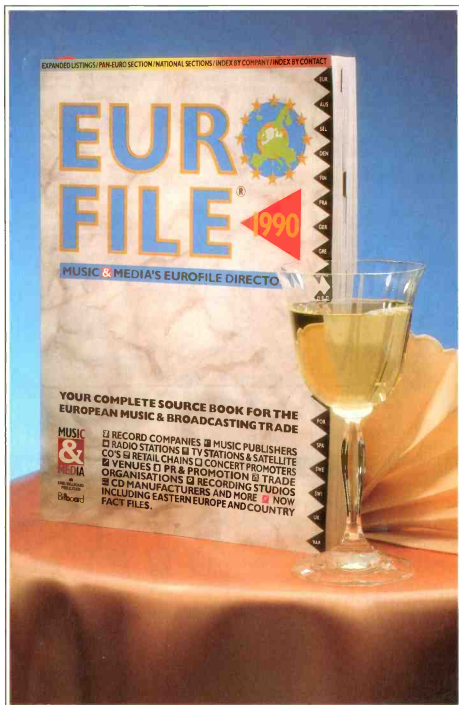


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Radiomafia Exploits Copyright Loophole

by Karl Helopatic
Finland's public youth channel Radiomafia is exploiting a loophole in national copyright laws by programming through-the-night classical CDs from this month. 'Eine Kleine

Radio I Extends Youth Appeal

by Hugh Fielder
BBC Radio 1 is to extend its youth programming from the end of September. The move is part of a bid to strengthen the station's position as the UK's most listened to broadcaster.

The changes are the first since the publication of Radio 1's policy document in May and are designed to prepare for the forthcoming ratings battle with the new national commercial pop channel, due on air next year.

Among the changes which extend youth programming into the evenings, continues on page 5

BMG, POLYGRAM AND UFA TO LAUNCH KLASSIK RADIO Majors Start Classical Station

by Muelchiel Bakker
Ufa, BMG Ariola and PolyGram are to invest in a new Hamburg-based national classical station, Klassik Radio, to be launched in October. The station's programming will be CD-driven and will feature 80% classical music, with the rest a combination of film music, jazz, news and talk.

Though a precise breakdown of the shareholding has not been released, Ufa Film und Fernseh, the electronic media division of Bertelsmann and Gruner &



BMI president Frances Preston is pictured presenting Paul McCartney with an award to commemorate 5 million TV and radio performances of his song 'Yesterday'. McCartney, and several other US million-airs' feature in Roy Die's holiday reading. See page 18.

Media Moves Provoke Italian Govt. Crisis

Italy was expected to finalise its much-debated broadcast law by last weekend, following a political crisis triggered by the resignation of five government ministers.

The crisis stemmed from a split between the factions favouring entrepreneur Silvio Berlusconi's support for spot commercials interrupting movies and those opposed to such ads. A government collapse was averted when prime minister Giulio Andreotti im-

mediately replaced the resigning ministers. Throughout last week, the Italian parliament continued to debate the 'Mammì law', named after its author, minister Oscar Mammì - and vote on its 41 articles. At press time, further explosive arguments and resignations were still expected. The bill seeks to regulate Italy's private and public radio and television program continues on page 5

RCA Red Seal, Gold Seal and Victor, Deutsche Harmonia Mundi and Eurodisc. According to project coordinator Bernd Reichstein, of Ufa-Horfunk (radio division), Klassik Radio will aim to find new audiences for classical music. Programming will be automated, using the Music Scan computer system, linked with Studiomax, a German initiative using Sony CD players which can hold up to 60 CDs.

Martin Falk, ex-music editor at SWF in Baden Baden, will be programme director while Jurgen Christ, former music editor at Radio Hamburg, will be continues on page 5

CONTENTS

MTV To Shake Up Schedule 4

Talkback - Arista UK MD Roger Watson 6

UK Politics May Prevent FM Pop Channel 7

SFB, RIAS Attack ARD Berlin Solution 8

Development In Automated Studio Equipment 13-15

The World Of Music Retail Chain 16

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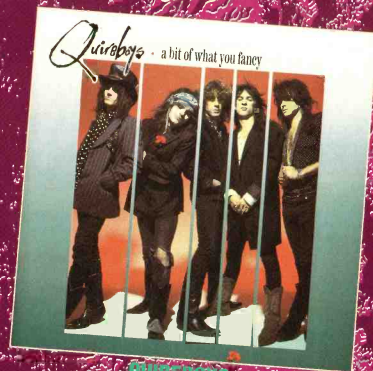
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Rumours circulate that Unique, the UK's market-leading syndicator, is poised to set up a Paris office which it will use as a base to supply stations across the Continent. Unique CEO Simon Cole declined to comment on the speculation at press time. The 10-month-old company has placed shows on some 75 of the current commercial services in the UK but, as yet, has not attempted to set in Europe.

★ Bavarian satellite sustaining service Sat 2000 has announced it will close at the end of September. The Munich-based company, which supplies 25 mainly Charivari group commercial stations across Bavaria with overnight pop programming and news-on-fax, is understood to be a victim of a static advertising market. The 20 staff at Sat 2000, which is owned by media groups MBF and RSC, is now seeking new jobs.

★ US media group Emmis Broadcasting, the first major US investor in European radio with its 15% share in RTL's *Maximum* three months ago, has set sights on a station in the Soviet Union. "We are very keen to get established there," says Emmis executive VP Rick Cummings, "and are looking at several options both new and already established". Meanwhile, unconfirmed reports suggest Luxembourg's *CLY/RTL* may be poised to make a return investment in Emmis, which owns 10 US stations plus a 50% share in major league baseball team, the Seattle Mariners.

★ The UK video self-through industry is still assessing the impact of the collapse of the Parkfield Group which has called in the administrators with debts of £ 275 million. Wholesaler and distributor *Soto Sound* has gone into receivership, the first casualty of Parkfield's collapse. Ironically, the company was "saved" four months ago when Parkfield took a 49% stake in the company. So far, 80 people have been made redundant at Parkfield's offices and warehouses.

