BMG is in second place with 15%, grouping 'in-house' labels like Arista, Ariola and RCA. Main LPs for these three labels include *Affection* by Lisa Stansfield, *Descanzo Dominical* from Mecano and *We Too Are One* by Eurythmics.

BMG also licenses the Island label (except for the UK and France). Other licensed labels include Jive (excluding the Benelux) and Hansa (excluding France, UK and Scandinavia).

Artists scoring well under these licensing deals include The Christians' *Colour* (Island), John Lee Hooker's *The Healer* (Silver-tone/Jive) and Milli Vanilli's two LPs for Hansa (*All Or Nothing* and *US Remix Album*).

PolyGram is a close third on 14%. Albums from Tears For Fears (*Sowing The Seeds* - Fontana), Fine Young Cannibals (*The Raw And The Cooked* - London), Jimmy Somerville (*Read My Lips* - London) and Wet Wet Wet (*Holding Back The River* -

Precious) have scored particularly well during the first three months of this year.

Relative newcomers to this section are Telstar and Swanyard. Successful acts for these companies include, respectively, Jive Bunny & The Mastermixers and

Technetric.

CBS stays well ahead of the competition when it comes to the individual label shares (11%). Main albums contributing were Kaoma's *World Beat*, Billy Joel's *Storm Front* and New Kids On The Block's *Hangin' Tough*.

Polydor comes second with 5%, owing much to French artists Mylene Farmer's *En Concert* and Patricia Kaas' *Mademoiselle Chante*. WEA is a close third on 4.5%, helped by Tanita Tikaram's *The Sweet Keeper* and Chris Rea's *The Road To Hell*.



Lisa Stansfield - single success for BMG

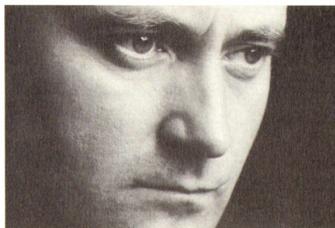
Singles - Companies & Labels

BMG convincingly beats the competition with over a 5% margin in this quarterly share round-up for the singles/company group. It tops the singles company shares with 18.5%, helped by Lisa Stansfield's *All Around The World*, and Rob 'N' Raz's *Got To Get* (Arista) as well as Roch Voisine's *Helene* (GM) and Milli Vanilli's *Girl I'm Gonna Miss You* (Hansa).

Second place goes to CBS (13%) with Kaoma's chart successes *Lambda* and *Dancando Lambda*, New Kids On The Block's *Hangin' Tough*, and

Michael Bolton's *How Am I Supposed To Live Without You*. Added help from Epic's Halo James the single *Could Have Told You So* took the company to second place. Deals for USA act Confetti's with their *Meganix* in France and ARS act Technetric with *Pump Up The Jam* and *Get Up in France* and Portugal also boosted the CBS figure.

PolyGram follows in third place (11%), with London Records' Jimmy Somerville doing very well with both *You Make Me Feel (Mighty Real)* and *Comment Te Dire Adieu* as Phonogram's



Phil Collins - helping WEA to album success

Francois Feldman with *Les Valseuses De Vienne*. Further support comes from Arthur Baker (*The Message Is Love* - A&M), Double Trouble & The Rebel MC (*Street Tuff* - Desire) and Beats International (*Dub Be Good To Me* - Go! Discs).

The individual singles labels shares sees CBS firmly on top with 8%. Apart from Kaoma's two singles, strong releases from New Kids On The Block, Werner (*Pump Ab Das Bier*) and Michael Bolton added to the label's strength.

London Records are in second

place (4.5%). Jimmy Somerville's two single releases, already crucial in putting PolyGram on third place in the singles/company shares, are largely responsible for the label's end result with help from, among others, D-Mob (*Put Your Hands Together*).

Arista, BMG's in-house label, took third place with 4%. Their acts Lisa Stansfield and Rob 'N' Raz not only added strongly to BMG's top spot for the singles/company shares but put the label itself firmly in the top three for individual singles labels. □

Methodology

Music & Media has revised its methods of compiling European chart shares and now fully acknowledges licensing deals that are made on a territory-by-territory basis. In the past, licensing deals that did not follow a uniform pattern across Europe were allocated to joint entries. Examples include Virgin/WEA (for Phil Collins' material) and Chrysalis/Hansa/BMG (Milli Vanilli).

Now, each national entry receives two indexes - (original) label and (parent) company. In this way, licensed labels are included in the statistics by the licensee, on a country-by-country basis.

Label shares are based on original labels, as they appear in the Eurocharts. For these statistics, all original labels compete with each other: it is Epic versus CBS, Sire versus Elektra or dual entries like Virgin/WEA and Chrysalis/Hansa-BMG.

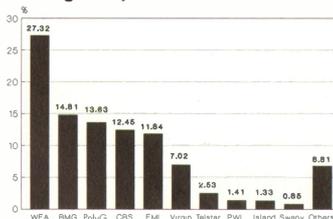
All graphs and statistics are based on the Eurochart Hot 100 Singles and European Top 100 Albums during the period January 1 1990 to March 31. Each record collects a certain number of points every week, based on position and territory (chart ratios per country are based on IFPI trade deliveries over 1988). These have been added over a three-month period and relate to specific labels or companies. The result is a ranking by company or label for both singles and albums.

Please note that the material presented here does not give an indication of market share but of European chart performance. Specific distribution deals are not accounted for. 'PolyG.' stands for PolyGram; 'Swany.' stands for Swanyard; 'Vir/WE' stands for Virgin/WEA; 'de Co' stands for de Construction; 'Chrys.' stands for Chrysalis; 'MFD' stands for Music Factory Dance; 'Parlop.' stands for Parlophone.

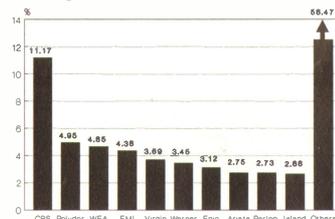
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ALBUMS

Leading Companies

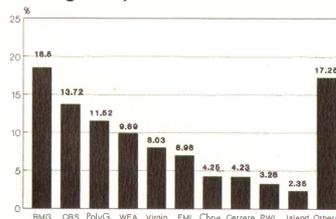


Leading Labels

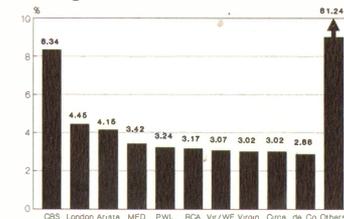


SINGLES

Leading Companies



Leading Labels



UPCOMING SPECIALS

★ ★ ★ ★ ★

Issue 22

RETAIL 3 / SPAIN
IM&MC

Publication date
2 - 6 - 1990

Advertising deadline
8 - 5 - 1990

★ ★ ★ ★ ★

Issue 23

JINGLE COMPANIES
PUBLISHING & TALENT

Publication date
9 - 6 - 1990

Advertising deadline
15 - 5 - 1990

★ ★ ★ ★ ★

Issue 24

JAZZ

Publication date
16 - 6 - 1990

Advertising deadline
22 - 5 - 1990

★ ★ ★ ★ ★

Issue 25

SUPERGIGS
II

Publication date
23 - 6 - 1990

Advertising deadline
29 - 5 - 1990

★ ★ ★ ★ ★

Issue 26

CANADA

Publication date
30 - 6 - 1990

Advertising deadline
5 - 6 - 1990

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Talent

PROMISING ACTS



Pisterpirkko
Frankenstein (Sonet/Finland). Contact: *Sonei/Anne Lappi*/tel:358 0 5093190/fax:5093260
A Finnish band that sound like The Fall in a good mood. This was taken from their third album, *Bare Bone Nest*, which has been well received in Scandinavia. Although they sound as if they're from the swamps of the US they come from the north of Finland. Licence and sub-publishing free except Scandinavia, Finland and UK.

A Split Second
Firewalker (Antler/Spain/Belgium). Contact: *Antler/Roland Beelen*/tel:32.16.56766/fax:56760
This Belgian band produce aggressive and energetic synth-rock. They sound convincing, especially with *Firewalker*'s dark-edged track taken from their third album, *Kiss of Fury*. A good song with a memorable chorus. Licence and sub-publishing free except the US, GAS and Benelux.

EV
Bendex (White/France). Contact: *Gwenn Kivi*/tel:33.40.491371
An odd and obinate song but which manages to be very catchy at the same time. EV are a young French band that produce some tense, powerful and rather original music. This song is taken from *Lucky French 1990* - a compilation of young French talents. Licence and sub-publishing free except France.

The New Age Orchestra
Let's Dream Together (Coma/Denmark). Contact: *Mega/Martin Dodd*/tel:45.33.117111/fax:134010
A rough mix of yet another dance track from Denmark. A mellow and atmospheric number, laced with female moans and soft saxophones. The Latin American percussion breaks (and samba backdrop) make for a distinctive sound. Licence and sub-publishing free except Scandinavia.

Psychoplasma
Radio Files (Ga Ga Goodies/Finland). Contact: *Ga Ga Goodies/Miettenen*/tel:358.0.491310/fax:1310
The band call it Psycho Metal. And indeed it's heavy, moody, weird and - at the same time original. *Radio Files* is taken from the album of the same name, featuring a lot of raw music. Licence free except Europe and sub-publishing free for the world.

Records mentioned on this page are by promising acts which have potential for breaking into the non-European market. The selection is done by the editorial team of Music & Media. Radio & TV programmers wanting to play the material mentioned here should be aware that not all records are necessarily released in every territory. International A&R managers and music publishers on the look out for new deeds should contact the original master/publisher owners. Country of origin and contact numbers are listed as known. Those wishing to submit material to this section should send their records, biographies and photos to Music & Media, Gary Smith, PO Box 9027, 1006 AA Amsterdam, Holland.

The Nozems
Wasted Time (Torsso/Holland). Contact: *Boudisque/Eleanor Hamaker*/tel:260311/fax:276310/tlx:12589
Wasted Time is a dynamic trash song, taken from the debut album *Hanging Around*. The Nozems are a Dutch garage-band receiving much press attention in their native Holland. Harsh guitar sounds and well sung harmonies make for a promising debut. Licence and sub-publishing free except Benelux.

Richard Evelind
C'mon Let's Go (Sonet/Sweden). Contact: *Sonei/Dag Haggqvist*/tel:46.8.7670150/fax:7670851
This is definitely a good tune for the coming late-night summer beach parties. The drum track was taken from *Let's Dance* by Ola & The Janglers, Sweden's answer to the Rolling Stones in the 60s (Ola is Ola Hakansson, the producer of this record). Licence and sub-publishing free except Scandinavia.

Freakaristic
Money (Injection/Holland). Contact: *Friends/Karel Hendriks*/tel:31.35.214214/fax:219494
A strong and distinctive combination of house and hip-hop by this Dutch group. It's energetic, varied and suitable for both the dance floor and for listening to at home. Getting very positive reactions from Benelux club DJs. Licence and sub-publishing free except Benelux.

The Section
Give Me Your Love (ICC Edition/Belgium). Contact: *Naxial/Mercenier*/tel:32.3.246.02.55/fax:344.50.65
A floating dance track with a great lazy summer afternoon feel to it. Simple, sultry and insistent, this is a song that definitely deserves wider attention. Free except Switzerland, Benelux and France.

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Tracks

WORTH WATCHING

UPDATE

by Gary Smith

Latest on *Yaaaooooo!* by D-Shake (Talent Tracks cassette no. 43).
The record has entered the Record Mirror dance chart on the strength of imports alone and has now been signed by the Chrystalis subsidiary dance label Cooltempo for the UK. Negotiations are under way for the rest of Europe and it is only a matter of time before Boudisque's new dance label **Go Bang!** has a major hit on its hands.

Congratulations to Norwegian singer/songwriter Silje (cassette no. 45). It seems she has a hit on her hands with her first solo release, the excellent *Tell Me Where You're Going*. The record is getting heavy airplay in the UK and Scandinavia and the video is being shown on MTV. As if that was not enough she has just signed a worldwide deal (excluding Scandinavia where she was already signed to Sonet).

Copenhagen-based Mega Records has been successful over the last 18 months with records licensed from other companies. Now it has formed a dance label called Coma (Copenhagen Offers More Action) and the company leads a hit on its hands with the first release, *Kaos*, by Dr Baker, (at the top of the Danish dance chart and has gone top 10 in the national singles chart. As with D-Shake the record is being played in London clubs by DJs

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TOP 20 UK Independent Charts

| Singles | | | LPs | | | |
|-----------|-----------|-------------------------|----------------------------------|-----------|--------------------------|----------------------------------|
| THIS WEEK | LAST WEEK | | THIS WEEK | LAST WEEK | | |
| 1 | 1 | Step On You | Happy Mondays (Factory) | 1 | Violator | Depeche Mode (Poly) |
| 2 | 13 | Play | Ride (Polygram) | 2 | Repeater | Pogues (Dunmore) |
| 3 | 2 | That's How It Feels | Inspiral Carpets (Polygram) | 3 | Senseless | Siouxie & The Banshees (Mercury) |
| 4 | 4 | Hang On | Blondie (Polygram) | 4 | Hallelujah | Happy Mondays (Polygram) |
| 5 | 4 | The Soul Children | Q Latch & De La Soul (Capricorn) | 5 | We Care A Lot | Fish No More (Mercury) |
| 6 | 4 | Somebody's Freakin' | Orion (Mercury) | 6 | Force | Force (Self Distribution) |
| 7 | 6 | Hang On to Your Love | Jason Donovan (Polygram) | 7 | Bummed | Happy Mondays (Factory) |
| 8 | 7 | Pro Gen | Shannon (Mercury) | 8 | Squirrel And Giffins | Happy Mondays (Factory) |
| 9 | 8 | Blue Smanthan | Phix (Mercury) | 9 | Passivity | Passivity (Rough Trade) |
| 10 | 5 | Louded | Primal Scream (Mercury) | 10 | Spectrum | Beck's (Globe) |
| 11 | 4 | Somebody's Freakin' | Orion (Mercury) | 11 | The Garden's Of Heaven | Mercury |
| 12 | 7 | Flibberty Dribbety Doll | Swiff (Polygram) | 12 | 5x5 Volume 8 | Vinoc (Beatwood) |
| 13 | 9 | She Bangs The Drums | Stevie Nicks (Mercury) | 13 | 11 Wild | Erasure (Mercury) |
| 14 | 11 | Just One In A Million | Michael Ball (Mercury) | 14 | Sox Lick | Sox (Mercury) |
| 15 | 10 | Ride | Ride (Mercury) | 15 | Scar | Phix (Mercury) |
| 16 | 11 | Beater World | Major MC (Mercury) | 16 | Shooting Quality | Shooting Quality (Mercury) |
| 17 | 16 | That One's My Happy | Play City Four (Mercury) | 17 | J Feet High And Rising | De La Soul (Mercury) |
| 18 | 17 | She Sing's Alone | See See Rider (Mercury) | 18 | Whorehouse Row No 2 | Vinoc (Mercury) |
| 19 | 17 | Play On Down | Stone Roses (Mercury) | 19 | Savage Self | Self (Mercury) |
| 20 | 17 | Enjoy The Silence | Depeche Mode (Mercury) | 20 | 15 Hall With The Lid Off | HC 900 Inc (Mercury) |
| 21 | 16 | Elaphant Stone | Stone Roses (Mercury) | | | |



the audience with a microphone looking for comments. I'll be there, Steven!