★ Colin Walter's first acquisition as acting CEO of Dublin's Century Radio was Tina Turner's October 5 concert from Barcelona, which is being syndicated internationally by Rock Over London. In conjunction with Big Picture International (see page 5). The proposed purchase of 20% of Century's stock by London's Capital Radio is almost certain to be concluded by the end of this week.

MTV To Shake Up Schedule

by Paul Andrews

MTV Europe plans major programming changes from September 1. The pan-European music channel is to introduce a more streamlined weekday schedule, with shows 'stripped' extensively throughout the week - that is, the same shows running at the same time every day.

Special interest programming will be concentrated at the weekend, and these weekends like the recent Madonna special will become a regular feature. A number of new shows are to be introduced, including two from MTV's US operation: 'Yo! MTV

Raps', to be relayed live direct from New York at 16.00 CET each weekday, and 'MTV Prime Time', hosted by Martha Quinn and featuring world video premieres.

A new nightly videos' request show is also being initiated.

"We're trying to make MTV more user-friendly," says executive producer Brent Hansen. "During the week, people will know exactly when the strands they want to watch are on - the criticism before was that they knew what they wanted but didn't know when to tune in from day to day. Weekends will have a more special feel, to

match the different viewing patterns, but our main aim is to build viewer loyalty."

According to Hansen, the changes have been audience-led, based on research among 'focus groups' throughout Europe rather than on pressure from MTV's sponsors and advertisers. "Obviously we hope to deliver larger audiences, but on the whole the sponsors have to go along with what we do. There has been no feedback from advertisers as yet."

He also denies that increasing competition among music channels has influenced the move directly, although some industry observers believe it does reflect the approach of new UK rival, The Power Station, whose weekday schedule is also heavily 'stripped'.

Refuting the comparison, Hansen points to MTV's substantial ratings lead - UK Cable Authority figures for May give it a 1.8% share among adults against The Power Station's 0.5%. "This owes nothing to the Power Station - it's hardly a competitive channel. They're largely aimed at kids, while MTV has a much stronger personality and pace."

Despite the schedule changes, he also denies that MTV's musical base will alter. "This is not a change of format. In terms of what material we programme, and on what rotation, nothing will change. It's really a case of making the delivery more consistent."

(advertisement)



UK's Daniel Miller (left) and US's Rick Rubin were honoured at the New Music Seminar in New York last month with awards for excellence in music and business. Miller founded *Mute Records*, Rubin launched *Def Jam Records* and produced *Run-DMC* and *The Beastie Boys* among others.

NAB Convention Will Focus On The Future

The US national Association of Broadcasters (NAB) is holding its 1990 radio convention in Boston. The event takes place from September 12-15 at the city's Hynes Convention Center.

Under the slogan "Turn On The Future" the agenda includes panels, workshops and seminars covering most programme formats (including soft AC, new AC, classic rock, oldies, CHR and dance) station marketing and promotion research and the use of consultants, sales and opportunities in international radio.

Relationships between the broadcasting and record industries come under scrutiny in a session

entitled 'Radio And The Music Industry Working Together'.

The conference also includes radio station tours (on the opening day) and exhibit hall, two awards presentations, a programming and production showcase and a digital radio seminar. The Marconi Radio Awards ceremony will be held at Boston's Wang Center for the Performing Arts.

The conference fee for non-NAB members is US\$ 675 which does not include the cost of hotel accommodation. More information is available from the NAB's Washington headquarters by telephone 202.429.5350 or by fax 202.775.2146.

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ROL Acquires Tina Turner Rights

Rock Over London (ROL), in a revenue-sharing deal with Big Picture International, is to handle the international radio rights for Tina Turner's October 5 concert in Barcelona, part of her Foreign Airfly 1990 tour.

The firm has acquired simulcast rights for all territories outside Latin America. Among stations already signed up to carry the concert live are Germany's RTL, Radio Commercial in Portugal and Antenna FM in Greece, as well as Finnish syndication firm Pyn Oy. Negotiations are also in hand with stations in France, Italy, Spain, and the rest of Germany. Sponsorship for the

Majors Start Klassik

continued from page 1

head of music, Wilfried Sörgel, MD of Radio Hamburg, a station 25% owned by Ufa, will be technical consultant.

Klassik will be carried by the Kopernikus satellite and across the national cable network. It is discussing cable deals in Austria, Switzerland and East Germany and possibly a terrestrial frequency in Hamburg.

Radio 1 Changes

continued from page 1

DJ Jakki Brambles moves to the 18.00-19.30 slot and Mark Goodier hosts a new show from 19.30-21.00. Goodier's programme will include specially commissioned sessions from new bands recorded at the BBC's studios.

Goodier will also be presenting the station's flagship Top 40 chart show on Sunday afternoon, replacing Bruno Brookes. He describes the move as "the icing on the cake".

There will be an hour-long documentary-in-concert slot from 21.00-22.00 every evening from

show is also being discussed.

Turner will be the second concert ROL has covered from Barcelona this year, following Madonna's recent *Blond Ambition* date at the city's Olympic Stadium.

For Tina Turner, ROL will be supplying subscribing stations with a sound feed from the venue, plus help for those who want to add their own commentaries or interviews.

ROL MD Steven Saltzman says the company is looking to syndicate several more big live events this year including a *Grateful Dead* show on October 31 and, possibly, an all-star country

music event in November.

Saltzman: "The live event is something we will continue to pursue. I think it's an excellent form of revenue and an excellent way of creating a limited form of pan-European programming. Each station will handle the concerts differently but are united in the belief that live music makes great radio."

ROL wishes to point out that, contrary to what was stated in M&M July 14, the Knebworth concert was not a revenue-sharing deal with Radio Vision International. ROL contracted directly with Nordoff Robbins and Silver Cliff Enterprises. □

tion Outi FM, shortly followed by CBS France's announcement that it plans to launch a *Marselles-based AOR* station.

Also in June, TV merchandising record company Arcade put DII 1 million (app. US\$ 540,000) into Dutch cable pop station Radio 10 and, last month, the Chrysalis Group bought a 9.99% stake in the UK's *Metro Radio*. □

Radiomafia

continued from page 1

diomafia operates under a tight budget but denies the programme changes reflect the station's running into financial trouble. "This simply provides an opportunity to cater for another audience at little expense."

He believes the classical service will appeal primarily to the over-40s "though a surprising amount of younger people love this music too. Night-time seems an ideal place for it."

August's classical programme features several Mozart operas including a 'Così Fan Tutte' performance recorded in Berlin in 1961. This will cost Radiomafia nothing in performance rights, while broadcasting a recording of the same opera made within the last 25 years would result in Toosto and Gramex charges totalling US\$ 2,500.

"This isn't a protest against copyright fees, it's simply a loophole we wish to take advantage of," says Kempainen. □

Italy's Media Moves

continued from page 1

gramming. *Solo* has been awestruck since 1976, when the domestic airwaves opened up without any governmental control. Regulatory legislation has been spurred by the enormous growth of Berlusconi's power through the networks controlled by his holding company, Fininvest.

Voting on the bill has put at direct odds those who, like Berlusconi, want to see a plurality of networks in the country, and those who support the government-sponsored system. Among the already approved articles is one that would prevent Berlusconi from owning three private TV networks as well as several newspapers and magazines. When the law is passed in full, it will force him to sell his daily newspaper, *Il Giornale*. □

For The Record

continued from page 1

Due to a computer error, CBS was left out of the statistics for 'leading singles companies' for second quarter 1990 chart shares (M&M July 28). Apart from the exclusion of CBS, the basic ranking within the category is not affected. The correct statistics are: PolyGram 17.1%; BMG 16.99%; WEA 16.21%; Virgin 9.23%; EMI 6.65%; CBS 6.22%; Carere 4.48%; Chrysalis 3.26%; MCA 2.16; Interord 1.93%. We apologise for any inconvenience caused.

(advertisement)

Reversing The Transatlantic Flow

MD Roger Watson on the changing fortunes of Arista UK

When Roger Watson walked through the door at Arista in London two years ago in the new MD, the label had not had a hit since the Thompson Twins. But things have changed dramatically since then.

Despite being Arista's only A&R base outside the US, the office had been regarded as just another outpost for maximising sales of Whitney Houston, Aretha Franklin, Barry Manilow and Dionne Warwick.

Since Watson's arrival, the turnaround has been impressive. Lisa Stansfield's debut LP has gone triple platinum in the US and she has just become the first white woman to top the black charts with successive releases. Behind Stansfield, Snap, Leila K and the Urban Dance Squad have steamed in with US hits. More acts, whose potential is just as good, are having their releases carefully staggered so that they all can get the proper promotion.

Watson, who left Chrysalis after two spells spanning 15 years working in the US and the UK, has transformed Arista UK into a thriving A&R-led company. He has formed a dynamic partnership with Chris Cooke, the only A&R man left when he took over. The artist roster has had a clean-out as well. The only connection between then and now is the girl from the Blue Zone - Lisa Stansfield.

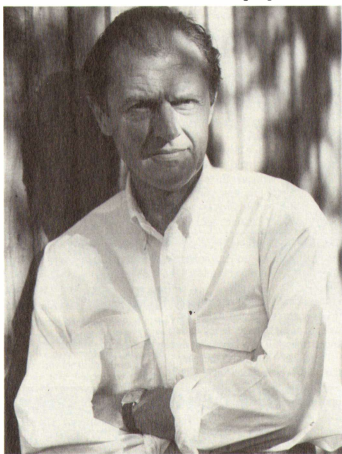
Q: How has this turnaround been achieved?

A: What I've been doing is not talking but just letting the music speak. We hit a home run with Lisa Stansfield and then went straight into Leila K and *Got To Get*. People were starting to say "hang on, there's something going on at Arista," and when Snap went straight to 1. Suddenly it was "Holy shit, what's going on here!"

Our kudos has changed so radically, both within Arista and the BMG group and beyond. People are coming to see me now because of the success we've achieved. The style of the company is down to Chris Cooke and I. There's a dozen acts on the

roster and 14 of us in the company. It's compact, but it works.

And now we have turned the tables. The American product flow has changed. I mean, Taylor Dayne sounds great in the US but how many times have you heard her on the radio over here? Yet she's sold millions of records in the US. Then there's Kenny G, who is multi-platinum in the US but he can't even get onto Jazz FM.



Roger Watson - reshaping Arista UK.

Its tough, but the Americans are beginning to recognise that there's something different going on over here. It's a bit like the 60s all over again in the way that bands like Soul II Soul are taking something brand new over to the US and succeeding.

They can see it now when they start to get our hits because they have to treat people like Lisa Stansfield differently. Clive Davis [Arista founder and president] style of A&R works best as the US market, although I guess that's unfair when you consider the success he's had with Whitney Houston around the world. But,

essentially, he's the best there is when it comes to American radio.

American top 40 radio doesn't have a lot of staying power but you can shift a lot of units with it. They are used to following one hit quickly with another and building fast, the way they have with Taylor Dayne and Milli Vanilli. But that way doesn't seem to work over here. And it's not just me, my colleagues in Europe are with me on this. So I am giving these observa-

tion since Milli Vanilli.

What appealed to him about all those Telegram people in Stockholm was the respect they have for music there. A lot of them are the sons and daughters of American jazz musicians who settled over there at the end of the 60s, some of them to avoid the Vietnam draft.

Q: Is the remix becoming a cheap device to sell more singles?

A: That depends who you use. You can spend a lot of money on remixes. But there's no doubt that our sales people are looking for a remix as an excuse to go in and boost a single. Personally, I think it is very, very indulgent. I would like to get back to one or two mixes. We've done four or five remixes for the new Lindy Layton single. But the producers love it and the artists love hearing people playing with their work. Sometimes when a single falls short, a remix can cure it.