Lindy Layton, singer on Beats International's *Dub Be Good To Me*, is starring in a UK TV advert, encouraging people to join the army. Quite what the anti-establishment man behind the band, Norman Cook, makes of it is anyone's guess.

No US promotional gimmick this week, but news of the ANARC convention, which takes place in Virginia in September. ANARC club members, and there are about 10,000 of them, are interested in satellite broadcasts, listening to international short-wave stations and monitoring police and fire brigade frequencies. Obviously scope for a new program format there...

Mind you, those promotion crazy people at Radio Salu are at it again... this time with the Roadrunner compilation. If Artur Brakker and Raffi Dittreich, driving around in the black Salu jeep, spot a car with a special sticker, the number plate is read out over the air. Of course, if you are not listening to the station at the time, no DM 500 prize.

An unusual anniversary for this week, it's his happy birthday to Inteltek 1, which has just turned 25. Inteltek 1, also known as the "Early Bird" was responsible for the first live international com-

mercial satellite broadcast on May 2, 1965. The show, called "This Is Early Bird" was seen by 300 million people. It's nice to see satellites can be as egotistical as some DJs I could mention.

Other equally momentous anniversaries coming up... Elvis married Priscilla on May 1, 1967, James Brown will be 62 on May 3, and Bob Seger will be 45. I also notice that Reverend Gary Davis, born on April 30 1896, died on May 5, 1972. Therefore, I presume he is not the well-known oboe Gary Davis of BBC Radio 1 fame!

A few legal problems are hitting some of my Irish friends at the moment. Gerry Ryan and RTE have been fined IR£ 200 and IR£ 500 respectively for broadcasting an interview with an alleged rap victim on 2FM.

Now, here's another example of a pop star doing his bit for charity. Chris de Burgh is planning a concert in a tent in the grounds of his old school in County Wicklow. Tickets cost IR£ 55 and all money raised will help pay off the school's debts.

Dolly Parton is planning to buy the radio station where she recorded her first song, aged 9. If she gets official permission she will move Tennessee's WSEV-AM and FM to her Dollywood theme park, complete with the original microphone and studio equipment.

Yes, it's my revival of the week spot, and this time I'm talking sequins stuck on your cheeks, platform boots, and lashings of mascara. Guilty party The Mission include on their latest offering, the 12" *Destruction*, covers of *The Sweet's Blackbuster*, *T Rex's Metal Guru* and *Slade's Mama Weer All Crazy Now*. Is there anything left to plunder, I ask myself?

Sweden has won the Eurovision Song Contest twice, and this year it is hoping for mighty things from two sets of brothers, known as Edin-Adolf. Unfortunately, my friends at TV2 forgot to tell me what the song was called. Sweden has of course had success with two brothers before, in the form of the mighty ABBA, but has anyone heard any more from the 1984 winners, Herreys with the fabulous *Diggy Lou Diggy Ley?*

Now, you might have noticed there's rather a lot of "Loud N Proud" in this week's magazine. Terribly interesting of course, but one question goes unanswered. Does hard rock damage the ozone layer? I suppose it all depends if all the proud owners of those flowing blond curls use CFC-free hairspray or not. And with that little point to ponder, I take my leave...



Tuning In To Radio Forth

- Format: Forth RFM - contemporary with a strong accent on Scottish acts. MAX AM - Gold during daytime, Scottish and country music specialist programmes during the evening.
- Target Audience: Forth RFM 15-35, MAX AM - 35+.
- Ownership: Private Major shareholders include Crown Communications (30%).
- Address: Forth House, Forth Street, Edinburgh EH11 3FL.
- Telephone: 031 - 556 9255.
- Frequency: Radio Forth RFM 97.3 MAX AM - 1548.

Colin Somerville is head of music: "We use Selector for the music on both services. I find it very good for maintaining a format, especially for MAX. We have had it two-and-a-half years and it is a valuable tool even when you are being very contemporary and updating regularly.

"With the playlist for Forth RFM we will generally play chart. We like to give some priority to Scottish acts although we do not do this blindly - radio has got to be good. We do not use much syndicated material. We took the recent PPM syndicated McCartney programmes because it was all him

and no interviewer. I am not a fan of the sort of interview where there is a gap for your presenter to put in their own questions.

"Being a major station in Edinburgh we have good access to most artists anyway. The only other outside programming we take is the Radio Radio overnight service of which we are shareholders. We use it for our FM service only. MAX AM has our own overnight programming. We carry the "Network Chart Show" on a Sunday afternoon and also have our own local chart between 09.00-12.00 on Saturdays. This is compiled through telephone calls to local retail outlets.



"Our jingles are produced by David Balfe, who also happens to be a shareholder, and his studios are actually in-house. Our relationship with the record companies is very good. Our majors are constantly in touch. WEA and CBS are usually here on a weekly basis while Gram, come in at least once a month!"

M&M's Airplay Guide: Improved And Expanded

Europe's most comprehensive guide to radio airplay, the Music & Media station reports, are improved and expanded.

The section now offers a more detailed overview of what radio is playing, as reported to Music & Media, and highlights the tips and trends picked by well-known DJs.

The primary part of the airplay guide lists those records added to playlists each week and highlights those titles selected for alternative rotation.

Also included is a run

Updated reports and playlists additions from the major radio & tv stations from 14 European countries.

PP: Playlist AD: Additions to the playlist LP: Album of the week CL: CLIP Int: Interview

UNITED KINGDOM

BBC RADIO 1 - London Chris Lytch - Sen. Prod.

AD The Blues Brothers-Everybody Soul 2 A Dream's A

B List: AD Steve V. Dirty Cash Discant Cousins: I'll Be With Lightin' Seeds-All I Want

CAPITAL RADIO 1 - London Richard Park - Prog. Contr.

AD Billy Idol- Cradle Of Love Sons: Counting Every Minute Tongue 'n' Cheek- Tomorrow

THE BLUES BROTHERS - Everybody Soul 2 A Dream's A

PICCADILLY RADIO 1 - Manchester David Dunne - HEAD OF MUSIC

B List: AD Kid Crook: The Sex Of It Unique 3: Musical Melody Progheads- Heave Heave

CL: AD Marilyn- Carter: Free Murphy: Cuts You Up Phil Collins- Something Eric Clapton- No Allibs

AD Robin- Park: Hurting Kind Will Weekend: Who's In Aired Myself: Got- Take Me

BRMB - Birmingham Robin Valk - Head Of Music

B List: AD Robin- Park: Hurting Kind Will Weekend: Who's In Aired Myself: Got- Take Me

RADIO GLOUG - Glasgow Ade Dickson - Prog. Dir.

AD ABC- Look Of Love

Basia- Craving For Brusing Pat & Lisa- In A Heart: All I Wanna Do Paula Abdul- Opposites Attract

AD DONTNODD RADIO - Belfast John Robinson - Head Of Prog.

AD Michael Bolton- Show Provider

AD Low Grams- True Blue Love Progheads- Heave Heave

AD RTL 108 - London Jeff Graham - Prog. Dir.

AD Metro FM - Newcastle Giles Squire - Prog. Contr.

AD Eurythmics- Angel

AD Billy Idol- Cradle Of Love Grace Jones- Amado Mio

RADIO RADIO 1 - Manchester Nigel Williams - Sen. Prod.

AD David Bowie- Fame '90 Eric Clapton- No Allibs

AD D-Hols- That's The Way Of The Happy Monday: Stop On Nick Kamen- I Promised Myself

PICCADILLY RADIO 1 - Manchester David Dunne - HEAD OF MUSIC

B List: AD Kid Crook: The Sex Of It Unique 3: Musical Melody Progheads- Heave Heave

CL: AD Marilyn- Carter: Free Murphy: Cuts You Up Phil Collins- Something Eric Clapton- No Allibs

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AD ABC- Look Of Love

A List: AD Michael Bolton- How Can We Be Phil Collins- Something Eurythmics- Angel

B List: AD Sound Heroes- Something Wild

AD Tange- I Cheek- Tomorrow

AD Gura- Just In Case You're Not

AD C List: AD Adam- Kilder

AD GWR - Swindon

AD B List: AD Pa- M. Hook- Use It Up

AD Parlophone- What It Takes

AD Atlantic- 253 - County Heath

AD Alan- Cain- Can't See Myself Leaving

AD Burrell- Summer/ld

AD Adam- Cain- Can't See Myself Leaving

AD Eddie- Rabbitt- Runnin' With The Chalk- Heavens! You're Hot

AD Dinosaur- Hang On To Me

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Volume 1, Issue 1, April 28, 1990



A SUPPLEMENT TO MUSIC & MEDIA ISSUE 17, 1990
The European Music & Broadcast Trade Magazine

Fighting The Battle For Specialist Programmes

Many radio programmers have long been reluctant to play hard rock, insisting that the music is "radio-unfriendly". There are still very few specialist rock shows throughout Europe, despite booming record and ticket sales.

But there are individual champions of the cause, like West Germany's Volkmar Kramarz. "Of around 30 significant radio stations in Germany there are no more than five regular all-rock shows," complains Kramarz.

Des Bailey, like his West German counterpart, is also angered by the lack of radio and rock TV shows. He co-presents the 'Bailey Brothers' Rock Show' in the UK and is well known for staging rock discos at outdoor events like Castle Donington and Milton Keynes.

Bailey: "Rock has never done itself any favours. The deaths of people like Jimi Hendrix and Randy Rhoads have just added to the reckless, irresponsible image. But against that you must measure the positive side. In 12 years we've seen something like two fights at rock gigs. What other form of music can match that? There's a real sense of community at the shows. If you have long hair and a T-shirt then you are in!"

As part of this special Loud 'N' Proud issue, Music & Media talks to specialist radio and TV rock presenters and producers. □

Guns N' Roses Top Euro Album Chart Shares

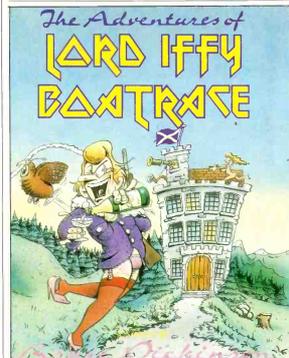
The public's increasing hunger for hard rock talent is being reflected in album sales by bands like The Cult, Guns N' Roses and Metallica, as well as through successes achieved by longer established acts like Iron

Maiden and Whitesnake. Impressive recent chart performances from Megadeth, Metallica and Anthrax indicate that despite limited media exposure these bands are broadening their audience away from their original

hardcore roots. Although more big-name albums were released in 1988 compared to last year, hard rock acts accounted for slightly less than 6% of the chart share in the European Top 100 Albums in 1989, down 1% on the previous year.

Guns N' Roses and their Appetite For Destruction lasted for 40 weeks, making them the most successful chart performers with hard rock's original master, Alice Cooper, posting second-best chart performance of 1989 with Trash.

For details of who did what, where and when in the 1989 European album charts see pages 18 and 24. □



'The Adventures of Lord Iffy Boatrace' is the title of Iron Maiden vocalist, Bruce Dickinson's new book. Published by the UK's Sidgwick & Jackson 'Iffy' is a satirical spoof on the life of an eccentric Scottish aristocrat.

Making The Most Of Metal Marketing

As heavy rock continues to be a potent musical force throughout Europe it remains a lucrative source of business for both the majors and specialist labels.

According to Herve Defranoux, manager EPA labels at CBS International, hard rock is booming as never before. "This success is definitely no flash in the pan and it isn't a trend but part of the new developing musical areas," he says.

Defranoux believes the keys to success are held not only by the bands themselves but also by the record companies, the media and the likes of tour promoters. Co-operation, he says, is essential if a band are to be promoted properly. "I work very closely with tour promoters and we do things like cross advertising. The sooner retailers, in general, realise that heavy metal is a happening market, the bet-

ter it will be for them!" Marketing metal is carried out in a variety of ways and Ed van Ziji, product manager of Dutch label Roadrunner, aims the thrust of his campaigns at the press. "Several underground fanzines across Europe are very important to us, especially in Germany," he says.

For a rundown of how the majors and independents promote heavy rock acts turn to pages 31-42. □

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«Bodyguards porn stars gold credit cards... I don't wanna be a»

Tattooed Millionaire

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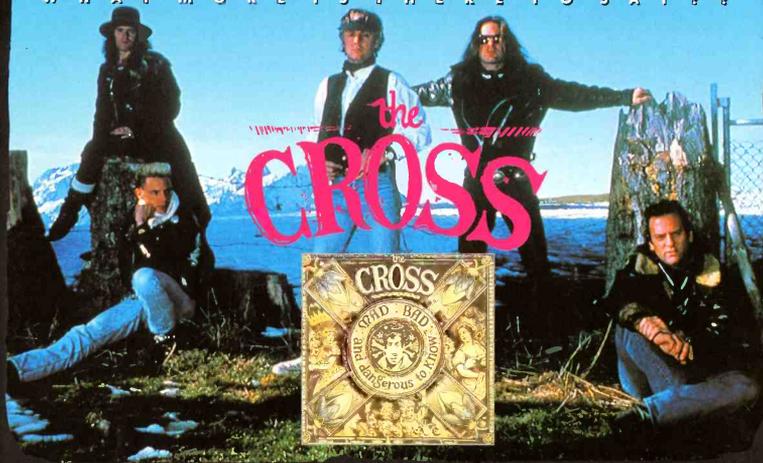
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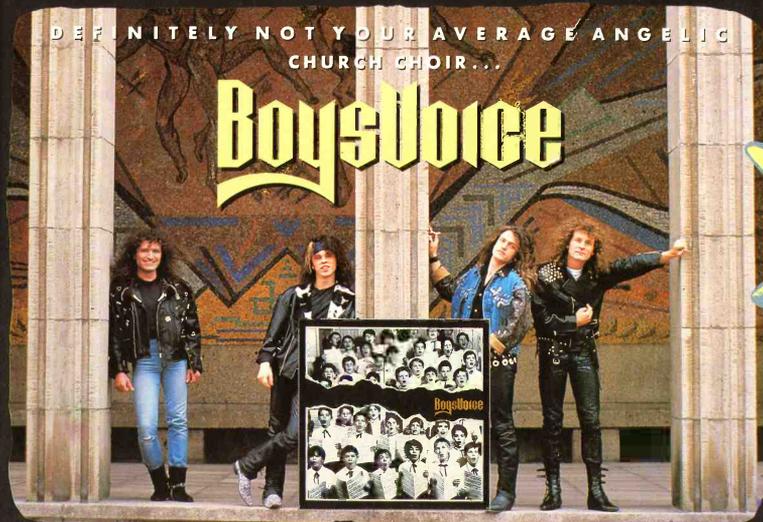
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LOUD 'N PROUD

The Campaign For Real Rock Radio

US exports like Guns N' Roses and Skid Row, plus the UK's Quireboys, have broken through the prejudice that many daytime radio programmers have towards hard rock. But across Europe, despite booming record and ticket sales, there are surprisingly few specialist rock shows. Chris Fuller talks to the all-out rock jocks that do exist and discovers they are true devotees to the cause.