Q: Are clubs as important for breaking new singles as radio?

A: Yes, because the best specialist jocks are out there in the clubs. They hear something and then they play it on their shows.

Q: Was it a conscious decision to go in at the sharp end of the dance market?

A: Not really. It was more a case of seeking out the things we responded to, that we believed would work in the current climate, whether on the dance floor or on the radio. You can consciously go out to get a style of group but in the end you're not going to sign anything you don't like. If you don't like heavy metal then, even if it's selling in bucket loads, it's difficult to get the team behind it.

At my age, after 25 years in the business, it's hard to keep in touch with the "raw" scene. But there's no doubt that what's going on in the charts and on the radio at the moment has been vastly influenced by the hundreds of thousands of people who, in the last few summers, have been out at these raves, listening to music and doing whatever it is they have been doing. □

Roger Watson was talking to Hugh Fielder

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Political Considerations May Prevent National FM Pop Channel

by Hugh Fielder

The Radio Authority is now seeking letters of intent for the three independent national radio franchises - one FM and two AM - which it will be awarding in the next two years.

The Authority must accept the highest bid for each franchise but there are political as well as commercial considerations dictating the allocation of the new frequencies.

"It might be commercially desirable to put the proposed pop station on FM but it may not be politically desirable," stresses radio planning officer David Vick. The Radio Authority, currently conducting its own research into which formats will attract listeners, must determine how far to link the franchise with the frequency.

Arts minister David Mellor, who has retained responsibility for the Broadcasting Bill following his transfer from the Home Office in the latest government reshuffle, has made clear his preference that the FM frequency should go to a

music "other than pop" station.

But CBS MD Paul Russell, who had asked Mellor to allocate the FM frequency for a pop station, says that an AM national pop station would still leave BBC Radio 1 with a UK monopoly.

"The commercial FM stations do not exist in this country on a national level," he argues. "Just look at the way in which Radio 1 has been able to make a clean sweep of this summer's live gigs."

"Competition would raise the whole level of interest in pop music. Stations would have to find the beat of the nation instead of simply playing what they think people want to hear. Radio in the US and Australia is more exciting because stations have to promote themselves. Competition would be good for Radio 1 and the commercial sector."

BMG UK chairman John Preston agrees: "A national pop station will have to deliver a sizeable audience before it can attract the kind of advertisers and syndicators that could enable it to compete with Radio 1. To do

this it needs to be on FM."

Both Russell and Preston would prefer an adult rock format on the national FM frequency. But while Russell concedes that "this may be a forlorn hope", Preston believes "it is the most viable commercial format".

The Radio Authority is asking applicants for the new franchises to provide details of:

- the format and broad content of the proposed service;
- the preferred frequency;
- the preferred minimum and maximum UK population coverage;
- the background and resources of the potential applicant.

Two of the franchises are already defined in the Broadcasting Bill. One will be speech-based and the other will be music "other than pop". The third is unrestricted but it is generally assumed that it will be a pop station because it is the most commercially lucrative format. □

Another New Station Faces Cash Crisis

Yet another local IR station is facing financial problems after just a few weeks on air. Bristol black music station FTP is looking for a further £250,000 and is introducing cost-cutting measures.

The station plans to raise additional capital by selling 10% of its shares which were not allocated in the original share issue. Another 9% will come from the founder directors who are reducing their initial holdings to 5%. Investors in FTP include the GWR Group (10%) and Crown Communications (5%).

FTP, which came on-air in May, is the fourth UK "incremental" station to hit cash-flow problems this year. Sunset, the Manchester black music station, suffered a series of boardroom battles resulting in founder Mike Shaft finally resigning; Manchester modern rock station KFM was taken over by Stoke-on-Trent's Signal Radio and publishers EMAP; and Essex community station Mellow 1557 (formerly Tending Radio), was rescued by

Invicta before it began broadcasting.

In addition, Asian community station Bradford City Radio has recently appointed Sunrise Radio founder Avtar Lit as MD in a bid to stave off an impending financial crisis.

But Lindsay Reid, MD of the successful local station Birmingham's Buzz FM, believes that the problems have been caused by external factors rather than poor financial planning. "Most of the applications were put together at a time when there were no alternative commercial radio outlets in the area and the industry was in the third year of an advertising boom," he says. "Since then there has been an economic recession and a downturn in advertising revenue. Higher bank interest rates have certainly not helped either."

"Launching any station requires a large capital expenditure and staffing costs are about the same regardless of the size of the station. So when the money

doesn't come in there are real problems, especially for the smaller outlets."

Reid agrees that some smaller stations have created their own problems by coming into the business with high ideals but little hard radio experience. □

More Jazz Power

Jazz FM has increased its potential audience by 2 million to 12 million, following an increase to 24W in the power of its transmitter. And it has been agreed that its total survey area should now correspond to Capital and LBC. The extended area now includes commuter towns like Bishops Cleeve, Stow-on-the-Wald, Dunstable, Crawley, Tunbridge Wells, Chatham and Chelmsford.

Giving Singles The Boots

Boots retail chain is pulling out of the singles market and concentrating instead on selling albums, CDs and cassettes in its 260 Boots branches selling records. The company was only selling "7" singles and has never stocked other single formats. It accounted for about two per cent of the total UK singles market.

SFB, RIAS Attack ARD Berlin Solution

by Robert Lyng & Chris Fuller

One of the proposals for the unification of German radio, state broadcaster the ARD's so-called 'Berlin Solution', has been slammed by the general directors of public channels SFB and RIAS, who say it is "doomed to failure".

In a letter to the heads of all public regional stations, Gunther von Lojewski (SFB) and Helmut Drucek (RIAS) call for support in opposing the ARD plan, which seeks the merger of SFB, RIAS, Berliner Rundfunk, Antenna Brandenburg and regional TV Brandenburg (M&M June 9). They say it would not be possible to finance such a move from available radio registration fees and advertising.

Von Lojewski and Drucek estimate that an SFB/RIAS merger alone would cost DM 614 million (app. US\$ 374 million). But annual income from the two would be about DM 295 million, including DM 245 million from fees and DM 50 million from advertising.