In West Germany, one of the Continent's biggest metal markets, rock DJ Volkmar Kramarz says: "Of around 30 significant radio stations in this country there are no more than five regular all-rock shows. On TV it's even worse. It's a great shame this music is so under-represented in the media. In virtually all of its forms it has a great live following and accounts for millions of album sales."

Kramarz's 'Scream (Hot 'n' Heavy)' two-hour Tuesday night show on the Cologne-based Westdeutscher Rundfunk (WDR) has been running since 1987 and now pulls in an estimated audience of 180,000. About one third is devoted to new material from current bands, another third to unknown or obscure outfits, and the rest features greats like Deep Purple and Led Zeppelin.

A champion of national talent, Kramarz gives heavy exposure to both old and new West German bands. "Young German bands have never had it so tough because of the appalling lack of places for them to play. The lucky few get onto support tours - Ian Gillan took out Domain recently - but for the rest it's only frustration.

"I believe only around 1% of those who set out with ambitions of 'making it' will actually get there. It's really tough to spend a lot of money and time in attaining a professional standard - Gibson guitars and Marshalls don't come

cheap - only to find there's nowhere to play and therefore no way to build a following!"

Kramarz claims that many record companies only add to this problem: "Record companies take the line that if radio isn't playing metal, then how can it be promoted? Hence they don't sign rock bands. Radio then replies that there are not enough well-produced bands to play on air. It's a matter of everyone blaming everyone else - and it's the bands who lose out."



Volkmar Kramarz

Kramarz takes an active role in encouraging young musicians, travelling the country to lecture at colleges about the pitfalls of the business. As a producer, he records sessions for two to three young German rock bands a year, which are then aired on 'Scream'. Among those recently championed are Risk, Mona Lisa Overdrive and Chroming Rose.

Kramarz says one of the genre's self-destructive elements are the factions which divide supporters of the various types of hard rock. 'Scream' airs a broad mix of thrash, speed, death metal, black metal - you name it, it is there. There are also regular live shows, recorded at various venues across the country.

Kramarz: "The show has a broad following, from 14 to 40, and I like that. I never play more than two tracks of one particular style in a row - I'll follow a Kreator track, for example, with something from Led Zeppelin. It keeps it colourful and stops the audience and myself, from getting complacent."

In the UK, while Tommy Vance's BBC Radio 1 'Friday Rock Show' remains the single national programme, several IR rock DJs are gaining a foothold, among whom Mick and Des Bailey can lay claim to Europe's fastest-growing specialist rock show.

'The Bailey Brothers' Rock Show' on Radio Hallam (Sheffield) began six months ago and has since been taken up by Radio Viking (Hull) and Pennine Radio (Bradford). It has a potential audience of three million and more commercial stations are expected to follow. Meanwhile, the brothers plan to take the show to the US and Japan.

Although this is their first radio venture, the Baileys are well known in the UK for their rock discos, a regular attraction at outdoor events like Castle Donington and Milton Keynes. They also gained European exposure as hosts of MTV's 'Metal Hammer' show before leaving the channel last year.

Like Kramarz in West Ger-

many, Des Bailey is angered by the lack of radio and TV rock shows. But he says there is a growing number of rock jocks in the UK: "If it was not for IR, rock would be dead on its feet in this country. Every rock jock is doing something for the cause, even if they are only heard by one or two thousand kids."

The brothers refuse to use the word 'metal' on their shows because they believe it promotes stereotyped images. Des Bailey: "Metal conjures up all the old clichéd images of leather jackets, violence and drug abuse. It's a matter of changing attitudes. Anybody who has any genuine interest in rock music in this country will tell you it just isn't like that!"

But he says: "Rock has never done itself any favours. The deaths of people like Jimi Hendrix, Bon Scott and Rhandy Rhoads have just added to that reckless, irresponsible image. But against that you must measure the positive side. In 12 years we've seen something like two fights at rock gigs. What other form of music can match that? There's a real sense of community at the shows. If you have long hair and a T-shirt then you are in."

Des Bailey describes 'The Bailey Brothers' Rock Show' as "an extension of our MTV TV show. The aim is to keep things fresh and unpredictable. If it ever slotted into a regular routine then we wouldn't want to be involved!"

A typical hour-long show features a star interview, competitions, rock news and gossip - and around 11 tracks. Des: "There's music from all forms, from classic Deep Purple stuff through to UK rockers like the Quireboys,

continued on page seven

(advertisement)

JOE ELLIOT FROM DEF LEPPARD SAYS:

FAITH THE REAL THING

NO THE BEST ALBUM

I'VE HEARD IN

MORE FIVE YEARS

MUSIC WITH A HARD EDGE

continued from page five

through to hardcore bands and maybe even demos from total unknowns? New bands like Company Of Wolves, XYZ and Giant have received strong support from the show recently.

Des: "We make a point of listening to every album that we get sent. We'll literally play anything as long as we think the audience will be into it." Among recent off-the-wall projects, the brothers recorded a whole show backstage in Dusseldorf at a Voodoo X gig. They are also keen to take the show on the road in the UK, perhaps as part of their regular discos around the country.

Negotiations are currently under way to secure a sponsor for the show and for the launch of an "authentic" UK rock chart, based on album sales. Des: "Obviously we'd like more than an hour -

dio's Chris Tetley, who joined the station 11 years ago and launched 'Rock Reflections' and 'Rock Relay', now hosts a two-hour Friday night programme. Called 'Chris Tetley', it attracts an estimated 1.5 million listeners in the Greater Manchester area.

Tetley: "It's Friday night, the kids are dressing up, having a bath, getting ready to go out and get roaring drunk. My show is there as a soundtrack"

Tetley programmes the first hour with 20-40 year-old motorists in mind. "It is easily digestible AOR stuff like Bon Jovi, Bryan Adams and Whitesnake. But at around 6.45 we really crank it up and slip on some Running Wild, Helloween or Iron Maiden. It's ideal to get the adrenalin pumping."

Tetley is keen to give new bands exposure by playing demos or



The Bailey Brothers

there's too much material to cram into so short a time - but first things first. We want to make sure we've got it absolutely right before expanding."

Looking to the future of UK hard rock, Des Bailey calls for a return to the roots: "In terms of overall quality, we've been blitzed by the Americans in the last three years. British acts should stop trying to be Bon Jovi, forget about huge lavish productions and concentrate on earthiness. The Quo boys have it right, they've stuck to their guns and come up with a sound that is very Faced, very English and very right."

He believes the media will open up further as rock continues to grow more commercial: "Kiss had to record the out-and-out pop of Crazy Crazy Nights to get a hit, but the emergence and chart success of people like Guns N' Roses and Skid Row shows attitudes are beginning to soften and the music need not be diluted for mass appeal."

In Manchester, Piccadilly Ra-

independently-released records. Manchester band Dare signed a major record deal shortly after being aired on his show and he is currently giving firm support to local bands Smashed and Dirty Tricks.

But because of the older element of his audience, Tetley steers away from hardcore and thrash. "We're a big radio station and we have our eye on the broad audience. I don't want to alienate people. The show is aimed at 15-30 year olds and we get a lot of young listeners!"

Humour, is also an important component: "One of the reasons I have been at Piccadilly so long is that it's a fun radio station. People are encouraged to be flamboyant and not to allow their programmes to descend into predictability. I've known people to lose their jobs for walking around with long faces. I think rock fans would leave the show in droves if it ever took itself too seriously!"

Manchester loves rock, says Tetley, and Piccadilly reflects that

in its daytime programming: "I would say there's more heavy rock music played on this station than on any other in the UK. We programme to entertain our audience, not to please the directors. And we're certainly not interested in the majority of dance garbage that Radio 1 swears by."

Until the start of this year, Par Fontander hosted Scandinavia's best-known rock show, Swedish Radio's 'Rockbox', which drew a devoted following with its blend of Swedish and international material. Following a major station reshuffle, 'Rockbox' was dropped from the national P3 channel, and Fontander now forms part of a four-DJ crew on the nightly 'Inferno'.

Although 'Inferno' features all kinds of music, Fontander claims that in many ways it offers rock fans a better deal: "'Rockbox' lasted only an hour, whereas around 20% of 'Inferno' is devoted to heavy rock, speed and metal. That's up to five or six hours a week."

However, he does have mixed feelings about the change: "There have been a lot of letters asking for the show to come back. The audience was very demanding and listened to the show in a very intense way. They regard the music an important part of their lifestyle and demanded detailed information on their favourite bands. 'Inferno' is less chat, more music, so they definitely lose out in that way."

Fontander estimates that about 25% of the music featured on 'Inferno' is by Swedish acts, with the support given to Shotgun



Chris Tetley

Messiah and Leviticus. It also airs demo tapes from new or up and coming acts. Fontander: "Part of the philosophy is to ensure that 'Inferno' will not become a big-name show. The music style does

not matter, it's the attitude that we want."

In Holland, the only specialist rock DJ of note is Henk Westbroek, whose 'Vuurwerk' on national public station VARA now claims an audience of around 200,000 after three years on air.



Par Fontander

Though it is not targeted at a particular age, letters sent in to the show indicate that the bulk of the listeners are between 12 and 30.

'Vuurwerk' covers everything "from grindcore to Van Halen" and every programme aims to feature a Dutch band, with Jewel, Mandata and LWS being recent examples. Westbroek says Dutch and foreign demos are also included, "particularly from countries where one doesn't expect rock to be played much like Iraq, Poland or India".

Despite the influence of his show on the Dutch rock market, Westbroek claims little or no support from the major record companies: "Their publicity departments, as a rule, do not like the type of music that I play. The specialised labels are the most helpful."

On the lack of rock radio outlets in Holland and across the Continent, Westbroek, like many of his colleagues, points to industry intolerance and misunderstanding of the music: "A lot of the decision makers in broadcasting don't like loud music and have the idea that people who do are total imbeciles."

But in the end, music must win. Westbroek: "Rock is being produced in a greater variety of styles than ever before and that indicates great strength. It will remain popular because it's a type of music that gives the impression of being extremely spontaneous, something that marketing departments stress all the time. And besides, it's music that your parents will definitely not like!" □



ARISTA



INTERNATIONAL

Rockin' On The Satellites

As with radio, shows dedicated solely to hard rock are rare on Europe's terrestrial TV channels. But on satellite TV, MTV Europe's *Headbangers Ball* and Super Channel's *'Raw Power'* pull massive weekly audiences and represent vital promotional outlets for record companies. Chris Fuller talks to the producers of Europe's biggest TV rock shows.

Call it thrash, trash, speed, glam, AOR, classic rock, but never call it heavy metal. According to Vanessa Warwick, producer of *'Headbangers Ball'*, MTV Europe's twice-weekly dose of power chords and dry ice, the distinction is important.

Warwick: "We try not to use the term 'heavy metal' because it tends to represent clichéd images which give completely the wrong idea. As a result, rock music of all forms gets lumped together and then ghettoised."

With co-producer Gez Dewar, Warwick aims to reflect the "depth and variety" of the genre in the show, and claims that the channel's policy in general is supportive of hard rock.

Warwick: "Just tune in during the night and you'll find the programming is pretty rock oriented, with regular clips by acts like Whitesnake, Aerosmith, LA Guns and Mike Monroe. Rock music continues to broaden in both appeal and style, and as a music channel we must reflect that."

Produced in London, *'Headbangers Ball'* airs across Europe each Thursday night (21.30 CET) with an extended, two-hour repeat at midnight on Mondays,

reaching a potential audience of 34 million in 21 countries. The regular host is Kristiane Backer, but if star names like Skid Row, Testament, Aerosmith or Joan Jett happen to be in town they may well turn up as guest presenters.

Warwick, who describes herself "a 100% genuine rock fan", says the show is based on "less talk, more music". The videos come hard and fast, interspersed with feature reports from bands on the road plus interviews, album and tour news and general gossip.

The programming is broad. In an average show, there may be a sprinkling of thrash (perhaps Sepultura, Voivod, Metallica, Venom), classic rock (AC/DC, Judas Priest, Iron Maiden), or West Coast rock (Skid Row, Wolfbane), with a Poison, Whitesnake or Faster Pussycat ballad along the way.

Warwick: "We seek to cover the whole spectrum, through to Red Hot Chili Peppers, Faith No More, Jane's Addiction, even the Ramones."

The show also supports unsigned bands if their videos are of suitable quality and the producers genuinely like a song. Warwick: "We showed the video for Underneath What, for example, before they signed a major deal with WEA."

The public's demand for the latest clips and up-to-date information is uppermost in the minds of the production crew, Warwick: "One of the show's strongest points is that we are very hot in terms of what's new. In most cases, videos that arrive in the office on the Thursday will go out on the Thursday night."

Because of its reach and influence, the show regularly features exclusives. Recently, these

have included European debuts of the new clips from Queensryche, Skid Row and Shotgun Messiah.

In addition to pleasing the fans, Warwick hopes *'Headbangers Ball'* helps to change traditionally negative attitudes: "BBC 2's *'Arena'* programme sought to define heavy metal but it was so badly done and prejudiced that it was laughable.

"As far as I'm concerned rock is cool and should be properly portrayed and presented. I love rock music and I hope that it shows. Rock fans are the most discerning of all and will spot insincerity immediately. You can't pull the wool over their eyes."

Over on rival pan-European TV station Super Channel, millions of rock fans tune in weekly for *'Raw Power'*, which is produced for Super by London-based programme makers Music Box. Until recently known as *'The Power Hour'*, the show's popularity is underlined by the fact that it has regularly topped readers' polls in the magazines *Kerrang*, *Raw* and *Metal Hammer*.

As well as its Friday-night slot on Super (to a potential 40 million viewers), *'Raw Power'* also has a late-night showing on all ITV stations in the UK apart from Central and Thames. The hour-long show also runs on the NHK DBS service in Japan and deals are being negotiated with broadcasters in Europe, South America, Australia and New Zealand.

Presented from the London Marquee, one of the world's most historic rock venues, *'Raw Power'* also seeks to cast a wide music net. Hosted by Nikki Grooclick and Phil Alexander, it mixes clips with interviews, recent spots and competitions. Recent special features have included Aerosmith at the Los Angeles Rock Walk and

an interview with Kiss' Paul Stanley at a Roy Orbison benefit concert.

Anne Kirk, producer of *'Raw Power'*: "The diet is varied, from Foreigner and Bon Jovi to Megadeth and Testament, but the common thread is excitement. Viewer response to the competitions is a good way of judging a band's popularity in terms of whether it is right for *'Raw Power'* or not."

The show has been in production for six years and, following a difficult start, has now built a strong relationship with record companies. Kirk praises Atlantic in particular and, of the smaller labels, singles out Music For Nations, Roadrunner and Noise.

Despite periodic lulls, Kirk says there is still a lot of imagination and talent involved in rock videos. "There was a spate of videos full of putting blonde girls with next to no clothes on, and they were all starting to look the same. Thankfully we're coming out of that." She applauds London band Faith No More for their "verve and originality".

To add variety, *'Raw Power'* occasionally travels out of London and was recently broadcast from Sheffield's *Roxy* and Birmingham's *Edward's Number Eight*. Kirk: "It serves as good research and it's nice to get out of London and meet the die-hard fans."