Even if the proposal is adopted in full, with all Berlin and Brandenburg stations being merged, von Lojewski and Drucek claim the shortfall will still be about DM 164 million. They have also called for any decision to take into account the 14,000 radio

employees in East Berlin. RIAS, which operates two channels, seeks to become integrated with state TV station ZDF, part of the ARD which has no radio broadcasting. To further this campaign, von Lojewski and Drucek's letter states that integrating RIAS into the ARD would cost the nine regional stations 4% of their total income from radio registration fees.

This would be opposed to 10% of the ARD stations' total revenue if another route was to be followed and RIAS was to join with Cologne-based information station Deutschlandfunk (DLF).

The fate of the Berlin channels is currently under consideration by the East German Media Commission and a decision is not expected until the end of the year.

Jörg Brueggemann, programme controller at youth-information channel RIAS 2, comments: "We see it as likely and preferable that we join with ZDF. An alternative option is to merge RIAS 1, our MOR channel, with ZDF and turn RIAS 2 into a commercial concern."

At East Berlin's national youth channel DT64, producer and music editor Ulf Drechsel says the station is still seeking to attract investors and break away from the public system to become a com-

mercial venture: "Everybody is writing us off but we have not given up".

Merger plans with SFB 4 are being discussed but Drechsel says: "It is clear that this solution would provide jobs for 10 or 20 of our staff, but there are 150 of us

here". Until a decision is made on the future of DT64, the station is continuing as normal. Drechsel: "We are determined to maintain the quality. The future is uncertain but the listeners should not be made to suffer for that!" □



Good cause - Olivia Harrison visited Hamburg last month to promote the 'Romanian Angel Appeal'. She is pictured here with Axel Krausser, WEA head of promotion (left) and Freddie de Wall, WEA senior product manager.

Radio WI Retains Licence

Wurzburg-based Radio WI has convinced the Bavarian state licensing authority (BLM) that it is no longer threatened with bankruptcy and now has the financial backing necessary to retain its licence.

Along with a dozen local ad-

vertisers, Radio WI MD Manfred Prater has put together a financial plan for the station. It includes cutting production costs and Radio WI will now broadcast the free StarSat satellite programme between 18.00 and 06.00. □

FRANCE

CSA Criticises Radio France

by Jacqueline Eocant

The CSA has criticised Radio France for the drop in the number of original music scores that it commissioned from French composers in 1989.

The broadcasting regulatory body says only 47 works were commissioned by Radio France last year, compared to 57 in 1988. And it says that 25% were from composers who are not of French origin.

The criticisms were included in the CSA's assessment of the public broadcaster's performance in 1989, which notes that Radio France satisfactorily fulfilled its legal obligations in terms of educational, cultural and social programming.

The CSA also drew attention to a marked decrease in the number

of France-Inter listeners, which now account for only 10.9% of Radio France's overall audience of 19.8%. However, France-Inter's decline is offset by the impressive rise of the all-news station France-Info. Its audience ratings jumped from 2.5% in September 1988 to 4.5% in March 1990.

On the overseas front, the CSA judged the performance of Radio France International (RFI) as satisfactory, noting that it increased its cable and satellite coverage in Asia, the US, Africa and Europe. It transmitted 856 hours of French-language programmes weekly in 1989 on its various channels, up from 630 hours in 1986. □

RVS Continues Fight For Normandy Frequency

RVS, France's leading regional FM radio group, is continuing its fight to win a Normandy wave frequency in Normandy and is now in talks with the CSA, the broadcasting regulatory authority.

RVS applied to broadcast on one of two existing and unused frequencies in the area several months ago, but the application was initially turned down. The CSA said that the two frequencies under consideration were unsuitable for RVS's needs; one is reserved for state radio France Culture, while the other is only capable of serving a limited zone.

However, following discussions with the CSA, RVS's Luc Dentin says several possible solutions have now emerged: the use of an unidentified third frequency, with

the CSA applying to the UER (Union Européenne De Radio Diffusion) for a new frequency under the Geneva plan; or the use of an existing frequency but with less power during the night.

A final decision is not expected for some months but meanwhile RVS is expanding its FM coverage. Through a collaboration with the Euro-based network Relatif FM, RVS is now broadcasting on three new frequencies at Evreux (97.4 FM), Louviers (95.3 FM) and Dreux (93.5 FM), bringing the total number of its transmitters to nine (Rouen, Le Havre, Caen, Mantes, Lisieux, Fecamp). RVS now covers the French departments Calvados, Eure, Seine-Maritime, Yvelines and a part of Eure-et-Loir. □

10-Day Push For Dutch Stores

by Paul Andrews

The Dutch record industry is gearing up for its ninth annual autumn promotional campaign, the 10 Days Of Records (Platen 10 Daags). Organised by Holland's joint music and retail industry group, CPG, this year's event takes place from October 3-13.

The highlight of the 1990 campaign is a two-part musical gala, to be televised nationally on October 2 and 7. Artists appearing

range from Wilson Phillips, Mariah Carey and Oleta Adams to The James Last Orchestra.

But the backbone of the event is a push to boost record sales, underpinned by this year's slogan, "You find the best presents in the record store". As an incentive, consumers spending Dfl 49.50 in participating stores receive a free 15-track CD featuring Tears For Fears, UB40, Michel Bolton,

Toto, Mildred Douglas and others. Alternatively, those spending Dfl 27.50 can choose an LP or MC of the same compilation.

"Our aim is to promote the whole record industry, but in particular the CD market," says CPG spokesperson Michel Admiratic. Holland already has one of the world's highest CD penetration figures, at 60%, although the CPG is also anxious to encourage more record buying among the rest.

The event's total budget is put at around Dfl 900,000 (app US\$ 487,000). Both TV and radio advertising is planned, as well as extensive point-of-sale promotion. The money comes from a 0.5% levy paid by CPG members, the bulk of both by record companies and retailers in Holland, to fund the organisation.

Following the 10-day push,

CPG will also run a special classical music promotion, to run from October 22 until January 31. □

Kreuners Win Zomerhit 1990

The Kreuners have won BRT Radio 2's Zomerhit (Summer Hit) trophy for *Zo Long*, the second single from the album *Hier En Nu*. The award was presented during a three-and-a-half hour show which was broadcast live on July 20 and featured more than 30 Flemish artists, plus international guests Grant & Forsyth and Helen Shapiro.

Helmut Lotfi won the Radio 2 prize for the best Flemish-language recording and Bart Peeters & The Radios were honoured as best Belgian production with *I'm Into Folk*. □

INTERNALLY

Dimensione Sixth In DataMedia Debut

by David Stansfield

Research institute DataMedia has released the results of its Top Radar radio survey for April-June, which includes Radio Dimensione Suono for the first time.

Dimensione Suono, which did not subscribe to DataMedia previously, has entered the listing of Italy's top 10 stations in sixth place, with an average daily audience of 1.3 million.

The survey also shows state radio RAI to be losing listeners, while Radio Italia Solo Musica Italiana, the automated Italian music network station, has moved into fourth place, beating Radio Monte Carlo. However, both sta-

tions gained listeners.

Meanwhile, Rome-based Tele Radio Stereo has dropped out of the chart altogether because it has stopped its subscription to Top Radar.

Luigi Crespi, director-general of DataMedia, admits that the survey does not include several major stations (Radio Milan International and Italia Network), because they do not subscribe. However, he says: "We may not be official but we are cheaper, more dynamic and offer a different type of survey than our competitor Auditradio.

"What makes Auditradio official is the involvement of UPA

and AFAP, which represent advertising agencies on national territory. Auditradio's surveys are geared towards market research and our impact on that sector is marginal at the moment. But we are of direct help to programmers.

If a station is making an error it is easier to put things right with

listening statistics every three months."

Crespi refuses to reveal the annual cost of a DataMedia survey but adds: "If, for example, Auditradio's costs were 1.5 billion (app. US\$ 290,000) DataMedia's would be 1 billion." □

Centro Suono To Release First CD

Radio Centro Suono is to release its first compilation CD in September. Called *Black Festival*, it will feature 16 national acts who performed at the station's first black festival, held in Rome during April.

Programme director Alberto Castelli: "More than 100 groups sent tapes to the station last winter. The 16 chosen play black-oriented music which ranges from soul and R&B to jazz and fusion." The CDs, with an initial pressing of 1,000 units, will retail at the mid-price of L18,000 (app. US\$ 15). Distribution, kept at a regional level, will be by the San Paolo Audiovisivi company.

Black Festival will be given pre-release promotion by Centro Suono on its CD of the week slot, where a track is played seven times a day. A press conference will be held in Rome to coincide with the CD's release and a concert featuring the groups involved will be held in the city. Work is already under way for a second edition of the Black Music Festival in 1991 and Castelli says he is also about to begin negotiations with UK-based record companies about the possible release of a 1970s soul and funk compilation CD.

"Based in Rome, Radio Centro Suono is a black music network transmitting throughout central Italy to an average daily audience of 100,000. □



'Kuscheelrock' (Cuddie Rock), CBS Belgium's Flemish language compilation which sold 355,000 only two weeks after its release. Has now sold 490,700 units. The album follows a similar release by CBS Germany, 'Kuscheelrock', which sold over one million copies.

Stations	April-June 90	Jan-March 90
RAI	9.66	9.89
Rete 105	3.42	3.34
Radio Deely	2.79	2.52
Radio Italia Solo Musica Italiana	1.69	1.47
Radio Monte Carlo	1.61	1.53
Radio Dimensione Suono	1.30	1.04
Radio Kiss Kiss	1.19	0.37
RFT 102.5 Hit Radio	0.51	0.37
Radio Subasio	0.48	0.48
Radio Zeta	0.34	0.34

Compiled by DataMedia. Figures are in millions and represent average number of daily listeners. 10-000 people over a figure of 10 were interviewed by telephone.

Finnish Privates 'Too Political'

by Kari Helopala

Finland's education minister, Ole Norrback, has attacked the political connections of some of the country's private radio stations. His comments follow a recent study which reveals that about 50% of private radio licence holders, some 35 outlets, have political connections of some kind.

The Social Democratic Party is named in 17 cases and the Coalition Party in 12. Newspaper publishers are behind 26 stations, including Radio Etan in Helsinki and Radio Tampere in Tampere, many of which are linked to one of Finland's four big parties.

The study drew special attention to the publishers Aamulehti-

Konserni, in the Coalition camp, and Viesitaraohutus Oy, which backs the Social Democrats, both of which are involved in several stations.

"In a democratic society the task of mass media is to keep an eye on ruling powers, politicians and governments," says Norrback. "When the rulers control

the media, it restricts democracy." He describes the situation in Finland "ridiculous", compared with the trend in the rest of the world towards greater independence and freedom of speech. □

First Megastore For Sweden

Sweden's first music megastore, a joint venture between Scandinavian retail group SkivAkademien and CBS International, will open in Stockholm on October 12. Called SkivAkademien Mega, the 2,800 square metre store is situated in the centre of the city

and will absorb the existing SkivAkademien outlet.

MD Staffan Fogstrand says 75% of the floor-space will be devoted to CDs, LPs and cassettes, with the remaining area allocated to music and feature film videos, personal hi-fi and a Hennes and Mauritz clothing store.

The opening was originally planned for this month but was put back due to building and planning delays. Fogstrand puts the cost of the project at about Skr 14 million (app. US\$ 2.2 million) and describes CBS International as "part-owner".

In comparative terms, the store is about half the size of the Tower Records or Virgin megastores in

London but about twice the size of the SkivAkademien-backed MegaHertz store in Copenhagen, which opened late last year. It is understood that part of CBS' financial backing also went into the MegaHertz venture.