But the show tends to avoid filming bands live. John Leach, Music Box's head of programmes: "Most rock videos are very spectacular and lend themselves to a hard-hitting TV show like *'Raw Power'*. No matter how good they may be as performers, bands in a live setting tend not to generate the same kind of excitement as a video can." □



Love / Hate

THE New Breed



Pink Cream 69



Pretty Maids



Johnny Crash

FOUR
NEW
THRASHERS
FROM CBS

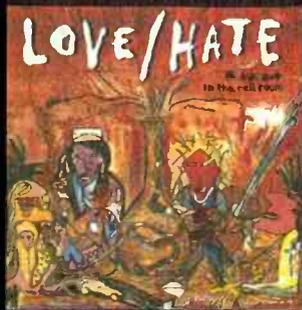


JOE ELLIOT FROM DEF LEPPARD SAYS:

FAITH NO MORE THE REAL THING

NO MORE THE BEST ALBUM I'VE HEARD IN MORE FIVE YEARS

LOVE / HATE



Love / Hate Black Out In The Red Room
CBS available on CD MC LP

Love \ Hate have been hailed as one of America's hottest new bands and its not surprising when you hear them launch into the songs on their debut album "Black Out In The Red Room." For here is rock with a back beat that has both punk angst and the communicative spirit that has sparked classic rock from The Beatles onwards. If this seems stretching the argument, you only have to listen to "Rock Queen" to hear the kind of song that Paul McCartney wouldn't have minded tearing apart in his more down home moments. The same unifying zeal pervades "Tumbleweed" and many more of the tightly conceived, snappy tunes that show Love \ Hate to be steeped in both tradition and yet ready for a fight. Never was a band more aptly named!

Jizzy Pearl is the soul drenched young singer, who will remind older audiences of the great Steve Marriott of Humble Pie and Small Faces fame. This is the kind of band that will keep the flame of rock alive and burning during the Nineties, and give it renewed vigour and direction. Jizzy, who is destined for stardom, is given explosive support by the overpowering drums of Joey Gold, and the combine guitar power of Jon E. Love (lead) and the suspiciously named Skid (Bass). Hailing from Los Angeles, Love \ Hate have been described by rock critics simply as "the business". They spent four years living in "The Soul House" a haven where they could practice, write and jam, perfecting the sound that would take them into the battle grounds of the rock'n'roll business.

They'll use everything from the sitar to bagpipes to enhance the basic sound, while their lyrics are a reflection of life on the streets. Written in the first place on acoustic guitar, the band's bedrock of material stands up a series of properly conceived songs that deal with a range of subjects from drugs to booze and sex. But they are not in the business of simply encouraging over indulgence, but questioning the confused social background that on one hand says "No" and on the other encourages consumption and excess.

It was this strong conception and emphatic live performance that first encouraged producer Tom Werman to help them record a magnificent album which, despite some controversial lyrical moments will be seen as a watershed in rock development.

PINK CREAM 69

"One step Into Paradise" is one of the powerful and engaging songs on Pink Cream 69's debut album that explains just why so many people are so pleased and excited about the band that burst upon the scene at the tail end of the Eighties. For here is a group that seem to be blessed with both youthful exuberance and a remarkable degree of maturity.

Their music, warm, inventive, attractive and rich in both melody and attack, has a timeless quality, that like their very name, seems to encompass the whole of the rock experience. "Pink Cream 69" sounds audacious, an amusing play on Pink Floyd and The Cream, twin bastions of rock's golden age. But this German band's music avoids sounding like a crazed amalgam of those legendary British outfits. What they do have however is the same readiness of their illustrious predecessors to aim for quality and to experiment. The results are not some ethereal, messy homage to past

triumphs, but an explosive celebration of all the best facets of classic rock.

The technical facility is faultless and enables them to leap into demanding, busy songs like "Take Those Tears", and "Sugar For Love," with breathtaking ease and fluency. The guitar work of Alfred Koffler is a constant, searching probing source of inspiration and energy, never flagging, behind the sometimes anguished, sometimes romantic, but always expressive vocals of Andy Deris. Andy (aged 25) and Alfred (23), form a pivot of steel around which Pink Cream spins a giddy dance of joy. Punching them ever forward on compositions like "Rolling Down A Thunder" are twin cylinders of power Denis Ward (22) on bass and Kosta Zazfirou (23) drums.

Within the band nobody seems to upstage the other. There is no excessive preponderance of one instrument, or one voice. It's skillful blending of their combined expertise and common purpose that makes the band so successful. Astonishingly Pink Cream 69 have brought back the concept of rock music as an art and not just a social statement or more money making machine. If you heard them for the first time on record without seeing the band. It would be quite easy to imagine them bearded, overweight and clad in baggy jeans! Perish the thought however, for this band are mature only in the sense that they understand the use of dynamics, of arrangements of the changes in mood and style that makes any kind of music more interesting. Even one of their more direct, basic pieces, "Welcome To The Night" switches, swerves and still rocks out with a verve that would give Def Leppard a run for their sugar cubes.



Pink Cream 69
CBS available on CD / MC / LP

PRETTY MAIDS

When Pretty Maids, the bright young Danish band first hit the headlines back in 1984 a bright future was predicted. They seemed to have everything going for them. The original line up of Ronnie Atkins (vocals), Ken Hammer (guitar), Phil More (drums), Angel Schleifer (guitar) and Allan DeLong (bass) with their first two albums, "Pretty Maids, (1984) and "Red , Hot And Heavy" (1986) proved they weren't just pretty faces.

But then, after "Future World" was released in 1987, there came a long gap when nothing much was heard from the band.

After some touring during 1988, Schleifer quit the band to be replaced by Ricky Marx. Just when they started writing and recording a new album drummer Phil More was badly injured in a car crash. Until he recovered the band could not complete their next album. Many fans feared it might be the end of the road for the Maids.

But at last the album was finished with a little help from their friends. In April 1990 "Jump The Gun" was released by CBS, and the refreshing, confident performances therein confirmed just why Pretty Maids are held in such high esteem. These Maids have guts. Ronnie Atkins sings straight from the throat, and pours passion into songs like "Lethal Heroes," and the aggressive "Rock The House" while Ken Hammer delivers a brand of lead guitar that sizzles and burns with scorching firepower.



Pretty Maids Jump The Gun
CBS available on CD / MC / LP

The Måids have those vital ingredients that were once the sole prerogative of the British and Americans - a sense of direction, a strong feel for melody, and inherent dramatic overtones. This is epitomised by tunes like the grandiose, moody "Savage Heart". The slow, sonorous beat and chiming chords build to a thunderous, satisfying climax, the sort of piece that works especially well "Live" in concert, and yet brings shape and meaning to an album. This stand out cut sets "Jump The Gun" into the realms of greatness and will ensure that the album attains classic status in the years ahead. Pretty Måids have recovered from the set backs that held up the album. Roger Glover from Deep Purple, wearing his producer's hat lent them help and expertise, and they flew to Connecticut, US, to finish demos begun at home in Denmark.

After final mixing sessions, the album was ready for release and shows just how the Måids have hardened up their approach, with the title track and "Partners In Crime", lypsiging their restless, shouting attack. Clearly stated themes, with subtle use of keyboards adding flavour and spice, make Måids music a pulsating, satisfying experience. It's been well worth the wait!

JOHNNY CRASH

After years of frantic thrash domination the rock scene is showing signs of a return to sanity, or at least a more acceptable, satisfying insanity! Suddenly the musicians are slowing down, getting back to their roots and rockin' out! Johnny Crash are a band who have thrown off the shackles of incessant high speed frenzy in favour of a stomping boogie beat that gets feet moving and bodies dancing. Closer in feel to the likes of AC/DC than Megadeth, the raunchy new Los Angeles band fronted by tough looking singer Vicki James Wright, can even slow down to the sort of pulse once favoured by bands like Free and Bad Company. This is particularly evident on "Thrill Of The Kill" one of the most powerful and disturbing tracks on their debut album for CBS, "Neighbourhood Threat".

There is more to Johnny Crash than just good time party rock grooving. There is hidden menace too, which oozes out of the lead guitar playing of Angus Worrhell, and Vicki's gravel voiced shouting vocals. Here is a band on a crash course for the sort of success story American bands have enjoyed over the last five years. They've got the personalities, the clear sense of direction and the sheer musical weight to convert audiences en masse around the world. They'll achieve it too with irresistible work outs like "Rox To The Wax", with its shades of Angus Young in full flight!

Johnny Crash have revitalised the concept of the hook-line and catchy chorus, which bursts unashamedly from the grooves of "Sink Or Swim" and "Crack Of Dawn". This is rock and roll from the heart, and it reeks of long experience, many past gigs and bands.

Their album was recorded in only six weeks, produced by Tony Platt and mixed at Battery Studios in London by Nigel Green, the same team which recorded the new Bonnie James Dio Album.

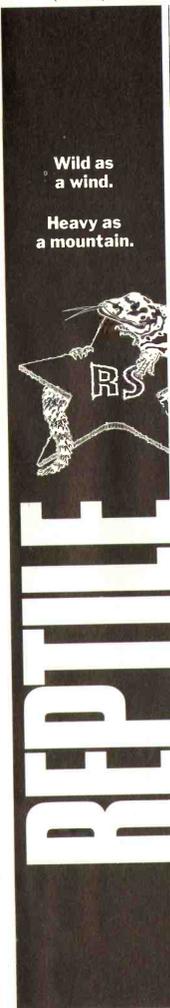
Freedom Road" is a good example of their ballad style, and "Trigger Happy" shows how they can jam over a drum beat that's very "Sixties" in its psychedelic reliance on monotony, but it's the unswerving riff of "Hallway To Heaven", which best expresses the spirit of a band who despite their philosophical links with the past, deliver powerful, melodic and unpretentious rock for today's new and hungry audiences.

All texts written by Chris Welch



Johnny Crash Neighbourhood Threat With Entertainment Weekly

(advertisement)



Wild as a wind.

Heavy as a mountain.

LOUD 'N PROUD

METAL HAMMER

Tips For The 90s

Metal Hammer, with nine different language editions, has long been hailed as the mouthpiece of the metal scene. Here, Chris Welch, editor of Metal Hammer in the UK, gives his tips for the 90s.

US bands have dominated the genre in recent years with Bon Jovi, Motley Cru, and Aerosmith delivering a barrage of hit songs, professional stage performances and effective videos. But, since last year when Sebastian Bach and Skid Row broke through, a wave of UK acts has emerged.

Thunder, signed to EMI, are the kind of hard rock outfit who will appeal to both US and European audiences with their soulful blues overtones. Lead singer Danny Bowes, one of the best young singers in the country, and Luke Morley on guitar make a magnetic team. They have had years of experience on the club and pub circuit and now, at last, they have broken into the big time.

Led by good-looking guitar ace Myke Gray, Jagged Edge also have tremendous potential. However, they have yet to completely win over live audiences.

More promising are the Red Dogs from Newcastle, who created a buzz when they toured with the Qireboys. Their four-track EP, *Sweet Little Ruby*, shows Mickey Ripley to be a throaty vocalist who may yet upstage the Qireboys' singer Spike.

A bunch of unique stylists have focused on the London scene. Among the most popular are Slug The Night Watchman, Gunfire Dance, Under Neath What and Claytown Troupe.

Toranga are another strongly favoured hard rock outfit, along with the Atom Seed, who are hailed as London's answer to Faith No More. Last Of the Teenage Idols are club favourites, and an interesting oddity are the semi-

legendary Kill City Dragons, an Anglo/American glam rock band with a hard edge.

The most remarkable new band to emerge from the US in years are the exciting Love/Hate. Their recent CBS album features an over-powering blast of sophisticated and brilliantly played classy rock. The band must become one of the most important and influential of the new decade.

Equally welcome are Burning Tree, whose self-titled album was released in the UK on April 17. The band, from Los Angeles, has been invited to tour with the Qireboys and their Hendrix-influenced music has caused great excitement among those who appreciate musical metal.

The old stagers, who have dominated the headlines for years, have not been idle either. Stung by ever-increasing technical standards and the dominance of overseas artists, British stalwarts Bruce Dickinson and Ian Gillan have now come up with fine solo albums.

Dickinson's *Tattooed Millionaire* sees him breaking out from his Iron Maiden mould with a variety of styles. He works well with guitarist Janick Gers, who has, since the completion of the album, joined Maiden as a replacement for Adrian Smith.

Now that he has left Deep Purple, Ian Gillan has made a sensational album, with the help of one-time ABBA producer Leif Mases.

Called *Naked Thunder*, it is built on a bank of songs by Liverpool writer Steve Morris, who also plays dynamic and explosive guitar throughout the album, powered by Simon Phillips - a one man earthquake on the drums!

1990 will be the year live rock hits back. And no matter how much people sneer at the genre and attempt to boost bland indie pop, the real musical advances will come from what Hard 'n' Heavy's Harry Doherty calls "the last bastion of rock & roll". □

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It's power!

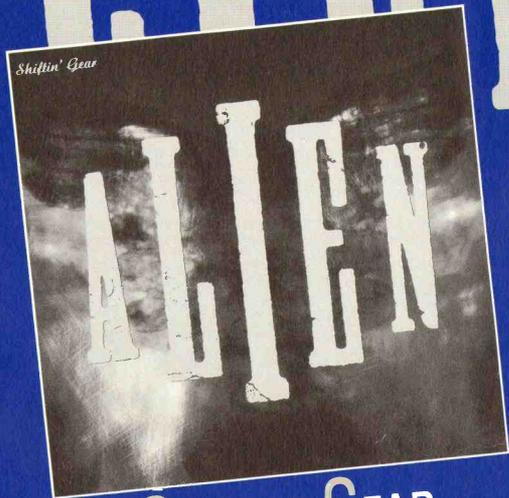
It's Reptile Smile!



The debut album
"Automatic Cool"
now from
CBS Records,
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THE NEW ALBUM

ALIEN

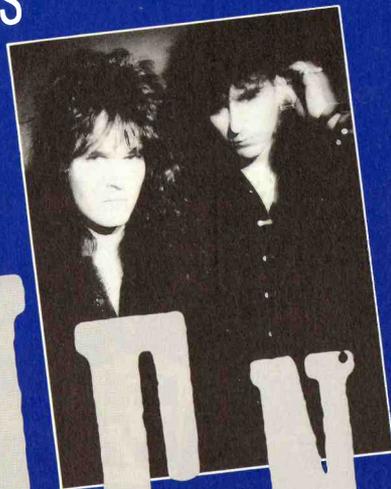


SHIFTIN' GEAR
INCLUDING ANGEL EYES, TURN ON THE RADIO, DON'T TURN ME AWAY

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VIDEO

Loyal Fans Produce Heavy Sales

by Deborah Tuinman

Hard rock has provided the music video market with some of its biggest sellers. A compilation of promo clips from Def Leppard, *Historica*, has sold nearly 370,000 copies in Europe so far and a live video from the band has had sales of 200,000 since its October release. Indeed, buying the video is almost an essential part of being a fan.

Companies attribute the success of hard rock on video to its dedicated supporters. PolyGram Music Video's (PMV), biggest sellers are Metallica, Bon Jovi (*Slippery When Wet* has sold more than 300,000 units) and Def Leppard. Marketing manager Annie Kelly: "These bands have a dedicated fan base who will go out and buy anything from videos to T-shirts. Live concerts are very popular, which is the case with videos in general, but they're also very keen on backstage footage."

Guy Warren, UK marketing manager at Picture Music International (PMI), agrees: "Hard rock fans are committed music purchasers. It is a high priority in their lifestyle." PMI's top sellers include Iron Maiden's *Maiden England*, as well as titles from Poison, Wasp and Whitesnake. New releases over the next few months are expected to include a Lady Killer's compilation, Wishbone Ash live and Whitesnake live. An Iron Maiden compilation will be released in autumn.

Virgin Vision has recently signed a three-year distribution and marketing deal with Hard 'n' Heavy, the hard rock video magazine, for the UK and Europe. The company plans to give the bimonthly video, which was formerly distributed by PMI, a higher profile.

Music video manager Matt Voss: "We want Hard 'n' Heavy to become part of the hard rock and heavy metal language, like Castle Donington and Kerrang, and we're going to sponsor the Monsters Of Rock Festival. We estimate that only about one-third of Hard 'n' Heavy's potential audience in the UK actually knows about it. UK sales are currently about 12,000-15,000 but we believe we can triple that!"

Fotodisk, based in the UK, is a new name in hard rock. Launched last summer by Mike Smith, who is now CEO, the independent label is part of the Strand/VCJ group and is

distributed throughout Europe. It has released six titles so far and plans to bring out another 24 by the end of the year.

Marketing manager Steve Crickmer says that while the ratio of album sales to music videos in general is usually 5:1, the ratio is much closer with hard rock. Uriah Heep's *Raging Through The Silence* is Fotodisk's top seller to date, closely followed by *Handle With Care* by Nuclear Assault.

While other music videos may have a shorter lifespan, unless it is by a classic act, hard rock video tends to be ageless. Voss, who describes heavy metal music as an "all-consuming passion to its fans", says videos by Twisted Sister, Motorhead and Jimi Hendrix continue to register good sales, even though they were released several years ago.

Although sales of music videos in general are still low outside the UK, Voss believes they will improve as the market develops, with West Germany, Holland and Scandinavia important territories for hard rock videos. PMI international marketing manager Gordon McKenzie agrees, saying that in mainland Europe, hard rock videos sell particularly well in Scandinavia, followed by West Germany, the Benelux and Spain.

In Holland, Boudisque has the licensing rights for PMI and PMV and distributes a number of labels including Fotodisk and Hendring. Boudisque's top sellers include *Cliff 'Em All* by Metallica, *Maiden England* by Iron Maiden and Nuclear Assault's *Handle With Care*. Laaz Rokit's *European Meltdown*, which was filmed in Holland, has also sold well.

Video marketing manager Darren Carter says there are several reasons for the popularity of hard rock videos: "Hard rock fans are very dedicated, they are really hardcore. An obscure band like Nuclear Assault sell far more videos than Eric Clapton because these fans want it, they will go out and buy anything."

"A lot of hard rock videos are filmed live and if a group don't visit a particular territory the sales still usually go up. Videos of live concerts are the most popular. Hard rock is based on symbolism, you have got to have the smoke, the explosions, the swaying hair and the girls!" □

FAST FORWARD

The UK record and video distributor, Pickwick, is buying its French distributor, New Trade International (NTI), and plans to make further European acquisitions. The group is paying for NTI with £1.48 million in cash, £164,000 in new shares and a deferred consideration of up to £2.2 million. Having bought the Danish distributor, Ekap Music, last year, Pickwick is now reported to be looking at a German acquisition and is raising £9 million via a rights issue to help fund its buying spree.

The French music video and CDV market is booming, according to industry body SNEP. It says the market value during the first two months of this year tripled compared to the same period in 1989, going up from Frfr 6.8 million to Frfr 197 million. The CDV accounted for 20% of that, at Frfr 3.1 million.

In Italy, taking into account both sales and rental, the home video industry increased by 14% in 1989, says trades group Univideo. Sell-through figures went up from almost 745,000 units in 1988 to 2.99 million in 1989. Mail-order sales went up to 1.38 million units, a 14% increase. Figures from NVP, the Dutch video market is also growing rapidly. Between 60,000 to 70,000 CDVs and 100,000 music videos were sold last year.

CBS France is releasing a longform Francis Cabrel video, consisting of promo clips and live footage. Cabrel's LP *Sarbacane* was one of the best French sellers of 1989.

Virgin whose new album will be out soon, have a compilation of all their clips released by PMV, out on CDV as well. PMV is also releasing a Johnny Hallyday video including three clips, a feature on the recording of his album *Cadillac* and a piece about the making of the promo clip for *Mirador*.

Jean-Paul Jaouen has been promoted to president of Warner Home Video France. He has replaced Marc Bauduel. Meanwhile, the company has launched a major radio, TV and press campaign for the video of Oscar winning film "Rain Man". This month it also releases three Vestron music videos, two Elton John concerts and a Beatles collection *Quatres Arcans Dans Le Vent*. Channel 5 is releasing new Beatles documentary *Alone And Together*, which includes archive footage never before available on video. It begins in 1964, with their first visit to the US and follows them through interviews, news conferences and their sellout show at the Shea Stadium. It also includes film highlights and interviews with John Lennon and Yoko Ono.

BGMV Video International, which has just promoted Adrian Workman from director to VP, is a year old in May. The company's catalogue now has some 25 titles and over the next 12 months it is planning to release product from territories outside the UK and US.

NEW RELEASES

Paradise Live, Inner City in concert from *Virgin Video* ★ A Little Bit Of This, A Little Bit Of That, the singles, an MTV interview and live footage from D-Mob, courtesy of PMV. Also issued by PMV, *The Best Of ABC*, released simultaneously on album, CD and cassette ★ Video Rap Pack, Wienerworld, through a deal with Sleeping Bag Records, issue 11 tracks from the label's leading up artists including *Just Ice* ★ Channel 5 is re-

releasing *Rising Power* live '85 and *Live In Lesinagar* '89 by Scandinavian artist Ingwie Almqvist to coincide with his UK tour ★ PMI products include *The Very Best Of Talk Talk - Natural History*, the promo videos, *Change*, the Alarm promo clips and live footage, and *Hulmerist*, the first video from Mortuary, with promos, live performance and interviews ★

NEW RELEASES

Charting Two Years Of Hard Rock

Recent hit singles from **Aerosmith**, **Gary Moore**, **Skid Row**, **Alice Cooper**, **Bon Jovi** and **Whitesnake** have boosted interest in hard rock across Europe, but the standing of the genre is best evaluated by album sales. Chart editor Mark Sperwer looks back at two years of hard 'n' heavy achievement in the European Top 100 Albums.

Only a handful of hard rock acts have managed to sustain high placings in the chart over the past two years. Of these, established names like AC/DC, Whitesnake, Iron Maiden, Bon Jovi, Scorpions and Gary Moore come as no surprise. However, relatively new faces like The Cult, Guns N' Roses and Metallica have also made important in-roads and reflect the public's continuing hunger for fresh sounds and styles.

Hard rock's fortunes on the chart differed widely in 1988 and 1989. Whereas 1988 saw four bands - AC/DC, Iron Maiden, Metallica and Bon Jovi - jump straight into the top 10, there were no top 10 entries in 1989. The closest were The Cult with *Sonic Temple*, which entered at no. 15. However, in percentage terms, hard rock accounted for around 7% of the Top 100 Albums in 1988 and only slightly less, 6%, the following year. The decrease is

away from hardcore roots.

gave his solo career a boost when *Skystranger* entered at no. 31. However, it spent the next 11 weeks scaling down the chart.

Also in February, Australia's AC/DC came in at no. 8 with *Blow Up Your Video*. It enjoyed a



Bon Jovi - scored the highest new entry in 1988 with 'New Jersey'

17-week run, with seven in the top 10. In March it was Megadeth's turn for a piece of the action. *So Far, So Good... So What?* entered at no. 86 for nine weeks and peaked at no. 47.

Wings Of Heaven, by Magnum, flew into the chart at no. 29 in the middle of April but disappeared from view after 11 weeks. Fellow Brits Iron Maiden saw *Seventh Son Of A Seventh Son* go straight to no. 4 at the end

of 23 weeks with *Savage Amusement*. It entered at no. 27 in the middle of May and reached no. 6 after four weeks.

Also in May, Judas Priest's *Ram It Down* came in at no. 69 and peaked at no. 17 during a 12-week run on the chart. Two weeks later Van Halen entered at no. 30 with *OU812*. It then moved up to no. 19 and stayed on for 14 weeks.

Bastions of hard rock, Deep Purple confessed that *Nobody's Perfect* in July. The album entered at no. 44, peaked at no. 22 and then left after 14 weeks. In August, Europe hit the chart with *Out Of This World*. It hit the no. 3 spot after five weeks and remained on the chart for 17.

September, and Metallica's ... *And Justice For All* entered at no. 5, stayed there for four weeks and left after six more. Meanwhile, Helloween's *Keeper Of The Seven Keys Part 2* unlocked the chart at 19, moved to 10 and then dropped out after 11 weeks.

Bon Jovi capped off the year in grand style by scoring rock's highest new entry for 1988 with *New Jersey*, which went straight to no. 3. The album then moved up one spot to no. 2, sharing the highest hard rock chart position of the year with Iron Maiden's *Seventh Son Of A Seventh Son*.



Whitesnake - their 50-week chart run with '1987' is still a record

As the following information from the European Top 100 Albums illustrates, some hard rock albums made an impressive entry only to fade from sight very quickly. Recent examples of this include Testament, Slayer, Ozzy Osbourne and Queensryche. The most likely explanation is that rock fans - perhaps the most loyal of all - buy new product as soon as it appears in the shops. But, after the initial rush, sales plummet, particularly if there is not an accompanying hit single to extend the band's appeal.

Meanwhile, impressive chart performances from the likes of Metallica, Megadeth and, to a lesser extent, Anthrax, show that despite limited media exposure, such "radio-unfriendly" bands are broadening their audience

because more big-name albums were released in 1988.

1988

The year began on a high note, with David Coverdale's Whitesnake earning a place in the hard rock record books with *1987*. The album enjoyed a 50-week run in the chart which started the previous year and continued through to March. The record still stands, despite some strong competition.

Another rock heavyweight, Def Leppard, were also in the chart during January with *Hysteria*. It registered a 26-week run and re-entered in August for another nine weeks.

In mid-February, former Van Halen frontman David Lee Roth



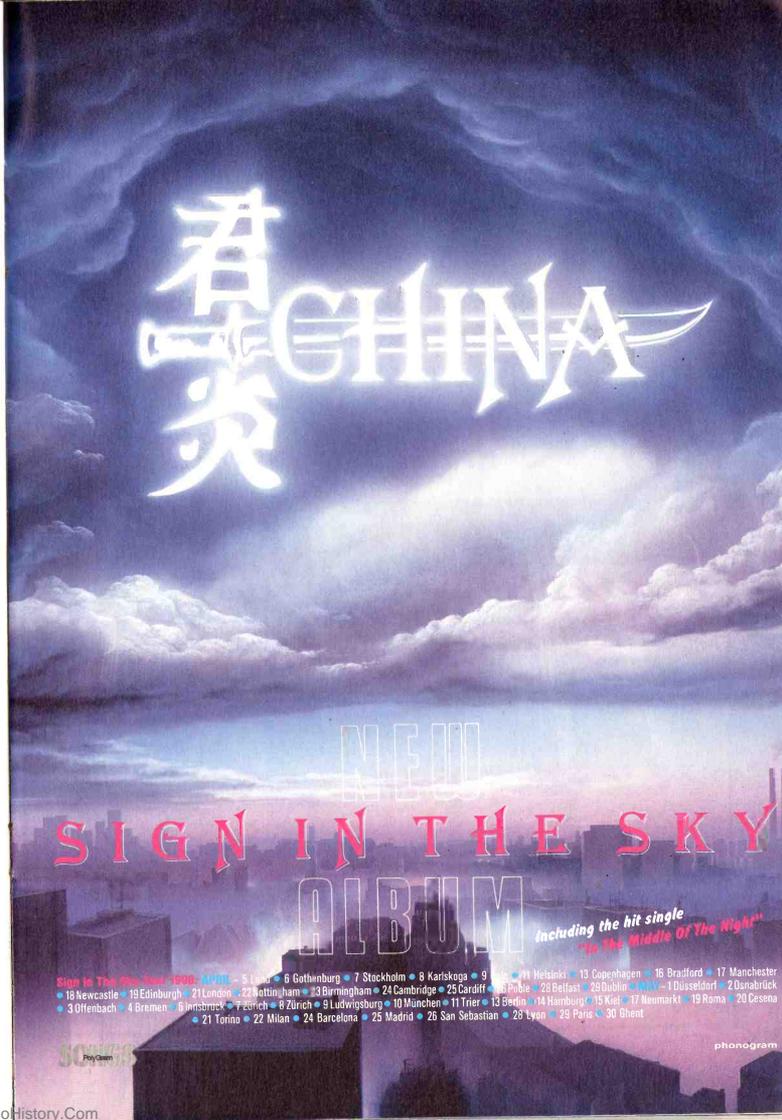
Scorpions - their 'Savage Amusement' LP registered the longest stay in the chart for 1988

of April, scoring the second-highest hard rock entry of the year. It peaked at no. 2 and its 21-week run on the chart was also the second-longest stay of the year for a hard rock album.

The first prize in that category went to West Germany's Scorpions, who were in the chart

1989

Bon Jovi and Guns N' Roses led the way into 1989. Bon Jovi added another 15 weeks to *New Jersey's* chart success, which lasted a total of 27 weeks, while Guns N' Roses' *G N' R Lies!* moved in and out of continues on page twenty-four

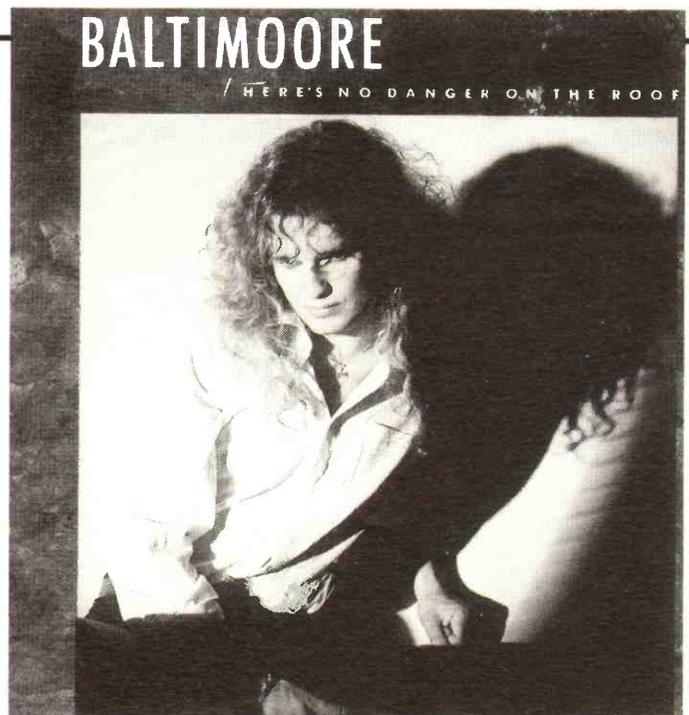


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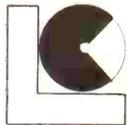
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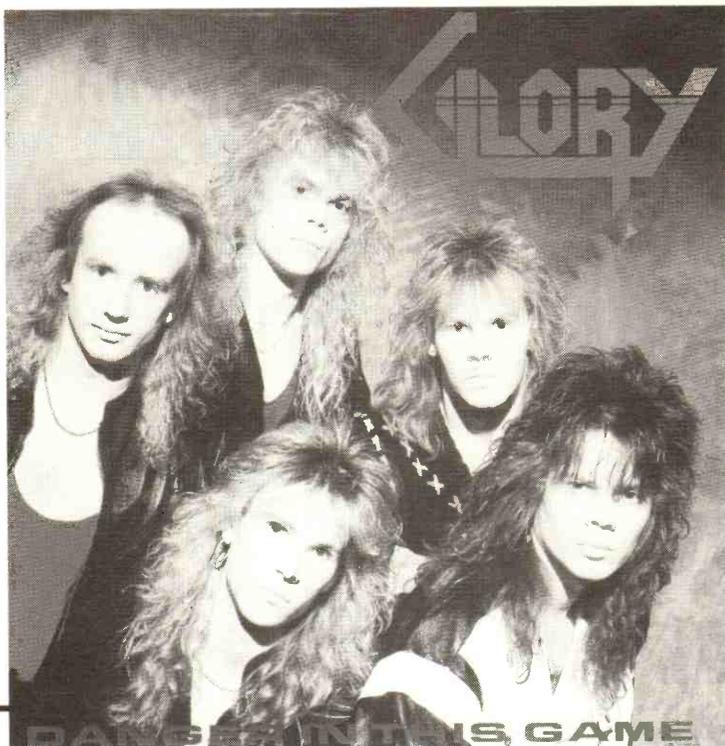
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- 4.30 20. PRETTY MAIDS, YOUNG BLOOD, *CBS* (EMI Music Publ.) © & © 1990
- 4.22 21. REPTILE SMILE, 2000 MILES, *CBS* (CBS Music Publ.) © & © 1990
- 3.55 22. ROKO, ONE NIGHT STAND, *Polydor Hamburg* (Manhattan Musik) © & © 1990

continued from page eighteen

the chart. It reappeared at the end of April and again in the middle of July, and by September it had notched up 27 weeks.