Fogstrand, who has long predicted the demise of the vinyl LP, says the LP market will still be well-covered in the new store. "We've got to have everything in this store, but we will stock more CDs than LPs."

Promotion activities are planned for the opening, but Fogstrand is not willing to disclose them in advance. The store will open from 09.00-21.00 on weekdays and 08.00-20.00 or 21.00 on weekends.

CD Tops Vinyl In Helsinki

CD is outselling vinyl in Helsinki's main music retail outlet, Fazer Music, for the first time. The store reports that 45% of its sales are now on CD, 40% on vinyl LP and 15% on cassette in the pop/rock/jazz category, while 70% of classical sales are on CD.

However, at Mega Ep'e, Finland's biggest record store which concentrates on the classical market, CDs (40%) still trail LPs (58%), while cassettes represent just 2%.

Nationally, 25-30% of total sales are CDs. The cost of a CD, about US\$ 8 more than a vinyl LP, is still seen as a major deterrent to consumers. □

Monie Love

Despite being widely touted as one of the UK's top female rappers, Monie Love's latest single, 'Monie In The Middle', peaked at just no. 46 in the UK. Ken Grunbaum, head of her label Cooletempo, says the disappointing showing was because the single failed to gain support from BBC Radio 1. Gary Smith talks to Grunbaum about the importance of airplay for dance acts.

Alongside Adeva, Innocence, Paul Simpson and Milli Vanilli, Monie Love is one of the leading artists on Cooletempo, Chrysalis' small but successful dance label. She is recognised as one of the best female rappers in the UK and is now building a base



in the US; she recently collaborated with the Jungle Brothers on De'n' Your Own Dang and De La Soul on Buddy. Meanwhile, Village Voice, the influential New York lifestyle magazine, has described her as "an upcoming talent to watch".

Ken Grunbaum, head of Cooletempo, says Love's forthcoming album, *Down To Earth*, scheduled for release later this month, has "four or five singles on it". Three have already been released - *I Can Do This* (February 1989), *Grandpa's Party* (April 1989) and *Monie In The Middle* (July 1990) - but so far

only one, *Grandpa's Party*, has made the UK top 20. It also scored some success in Germany and the Benelux, and consequently peaked at no. 59 in the Eurochart Hot 100 Singles last summer.

Grunbaum attributes the poor performance of *Monie In The Middle*, which only managed to reach no. 46 in the UK singles chart, to a lack of airplay on BBC Radio 1. However, it is now picking up airplay on the Continent; Radio Bremen 4 in northern Germany and Radio Voice in Copenhagen recently added the track to their playlists.

The next single will coincide with the album's release, which was initially planned for July but was delayed by disappointing results from several people involved in its production and the poor response to *Monie In The Middle*. Called *It's A Shame*, Grunbaum is confident that it will be more successful than its predecessors.

"Produced by Scott and Steele of the Fine Young Cannibals, it is a cover of the old Detroit Spinners number and has a more obvious hook."

He adds: "The fact is that there is no way to break an act long-term without radio support. I can only talk for UK radio, but airplay is the only way to expose a record to the general public as opposed to the hip club-goers."

"I do the 7" edits myself because often the original mixes spend ages on the 12" mix but only two minutes on the radio version."

Grunbaum says his confidence in Love stems from the fact that she knows what she wants and is aware of what needs to be done to achieve success. "At the moment, the market for dance music is saturated and the only way to survive is to sit back and take a measured long-term view of things. If there is a backlash against dance music, then the real artists, those with substance and a strong image, will be the survivors."

He adds: "The current dance scene is the most important movement since punk. The accessibility of the necessary technology to so many people makes it just as much of a 'Do-It-Yourself' street phenomenon as punk ever was." □

New Enemies

- Signed worldwide to Waiblingen-based Red Flame
- Publishing: Garden of Music, FM Songs and EMI Publishing
- Management: MMC, Stuttgart
- Group members: Fritz Wagner (vocals), Ingolf Iur (guitar), Michael Mozy (keyboards), Franco Ragazzo (drums/percussion) and Thomas Neumaier (bass)
- Current album: *Daily Life*, released at the end of April
- Current single: *Daily Life*, released with the LP. The first single, *Sweetheart Cha Cha Cha*, came out in February
- Production: the LP was produced by the group, N.O.E. Music and Victor Batschek at Mix Studios in Stuttgart
- Foreign release: the single and LP are available in Switzerland on import. Negotiations proceeding in the UK and Scandinavia
- Marketing: Red Flame has run an ad campaign in the major music press and in-store decorations, including posters and album covers, have been sent to major retailers
- Promotion: MMC is handling

all radio, TV and press promotion. TV appearances include ZDF's "Tele-illustrierte", "Ragazzo" on RTL Plus, SR's "Pün Klapp", SDR's "Abend-schau", HR's "Mainline", and 3 Sat's "Sonntag Show"

Daily Life is the group's first LP and all the songs were composed by the band, with the exception of *All I Want* by Ian Brunie. Combining clever synthesizer passages and gritty guitar riffs, New Enemies achieve an urban mix of pop and rock which appeals to a wide audience.

The LP was chosen as 'LP Of The Month' in the June issue of the magazine *Dancing* and has received positive reviews from teen magazines such as *Braw* and *Popcorn*, specialist publications like *Audio* and *Stereoplay* and the major music press (*Musik Express/Sounds*). The title track single is receiving about 30 airplays per week and is backed by a video shot by Harald Bischoff (BB King, Tol & Tol, Eros Ramazzotti, The Cure, Queen, Tom Petty, Al Jareau) of Music Promotion Artist Development in Munich. □

Valentina Gautier

- Signed to Teen, distributed by CGD
- Publisher: Canale 5
- Music/Shiamanda Music
- Management: None
- Current album: *Quasi Un Angelo*
- Current single: *La Pantera* (12 mix version only)
- Production: The LP was produced by Shel Shapiro and recorded at the Mayday Studio in Milan
- Release details: albums and mix released in Italy only
- Marketing: 5 Teen has launched a campaign valued at US\$ 800,000 which includes adverts on Silvio Berlusconi's private network TV channels plus commercial radio stations Dimensione Suono, Radio Norba, Radio Italia Solo Musica Italiana, Milan International and Radio Peter Flowers. Gautier will also make TV promotional ap-

pearances in the summer, including Festivalbar

■ Tour plans: Gautier will support Gino Paoli on his national tour later this year

Gautier is one of five new acts to launch 5 Teen, a label owned by Silvio Berlusconi's group of companies. A special devoted to all five acts was screened on TV channel Italia 1 on July 12.