There was no battle fatigue for Gary Moore's *After The War*. It entered at no. 74 in the middle of February, made its way to no. 6 and then gradually recreated, cutting its losses after 15 weeks.

It was the end of February when Guns N' Roses' *Appetite For Destruction* came back for more. Re-entering at no. 69, it peaked at no. 5 and did not leave the chart for 40 weeks, making the album runner-up to Whitesnake's 1987 in terms of consecutive weeks in the Top 100 Albums.

Def Leppard's *Hysteria* returned at no. 34 in the beginning of March for another 12 weeks. Peaking at no. 28, the album spent a total of 47 weeks in the chart. Doro also entered in March, at no. 41, with *Force Majeure*. It peaked at no. 20 and stayed for 12 weeks.

In the middle of August, one of hard rock's original masters, Alice Cooper, launched his

attack. *Trash* peaked at no. 9 after six weeks and stayed in the Top 100 Albums for 14 more, becoming the second biggest hard



Guns N' Roses - runners up to Whitesnake in terms of consecutive weeks in the Top 100 Albums

rock chart success of 1989.

A more sophisticated blast from the past, Jethro Tull, entered at no. 41 at the beginning of September with *Rock Island*. It reached no. 19 and then slipped down the chart over 11 weeks.

Another September mover was

Motley Crue. *Dr Feelgood* peaked at no. 23 and stayed for 10 weeks. The end of the month saw those role models of American rock,



Aerosmith, *Pump* up the chart. They hit no. 11 after three weeks and stayed there for another eight.

At the start of December, Whitesnake's *Slip Of The Tongue*, the long-awaited follow-up to 1987, delivered its first blow to the chart. It entered at no. 20

and peaked at no. 17 within three weeks. However, instead of following in 1987's chart steps, it dropped out in February of this year after nine weeks. □

1990 Update

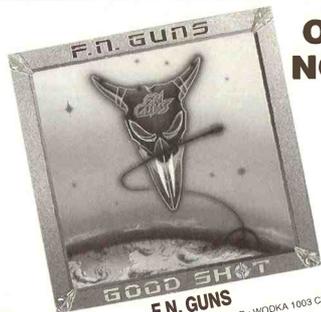
The EMI Scorpions compilation *Rockers N' Ballads* entered at no. 37 in January and completed a 13-week run in the middle of March, after peaking at no. 32. Meanwhile Alice Cooper's *Trash* is slowly retreating from the chart after 35 weeks.

The UK's new promise to rock, Quireboys, are currently holding their ground in the middle of the chart with *A Bit Of What You Fancy*. It peaked at no. 13 in February and has so far notched up 10 weeks.

And Iron Maiden, re-releasing their singles back-catalogue as 12" double-packs, continue to yo-yo in and out of the top 40 with a new release every week. □

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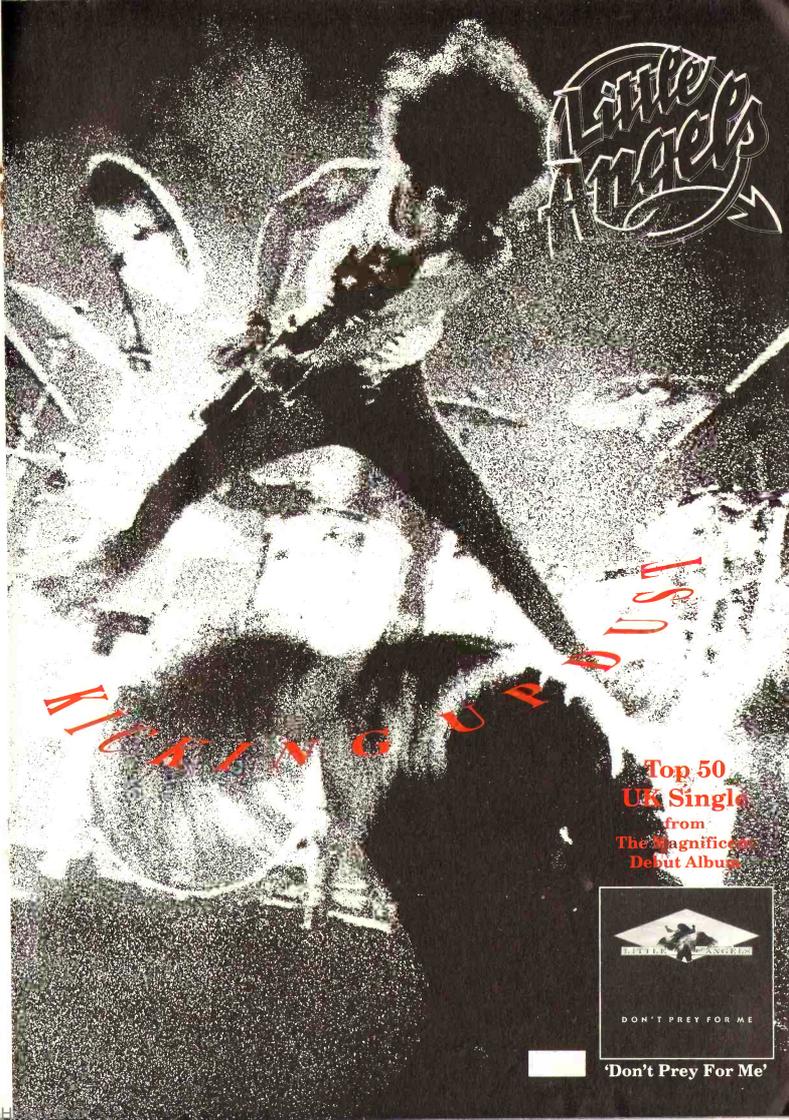
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- 10 July - Milan Rolling Stone
- 12 July - Paris Elysee Monmatre (DB limit)

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Uriah Heep/Intercord

May: (West Germany) Munich - Theaterfabrik (8); Kirchheim - Music & Arts (9); Dietzenbach - Stadthalle (10); Landshut - Frankenhalle (11); Nuremberg - Best (12); Senden (13); Lich (14); West Berlin - Metropol (15); Bremen (16); Siegen - Musikpark (17); Krefeld - Kulturfabrik (18); Montabaur - Wartesaal (20); Aachen - Metropol (21); Mannheim - Capitol (22); Pforzheim - Fest (23)

Death Angel +

Forbidden/Intercord
May: (West Germany) Hamburg - Markthalle (21); Bremen - Aladin (22); Ludwigshurg - Rockfabrik (23); Dusseldorf - Tor 3 (24); Frankfurt - Volkshilfshaus (25); Nuremberg - Ruhersaal (26); Munch - Theaterfabrik (27)

Death/Intercord

May: (West Germany) Trier - Exil (20); Munch - Theaterfabrik (22); Bamberg - Zentralaal (23); Bruchsal - Neuland - Bruckbahnhalle (25); Bremen - Aladin (25); Hamburg - Markthalle (30)

D.A.D./WEA

May: (West Germany) Hamburg - Docks (2); Frankfurt - Batschkapp (3); Nuremberg - Ruhersaal (4); Ludwigshurg - Rockfabrik (6); Cologne - Starclub (7); Augsburg - Rockfabrik (9)

Bruce Dickinson/EMI

June: (UK) Milton Keynes (19); Nottingham - Rock City (20); Walsall - Junction 10 (21); Glasgow - Barrowlands (23); Manchester - International (24); Birmingham - Hummeringbird (26); London - Astoria (27-29)
July: (West Germany) Hamburg - Grosse Freiheit (July 3); Cologne - Starclub (July 6); (Holland) Amsterdam - Paradiso (July 3); Frankfurt - Batschkapp (July 5); (West Germany) Nuremberg - Sereadenhof (July 6); (Switzerland) Zurich - Volkhaus (July 9); (Italy) Milan - Rolling Stone (July 10); (France) Paris - Elysee Montmartre (July 12)

Faith No More/PolyGram + Prong/CBS

May: (West Germany) Frankfurt - Batschkapp (8); Dusseldorf - Tor 3 (7); Bielefeld - PC 69 (9); West Berlin - Metropol (9); Hamburg - Grosse Freiheit (10); Bremen - Modersitz (11); Stuttgart - Longhorn (13); Munich - Sachswerk (14)

Bonham + Metalica +

Dio/CBS
May: (West Germany) Dortmund - Westfalenhalle (7); Hannover - Messehalle (19)

Pink Cream 69 + Heren/CBS

May: (West Germany) Hamburg - PFC Halle (5); Bonn/Don - M & A (6); Multital - Steinbruchertheater (8); Halver - Infinity (9); Nupingen - tha (10); Helmstedt - Schutzmehalle (11); Hamburg - Burgerhaus (12); West Berlin - tha (13); Badern - Kulturwerkstatt (14); Oldenburg - Gastliche (16); Kohn - Starclub (17); Pirmasens - Kirchbacher Muehle (18); Bielefeld - IZ (19); Bremen - Aladin (20); Göttingen - Outpost (21); Biberach - Kohna (23); Regensburg - Factory (24); Kalm - Rok (25); Hof - Alter Bahnhof (26); Kehl - Rockfabrik (27)

Pretty Maids/CBS

May: (West Germany) Ludwigshurg - Rockfabrik (13); Kohn - Live Music Hall (4); Tübingen - Akzentz (15); Frankfurt - Music Hall (17); Saarbrücken - Rostange (18); Ludwigshafen - Coliseum (19); Bochum - Zeche (21); Nuremberg - Sereadenhof (22); Munch - Theaterfabrik (23); Hamburg - Docks (25); Dusseldorf - Tor 3 (27); Kehl - M.A.X. Music Hall (29); West Berlin - Metropol (30); Hannover - Capitol (31)

The Cross + Pleasure

Principle/Electrola

May: (West Germany) Hannover - Capitol (21); Bonn - Biskuhalle (22); Dortmund - Fastasival (23); Göttingen - Outpost (24); Hamburg - Docks (26); Kiel - Max Music Hall (27); West Berlin - Metropol (28); Frankfurt - Hugenottenhalle (30)
June: (West Germany) St. Wendel - Westerbisagen Open Air (3); Nuremberg -

Sereadenhof (4); Tübingen - Akzentz (5); Mannheim - Feuerwache (6); Bielefeld - PC 69 (7); Stuttgart - Theaterhaus (8)

Saxon + Toranaga + Metal Church/Chrysalis

April: (West Germany) Mainz - Eler Hof (2); Göttingen - Outpost (26); Neuenkirchen - Tor Sporthalle (28); Hof - Freizeithalle (30)
May: Tübingen - Akzentz (1)

Robert Plant/Atlantic

May: Rheinland - The Hague - Congregancebow (1); Brussels - Royal Circus (2); (West Germany) Dusseldorf - Philipshalle (4); Stuttgart - Lederhalle (7); Mannheim - Mozartshalle (8); Frankfurt - Jahnrunderthalle (9); (Italy) Florence - Theatre Verdi (11); Rome - Theatre Tenda A Strisce (12); Milan - Theatre Orfeo (14); (Spain) Barcelona - Studio 54 (16); Valencia - Arma (17); Madrid - Pabellon Real Madrid (18); (France) Lyon - Transbordeur (21); Paris - Olympia-Grand Rex (22); (Scandinavia) Copenhagen - Saga Theatre (24); Stockholm - Concertus (26); Oslo - Konserthuset (27); (West Germany) Hamburg - CCH (30)
June: (UK) Sheffield - City Hall (1); Edinburgh - Playhouse (2); London - Odeon (4/5); Birmingham - NEC (7)

Thin White Rope/

BMG Ariola

May: (West Germany) Hamburg - Markthalle (20); Bremen - Komer (28); West Berlin - Lutz (29); Kohn - Lantz (31)
June: (West Germany) Bielefeld - PC 69 (11); Hanau - Kulturbasar (2); Stuttgart - Universum (5); Munich - Nachtwerk (4)

U.D.O./BMG Ariola

May: (West Germany) St. Wendel - Saalbau (21); Kassel - Musiktheater (22); Neu Isenbuch - Hugenottenhalle (23); Hamburg - Docks (24); West Berlin - Haupt-Wal (25); Münster - Jovell (27); Dusseldorf - Tor 3 (28); Stuttgart - Longhorn (29); Munich - Theaterfabrik (30); Nuremberg - Hess (31)

Extrabreit/Metronome

May: (West Germany) Hannover - Musikhalle

(1); Bremen - Uni Mensa (12); Braunschweig - Jolly Joker (13); Haertel - Biergarten (15); Bielefeld - Eilenstein (20); Jertleben - Parkhalle (23); Flemsburg - Oestery - Festival (24); Hamburg (25); (25); Dortmund - Musikhalle (29); Offenbach - Milieu Hausch (31)

June Mannheim - Feuerwache (1); Munch - Nachwerk (2); Kiel - Traumbabrik (7); Hamburg - Grosse Freiheit (8); Göttingen - Open Air (8); Nienburg/Weser - tha (22) July: Tümmendorf - Festival (7)

Jeff Beck/Epic

April: (Italy) Rome - Teatro Tenda (24); Florence - Teatro Tenda (25); (West Germany) Nuremberg - Messestertgerhalle (27); Stuttgart - Lederhalle (29); Offenbach - Stadthalle (30)
May: Hamburg - CCH (1); Ludwigshafen - Eberthalle (3); (France) Paris - Zenith (4); (West Germany) Bonn - Biskuhalle (6); (Holland) Utrecht - Music Hall (7); (UK) Edinburgh - Playhouse (9); Birmingham - NEC (10); Manchester - Apollo (11); London - Hammersmith Odeon (13/14)

Yngwie Malmsteen/

Polydor

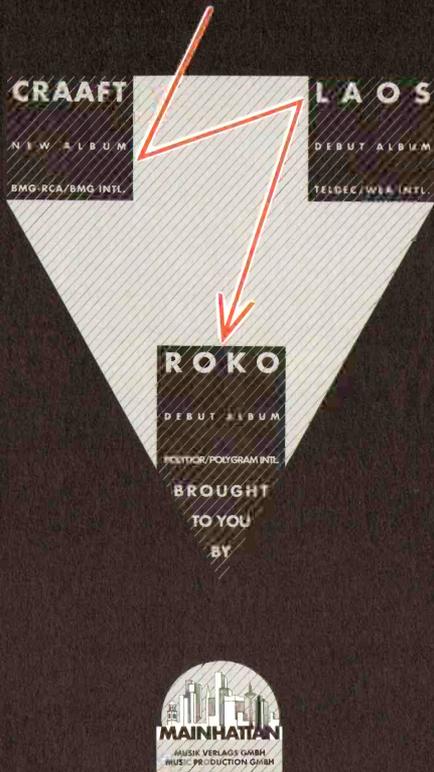
May: (West Germany) Dusseldorf - Philipshalle (1); Onsdorck - Hyspark (2); Offenbach - Stadthalle (3); Bremen - Zenith (4); (Austria) Innsbruck - Kongresshaus (6); (Switzerland) Zurich - Volkshaus (7/8); (West Germany) Ludwigshurg - Forum (9); Munich - Rudi Sedlmayer Halle (10); Trier - Europahalle (11); West Berlin - Neue Welt (13); Hamburg - Docks (14); Kiel - M.A.X. Musikshalle (15); Neumarck - Jurahalle (17); (Italy) Rome (19); Cesena (20); Turin (21); Milan (22); (Spain) Barcelona - Palacio Deportes (24); Madrid - Pabellon (25); San Sebastian - Velodromo (26); (France) Lyon - Transbordeur (28); Paris - Zenith (29); (Belgium) Eker - Voortuin (30)

to - to be announced

Compiled by Gary Smith

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LOUD 'N PROUD

The Hard And Heavy Marketplace

As heavy metal continues to evolve and diversify, so Europe's rock labels must apply increased creativity into seeking out new national audiences and breaking into the international marketplace. West Germany, the UK and Scandinavia remain the established heartlands for hard rock, though public taste and marketing technique varies from territory to territory. Music & Media talks to a selection of major and specialist companies on how they keep their bands ahead of the pack.

Atlantic

Hard rock is international in its appeal but the danger of an over-saturated market is that it is making it harder for new bands to come through, says Mary Hooten, Atlantic Records' European marketing manager.

it difficult for them to move further up the ladder. But it is the lack of radio airplay for the music that makes life most difficult.

"Touring helps heavy rock and metal bands build a firm base and the rock press is also a key element in getting success. One of our bands, King's X, visited the UK

appearances by bands help, however, and the sales force always visits towns which are included in a touring itinerary."

markets remain good import/export sales areas.

"Touring is still the best way to promote a heavy rock record, although press advertising is often the starting point for a group. That is why we have started our own magazine, Line Up. There is no significant radio station in France that will give coverage to a rock band unless it is already hugely popular. Some of the



King's X - successfully supported Anthrax

Hooten: "The danger of overcrowding is at the lower end of the market. For the groups that break through to the top it is great but among the newer bands there are a lot of sound-alikes which make

(advertisement)



from the US a couple of times and played the Marquee. The reaction was so encouraging that they came back and toured with Anthrax.

"There is a limited market for speed metal and thrash bands but their styles are very extreme. Testament are signed to Atlantic and were very much thrash at first but now they have evolved into something that is more melodic!"

Video also plays a key role in hard rock promotion. "With the absence of airplay and TV generally ignoring the music, unless it is actually in the charts, satellite TV, like MTV and Sky, is very important. If you can not get hard rock music in through the front door then go in the back way. There is a growing number of venues for hard rock in the UK.

"It is slowly getting better. There was a lull but the live scene has picked up considerably in the last 12 months and there are now more middle-size venues.

"We always give tour support to a band on the road, usually doing co-operative advertising with the promoter. In-store ap-



Slave Raider, Link signing

Link

Heavy rock acts have a place in the French marketplace but the quality of their music makes or breaks them, according to Dany Terbeche, A&R resident of the Link Company in France.

smaller stations, like KWFM, are willing to give regional airplay," says Terbeche.

"Similarly MTV, Sky and other satellite TV channels do not really have a high profile in France so TV exposure for a heavy rock act is also difficult to obtain!"

continues on page thirty-two

(advertisement)



Dany Terbeche, president Link Records

Terbeche: "French rock bands do not succeed in leading the field even in their original town. Because there are not that many good rock groups, cross-border exploitation becomes an illusion!"

He reports that the UK, the West German and the Swedish



continued from page thirty-one

Terbeche says that singles do help to establish an act and ballads assist a rock band in reaching a far wider market. "It should be every record company's role and obligation to supply tour support when a rock band goes out on the road. We certainly do a lot of promotion, including sending out press releases and hiring radio and TV pluggers, where necessary."

Among Link's signings are Gypsy Queen, Rick Dufay (ex-Aerosmith) and Blackfoot and new additions to the roster include Drive She Said (ex-CBS) and Slave Raider.

CBS International

The heavy metal and rock market is booming as never before and certainly riding the crest of the wave, says Hervé Defranoux, manager EPA labels at CBS International. "This success is definitely no flash in the pan and it isn't a trend but part of the new developing musical areas.

"As the market grows, there will be niches for every kind of heavy rock music including speed metal and thrash, which can only be good. The market hasn't started crossing over in terms of its audience too much yet but there is evidence that older people are buying it along with the younger fans. The music is strong in most European territories, although the further north you go the stronger its appeal to the fans. The market for heavy rock is certainly stronger in Finland than it is in Greece."

Defranoux continues: "Touring is vital, you can't make a band happen without it, particularly when radio stations are so reluctant to programme the music. Hopefully, radio will begin to recognise that there are a lot of

people out there who do want to listen to the music. Similarly, video is very important, particularly with late-night television and for in-store and club programming."

CBS has a growing roster of hard rock/metal acts including Suicidal Tendencies, Shark Island and Prong (all from the US), German band Dink Cream '69,



Nuclear Assault

Johnny Crash, and Bonham, who are led by Jason Bonham, son of the late Led Zeppelin drummer John Bonham.

Defranoux: "We are currently mounting a major campaign for all the bands which includes videos, cross-merchandising, special compilation albums and, of course, European tours. CBS always works very closely with the tour promoters involved and we do such things as cross-advertising. The sooner that retailers, generally, realise that heavy metal is a happening market, the better it will be for them!"

Music For Nations

Press coverage for heavy rock and metal is the single most important way of promoting a band or

record because radio airplay for the music is so difficult to get, says Martin Hooker, head of the Music For Nations (MFN) label in the UK.

Hooker: "Advertising, editorial and, in particular, reviews are vital for promoting the music. It gets the message across to the fans. Radio tends to ignore the music, even with a crossover act it is still



Tigertailz

difficult to get serious airplay. I could almost count on one hand the number of radio plays we have had for certain artists."

Because of this radio resistance, video is another key element in



Tigertailz

the promotion of the music. "In the UK it isn't much help at all even though we do videos for most of the MFN acts. However, in Europe, thanks to satellite and cable stations like MTV and Sky, it is a different picture. It is also possible to get the videos shown in rock clubs and in certain retail outlets."

MFN, whose roster includes Tigertailz, Nuclear Assault and

Candlemass, currently has eight of its acts on tour. "We give a lot of financial tour support; the budget for Metalica has been around £100,000 so far."

He adds: "Specialist heavy rock/metal retailers are fantastic in their support and very helpful but the multiples just don't want to know about the music unless it is a major metal release. It's hard work getting the records in the stores when it is a band that are on the way up."

The problem for thrash metal acts, he says, is that a lot of venues simply won't have them and there is also a shortage of mid-size halls. "There are a lot of thrash bands around and obviously it dilutes the market considerably. Many of them are rather desperate but the excellent ones shine through. The music finds its own level really - the bands that are crap soon disappear."

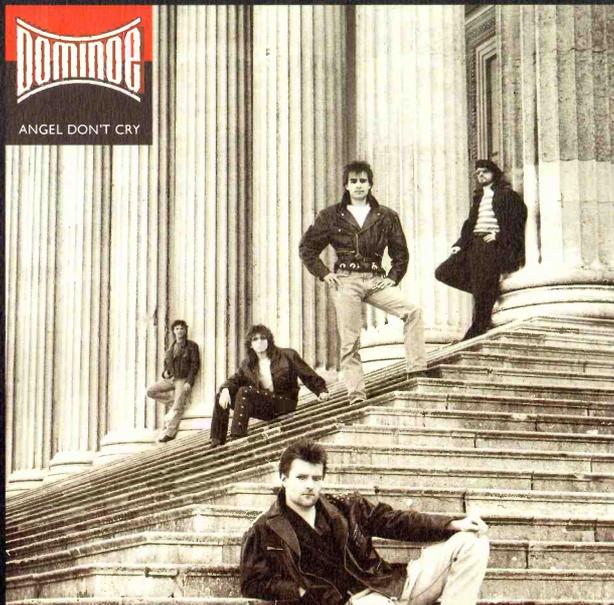
"With thrash metal acts it is possible to sell around 75,000 to 100,000 albums, but it is very difficult to achieve sales of one million. On the other hand with 'melodic' rock bands it can be difficult selling 5,000 albums if they don't get the all-important airplay."

BMG Ariola

Hard rock and heavy metal is now a way of life with kids identifying with their idols stronger than in other musical genres, says Hans Perret of BMG Ariola (Switzerland).

Perret: "Thrash and speed metal are certainly attracting a very special audience which pro-

continues on page thirty-four



TAKEN FROM THE FORTHCOMING ALBUM TO BE RELEASED ON MAY 7TH, 1990.

PRODUCED BY HAROLD FALTERMEYER AND ROBERT PAPST.



VIRGIN SCHALLPLATTEN GMBH, HERZOGSTRASSE 64, D-8000 MUNICH 40.



continued from page thirty-two
 bably varies from country to country. The social situation of the youth could have an influence on the size of this audience too." Perret points out that, as in all other music categories, at the end only the best hard rock/heavy metal talent survives although melodic rock is easier to bring through to a large audience.



Alien
 "Touring is absolutely vital in promoting the music. The fans want to see their favourite bands live and unlike in some other countries national radio is not too reluctant to programme the music. National radio does specials and picks up suitable songs for prime time broadcasts but local radio does not play the music unless it is a chart success." Perret adds: "There are venues

for heavy rock but the problem may be that these acts need big stages for their productions. It is difficult for bands to start in small venues because they may be too loud.
 "If a heavy rock act is believed to have real international potential then the record company involved should certainly give strong tour support. On a retail level I can imagine that the so-called serious retailers do not want to have the hardcore fans in their shops but the specialist shops certainly give plenty of support."

Virgin

Virgin Scandinavia has faced particular difficulties in promoting its hard rock acts - Swedish Erotica (rough-edged AOR), Alien (melodic AOR) - within Sweden. MD Anders Hjelmtoft places heavy reliance on hit singles as the national music press steers clear of hard rock material and suitable specialist shows on radio and TV are scarce.
 Hjelmtoft: "Good bands always sell a considerable amount of albums via specialist shops, but the really big LP sales come in the wake of hit singles. As a rule we put out ballads to go for that single hit. But 'ballad' does not

they have been supporting Europe from day one. The mainstream music press do not regard metal as important, though this attitude is slowly changing, mostly thanks to younger journalists. When the mainstream rock press does write about heavy metal it is usually online to catch up with a band that has broken already."
 As for video, Swedish outlets are limited. Hjelmtoft: "When we really want to break an act, we



Doro
 shoot a great video, send it to London and get it aired on MTV's 'Headbangers Ball'. That way it gets picked up again in Sweden."

Heavy Metal/FM Revolver

Melodic hard rock fares better at the top end of the market, particularly with top 40 chart fans in the UK. But there are some European territories like Spain and Greece where thrash metal is as popular as commercial rock, says Peter Took, international manager of Heavy Metal Records FM-Revolver.

"There are exceptions to every rule, like the success of Megadeth in the UK, but generally more melodic rock fares better in Europe - particularly Scandinavia, Spain and France. The French market for heavy rock has grown during the last 18 months", Took adds.

Press coverage is an important part of heavy rock promotion. Took: "It is the main feedback from gigs and new albums, a review in a magazine gives a much more overall picture of a band. Obviously, radio support for the music could be a lot better. BBC Radio 1 give it just two hours a week - the only time you might

hear hard rock on the radio is if it is in the top 40 - which is not very often."
 Because of this lack of airplay, video has become much more important in marketing the music. "It is also an opportunity for a band to strengthen its visual image and if a conceptual hard rock album is released then it is all that much easier to promote with video."
 "I would like to see more dealer



Dan Reed Network
Phonogram
 The trend for hard rock bands to release cover versions of ballads will continue, believes Phonogram West Germany MD Louis Spillmann, "because unfortunately it's the only way to get radio and TV coverage". But attitudes across the media are beginning to change in the light of increased chart success throughout Europe. "I personally think even more rock acts will appear in the charts because radio will finally pick up on them," he says.
 Phonogram, whose formidable roster includes Doro, China, Scorpions, Def Leopard, Kiss, Status Quo, Bon Jovi, Dan Reed Network plus the heavier Metallica and trash-rockers Slayer, cite promotional videos as a vital tool for cross-border exploitation. The main media outlets nationally are



on the club level. Many venues have closed down which is making it harder for new acts to get exposure. I do not agree that the marketplace is over saturated at the moment but there are a lot of unsigned bands around. The general standard of musicianship would drop if too many bands were signed up with the various labels."



Dan Reed Network
Phonogram
 The trend for hard rock bands to release cover versions of ballads will continue, believes Phonogram West Germany MD Louis



Slayer
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Tele 5's 'Hard 'n' Heavy', RIAS TV's 'Highlife', Radio Bremen's 'Musikladen', Eurotop's, Sat 1's 'Music News' and RTL's 'Ragazza'.
 Spillmann says that as elsewhere in Europe, touring remains a vital part of any band's armoury, though the shrinking number of venues across West Germany is making it increasingly difficult for new bands to build a following. Phonogram also lends merchandising support to priority acts - for China, posters, T-shirts, jogging suits and lighters were distributed across the media and at retail. Spillmann: "Logos can be very powerful. They carry a lot of the band's image."
 Outside of West Germany, the most receptive markets for hard rock are Scandinavia, Austria, Switzerland, Spain and Italy, with France, the UK and Benelux the most difficult to crack. Spillmann: "Eastern Europe will be a very good market for the harder side of rock. We are on the case. The market as a whole is certainly over-saturated but, as always, the good bands will survive."

Noise International

Karl Ulrich Walterbach, founder of the West Berlin-based Noise International: "We at Noise believe the future for hard rock and heavy metal is in innovation. The new generation of acts coming from the US, like our band Mordred, are now combining hard rock and funk, while from other parts of the globe there are avant-garde and local psychedelic influences coming to rock. All in all, the same applies to be as to other musical styles - without continuing innovation the genre would not thrive".
 With Helloween (metal), continues on page thirty-seven



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SLASH FROM GUNS 'N' ROSES SAYS

FAITH NO MORE ARE F*CKING BRILLIANT

Slash



Glory enough for coverage. But the interest is there - 'Headbangers Ball' attracts MTV's peak audience."

Given the scarcity of media access, touring is obviously vital to the success of any act. Walter-

continued from page thirty-five



Sleaz Beez
Kreator (thrash) and Gamma Ray (hard rock) its major acts, Noise International has an eye for diversity. Walterbach: "Our marketing in all European territories involves intensive specialist press work, from national metal magazines through to local fanzines. We also place advertising in all major European metal magazines. We believe the most important publications are in the UK, Kerrang and Metal Forces. In France, Hard Rock and Hard Force are vital, in Spain, Heavy Rock and MetallIKO, and in Italy Metal Shock are also good. Europe-wide the best is Metal Hammer."

He says TV coverage is mainly limited to specialist cable and satellite shows like MTV's 'Headbangers Ball'. "The heavy metal fan demographic falls within a relatively low spending section of the public, and so it is not interesting for commercial TV stations. And the national public stations do not view hard rock and metal as culturally significant

break the band nationally but has failed, says label manager Edu van Hasselt, "due to a lack of airplay and an overall lack of interest from Dutch media for national artists". But Sleaz Beez have fared well in the US, where they are signed to Atlantic.

Van Hasselt: "Atlantic signed the band for an option of six albums in seven years, the first, *Blued, Screwed And Tattooed*, will be out soon. The LP already has an advance order of \$5,000 in the US. When you compare that to Robert Plant's 60,000 advance order, that's a lot."

Red Bullet chose the US for the relaunch of Sleaz Beez because, says van Hasselt, "when something scores big there, Europe will automatically follow. The US is the front door for the rest of the world. I think the Dutch will be proud to see a domestic band doing so well in the US".

He feels the band did not receive enough support on Dutch radio, but not solely due to the fact they are a hard rock band. "All Dutch artists are moaning about the lack of radio interest all the time", says van Hasselt.

In order to establish the band's name, a rock ballad will be released as the first single. Van Hasselt: "We are just going with the flow, releasing a ballad. It gets picked up more easily by the radio stations." Atlantic plans to release three or four singles off the album.

Sleaz Beez have been touring the US with Skid Row and are planning another US tour supporting a big name, with Aerosmith a possibility. Van Hasselt: "Touring, especially in the States, is vital for a rock band. Venues in the US

have audiences up to 20,000 people, and not only do they all see the band, but a lot of them return home with a cap, a T-shirt, a poster and an album".

V.I.P.

V.I.P.'s MD Ulf Wahlberg is only too aware of an overcrowded metal market for hard rock. "There are many hard rock bands and a lot of them you wish you'd never heard," he says. "The only way of getting to the top is through quality".

V.I.P.'s roster includes Baltimore (bluesy AOR) and Glory (metal), whom Wahlberg believes have that "elusive



Baltimore

something special". But they still find little exposure on national Swedish radio: "We still encounter much prejudice from

continued on page thirty-nine

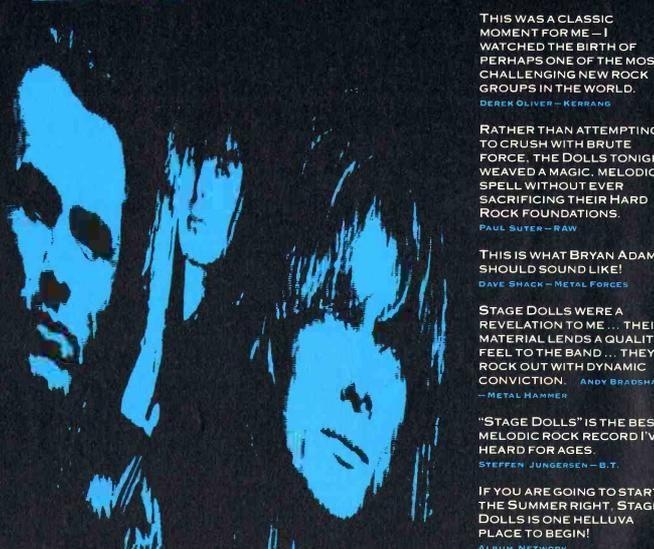
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SLASH FROM GUNS 'N' ROSES SAYS

FAITH NO MORE ARE F*CKING BRILLIANT

Slash

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PAUL SUTER—RAW

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DAVE SHACK—METAL FORCES

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—ANDY BRADSHAW
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HARD ROCK. EXCELLENT—RIGHT INTO THE BULL'S EYE.

JENS SCHMIDEBERG—METAL STAR

LOUD 'N PROUD

continued from page thirty-seven

radio and TV against hard rock. The best radio stations in this respect are the small regional and local stations, whose policy is more open.

Wahlberg regards the most important TV shows as STV's 'Listan' and Nordic Channel's 'Top Gear': "Videos are especially important, especially in the light of the growth of satellite and cable. I try to produce at least one video per album."

Of the West European market, V.I.P. finds France, the UK and West Germany the most open to hard rock. The company has had trouble in breaking into Greece and Portugal.

Eastern Europe, too, promises great possibilities, particularly the Soviet Union: "In the USSR I have sold 100,000 copies of Baltimore's debut album *There's No Danger On The Roof* and 100,000 copies of Glory's *Danger In This Game*. Both bands will tour there this year."



Bonfire

But, unusually, Wahlberg does not believe touring necessarily directly leads to bigger sales: "It's more a good way for the bands to get the feel of meeting an audience. And it may create good press. The national press loves to write about Swedish acts touring outside of Scandinavia!"

Triple M Management

Munich-based Triple M Management has two heavy metal bands under contract: Bonfire, a melodic hard rock group and Zed Yago, which the company describes as "dramatic metal".

Mario Mendrzycki, MD of Triple M, says West Germany has a flourishing metal scene: "After the US I think West Germany is the most productive talent base." But he says there can be no specific marketing approach for West Germany, the UK or any other single country.

Mendrzycki: "The costs are so high that one needs an international approach. So we send our videos to German stations as well as to MTV's 'Headbangers Ball' and 'Super Channel's 'Raw Power'. I would not say that radio and TV are prejudiced towards heavy metal, but they don't really help in breaking the act, because non-metal shows only air hard rock bands who are popular



Anthrax

what they do. They know exactly what they want. And thanks to those magazines, the metal audience is the best informed in the world, which makes them critical, but that is a challenge for the bands!"

Bonfire just released a ballad, *Who's Fooling Who?*, which Mendrzycki says stands to gain the band a pop audience: "Ballads are a useful way of attracting a crossover audience. And releasing a rock ballad in the US means you have the potential of selling two million singles instead of 70,000.

"The metal crossover with other genres is a good thing too. Bands like Faith No More, Dan Reed Network and Living Colour inspire metal acts and give metal

the chance of getting exposed to fans who would turn down hard rock automatically. Clubs who would not play Anthrax, do play Faith No More and that's a good thing!"

Roadrunner

Ed van Ziji, product manager of Dutch metal label Roadrunner, channels the thrust of the label's promotion into the press: "Several underground fanzines across Europe are very important to us, especially in West Germany."

Dutch national radio offers few opportunities, says van Ziji: "There is one weekly heavy metal show called 'Vara's Vuurwerk' in Holland, but they are not really

continues on page forty

Annihilator



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CURIOUS?
TURN THE PAGE...

continued from page thirty-nine
 on top of what is happening. They mostly air old material. Several regional stations have very good shows though, produced and presented by fans. They know what's going on."

Van Zijl believes that word-of-mouth plays a major role in the marketing of metal: "The sub-culture of metal is a very close-knit one. And the speed/thrash/death metal fans are especially fanatic. If a band are good, the word spreads very fast. In that way it is possible to organise a tour for a relatively unknown band. That is why Roadrunner is heavily into tour supporting. Bands have to get a chance to present themselves live and after a tour, sales notably go up".

With a roster including Motorhead, Flotsam & Jetsam, Annihilator and Sacred Reich, Roadrunner is not likely to have hit singles. But according to van Zijl, the market for extreme styles continues to grow: "People who are into these groups are very loyal. One of our biggest acts are Slayer, who produce very extreme thrash metal. Slayer sell about 300,000 albums in Europe alone. I wouldn't call that losing out."

magazine is the most important outlet, followed by magazines Frida, Starlet as well as Backstage fanzine. CBS Sweden distributes promotional videos for broadcast on the satellite stations Nordic



Europe

Channel, TV3 and MTV. Last Autumn, the company also launched a blanket "heavy metal" promotional campaign. A video featuring its roster of hard rock acts was distributed to media and retail along with posters and T-shirts.

In neighbouring Denmark, CBS has high international hopes for Pretty Maids. But in an in-

creasingly competitive market, says A&R manager Jorgen Juul, "it is very important that local product is in every way brought up to a 100% international standard". He believes there is a continual demand for new rock artists, so that in this respect Danish rock bands stand a better chance of cross-border success than groups from other musical categories.

"In Denmark," says Juul, "it is difficult to get TV exposure if you haven't got a video. But on the other hand, it is still difficult even with a video to get enough exposure to justify the costs of producing one. However, if the video is special and original enough to

gain heavy exposure it can make a huge difference."

PolyGram Sweden's A&R

manager, Peo Berghagen, says that hard rock magazines and fanzines are the most valuable promotional medium for Swedish hard rock. And alongside magazines like Kerrang, Metal Hammer and Raw, he names Backstage as the most important fanzine. Berghagen stresses that Sweden's lack of commercial

Dieter Dierks, best known for his production work with the Scorpions, manages a Breeze Music

Dieter Dierks, best known for his production work with the Scorpions, manages a Breeze Music

Dieter Dierks, best known for his production work with the Scorpions, manages a Breeze Music



Electric Boys

radio and TV make it doubly difficult to achieve media exposure for rock bands. "Ballads are always easier to get aired on the radio because there are no special rock shows and the bands know

But I think the days of the really slick ballads are gone!"

To help push its rock bands, which include the funk-metal Electric Boys, PolyGram puts a lot of effort into merchandising: "With Electric Boys we have made T-shirts, posters and badges. When we released the album we even made Electric Boys carpets (it was entitled *Funk-O-Metal Carpet Ride*). These were used for window displays together with posters and album covers."

Touring is also vital. Berghagen: "There are a lot of venues and Electric Boys did more than eighty Swedish shows last year."

A good live show also helps to distinguish a band in what's an overcrowded market. "The bands have to be more original and they have to be good on stage. The success of Electric Boys shows originality wins. I think the approach of acts like Motley Crue, Electric Boys and Dan Reed Network are crucial, they really put something new into their music".

Dieter Dierks, best known for his production work with the Scorpions, manages a Breeze Music

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Pretty Maids

CBS

CBS Sweden's Scandinavian roster includes Europe, 220 Volt and Reptile Smile. To attain big album sales, says product manager Karin Petersson, "it's vital to get the band on the road. But the lack of venues is becoming an increasing problem in this respect".

Outside of Scandinavia, the company is dependent on its affiliates to lend support. Petersson: "We find territories such as France, West Germany, the US and Japan particularly easy to work with as those markets are hungry for hard rock music".

As regards national press, Olej

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LOUD 'N PROUD

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SLASH FROM GUNS 'N' ROSES SAYS

FAITH NO MORE ARE F*CKING BRILLIANT

Slashed 'F' logo

continued from page forty

exploitation: "We have already entered into negotiations with record companies in East Germany, Hungary, Czechoslovakia and the USSR. And recently a team from the East German TV programme '11.99' visited our studios and interviewed our artists. Our bands are extremely popular in Eastern Europe and, following in-roads made by the Scorpions, the concert scene there is becoming more lively."

Videos are essential to promote hard rock in the US and Japan, though Dierks says Europe suffers from a lack of possible outlets: "We have good contacts with those that do regularly present videos like MTV, Tele 5 and Super Channel. A good video is very expensive and production budgets generally reflect the reputation and sales of the respective band. Low-budget videos are mostly only for regional use because at the bigger stations they have slight chance of placement against international products. We use our own video facilities to produce spots for presentation to record companies, promoters and sales people."

As elsewhere in Europe, the press is the most valuable tool for hard rock promotion. Dierks: "We co-operate closely with magazines such as Metal Hammer, Metal Star, Fachblatt, Live Wire and so on. And touring is vital. This style of music breaks with the help of convincing live presentation."

Dierks says the market for hard rock may be crowded but the "fans will select. And from the perspective of the record companies there is a trend towards more quality instead of quantity of signings. Hard rock signings should always be long-term investments. It requires patience to be successful".

Neat Records

Dave Wood, MD Neat Records in the UK: "Heavy metal and hard rock has been happening over the last 10 years or so now, although obviously it is not always the flavour of the month. There can be problems with the marketplace getting over-saturated with bands. When I started a decade ago, it was a lot easier to get a good reaction to a new signing but now with so many other bands around it is far harder.

"Speed metal and thrash bands, like Venom and Anthrax, are more specialist and obscure than other bands like Foreigner, Journey or Aerosmith. At Neat we have tried to promote bands like

Saracen and Dead Ringer and it has been much harder work than with more mainstream rock acts".

The Neat label has its own identity in every major European ter-



Cronos

ritory and three-and-a-half years ago it moved into Eastern Europe. "Because of these licensing deals we do not do a great amount of export to Europe but we certainly do a lot of business with the US," explains Wood.

Promotional avenues for heavy rock music can be limited, he admits. "Touring is still the best thing. The kids love to go and see the bands live. It is important to get exposure in magazines like Kerrang, Raw and Metal Hammer because radio airplay support is generally very poor. BBC Radio 1 gives heavy rock maybe a couple

of hours a week and some of the regional stations play it at midnight when most metal/hard rock fans are out of their heads anyway.

"This lack of radio airplay has made the video that much more important and Neat has done several which have been shown on cable and satellite TV. Video jukeboxes are also a very useful way of getting exposure!"

Latest Neat releases include a new Cronos album, *Dancing In The Fire*, plus a Cockney Rejects album, *Lethal*. "We get retailing support but most of it is from the independent sector, particularly the specialist shops. We have done limited edition promotional cassettes for dealers, T-shirts and even clocks and diaries". □

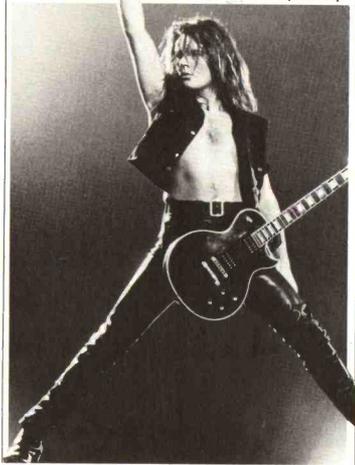
Compiled by Chris Fuller, Chris White and Jerry Goossens

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