Gautier was a photo model before she started to write lyrics and music. After approaching several record companies, she met national god star Shel Shapiro, who produced *Quasi Un Angelo*, her debut album. Gautier is involved in writing all eight pop songs and *La Pantera* has been recorded in English and retitled *Mama Doesn't Understand*. 5 Teen hopes the track will be released on the international market. □

More Music In A3 August Schedule

by James Bourne

The 83-station Antena 3 FM radio network has changed its August programme schedule to allow greater coverage of local events and more music. Head of programming Consuelo Sanchez Vicente describes the summer changes as reflecting a "a shift from news to fun".

Less programming is being networked and mornings are free for local productions. During important local events, stations are allowed to "disconnect" from the network.

A3 has also abandoned its Caravana Veraniega summer roadshow this year. Sanchez: "It used to be a tour of the entire Spanish coast, but now we want each local station to make its own shows."

There will also be more space for music. Vicente says A3 usually targets 25-35 year-old middle class males but that its audience profile changes during the summer to a

more mixed, but generally older audience, which is less interested in news and sport. Accordingly, afternoons and evenings will be devoted almost entirely to music during August, with "Viva la Gente de la Musica", introduced and produced by A3 stalwart Jose Ramon Pardo, broadcast at 16.30-19.30.

The programme changes style every half hour, starting with boleros, moving to easy listening music, and ending with a one-hour summer request section. Vicente says the requests will be compiled to find the summer's hit record.

The network's normal chart, Los 33 de Antena 3, takes a back seat during August although it continues to be compiled and monitored from the chart is used throughout the day. The 19.30-20.30 slot is called *Concierdos de Antena 3* and broadcasts recent pop/rock con-

certs. From 20.30-21.30 the network is trying out a new idea; it is airing classical music written by composers, such as Mozart. This year it is introduced by A3's classical specialist Rafael Benedito.

Oldies and this summer's fashion, salsa, are aired during A3's weekend programming. "Salsa And Boleros" is broadcast at 15.00-16.00 on Sundays and is

followed by "Viva El Domingo", which features oldies, quizzes, and chat until 21.00. Next is the 60-minute "Absolutamente Grandes", concentrating on golden oldies.

A3 is currently Spain's second most popular FM network with two million listeners. It normally broadcasts a mix of pop, news, sport and magazine shows. □

Portugal To Get Private TV

The Portuguese parliament has voted in favour of the introduction of two national private TV stations, ending the monopoly held by state broadcaster RTP. If the bill is endorsed by state president Mario Soares, franchisees for the new stations could be awarded by the end of the year.

As yet, no decision has been made as to their format. However, the legislation insists that at least 40% of output must be locally produced, and foreign investment is limited to 15%.

The bill also relaxes restrictions on cable and satellite television in Portugal. □

radio active

EUROPE'S MOST RADIO ACTIVE HIT MATERIAL

IT'S NO !!

EXPLOSIVES CHARTBUSTERS

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

SINGLES OF THE WEEK

London Beat - I've Been Thinking About You (RCABMG) (Cardo) (A&M)
Soul Rebellion - Simple Rhythm (Parlophone)
DNA Feat. Suzanne Vega - Tom's Diner (A&M)

SURE HITS

Wop Bop Torledo - Take Me While The Going's Good (10 Records)
Duran Duran - Violence Of Summer (Love's Taking Over) (Parlophone)
The 45 King - The 900 Number (Big Wave) (10)
QRZ! - Fast Fish & Loose Fish (Synopace) (CBS)
Tongue 'N' Cheek - Nobody (CBS)
Terence Trent D'Arby - Billy Don't Fall (CBS)
The Clash - Return To 2Xton (Cooltempo) (London)
Savannah - Savannah
Hot House Flowers - I Can See Clearly Now

EURO-CROSSOVERS

Present History - Always (Global Satellite/BMG)
Eros Ramazzotti - Amarti E L'Immenso Per Me (DDD/BMG)

EMERGING TALENT

Carl D. Lewis - Soa Dance (Polydor) (SBR)
Partners In Crime - Turpie Power (ZYX) (A&M)
MC Sar - It's On You (Mr.Mojo/Big Life)

ENCORE

Louie Louie - Living In The Lap Of Luxury (Epic)
Papa Dee - Ain't No Stopping Us Now (Telegram/BMG)

ALBUMS OF THE WEEK

The Neville Brothers - Brother's Keeper (A&M) (As De Coeur) (Nasty/BMG)
Side F-X - This Is A Journey (Repertoire)
Shinehead - The Real Rock (African Love/Elektra) (A&M)
Ian Gillan - Naked Thunder (Chrysalis) (Geffen)
The Pursuit Of Happiness - One Sided Story (Geffen) (Island)
Willie Jones - Willie Jones (Epic)
The Allman Brothers Band - Seven Turns (Columbia/Phonogram) (Epic)
Spikø - Secret Skin (Epic)
Cheap Trick - Busted

YESTER HITS

the Eurochart top five from five years ago. **AUGUST 11 - 1985**

Singles
Opus - Live Is Life (OK/Polydor) (EMI)
Baltimora - Tarzan Boy (Parlophone)
Duran Duran - A View To A Kill (Chrysalis)
Paul Handcastle - 19 (Capitol)
Tina Turner - We Don't Need Another Hero (Thunderdome/Capitol)

Albums
Dire Straits - Brothers In Arms (Vertigo) (A&M)
Sting - Dream Of The Blue Turtles (CBS)
Bruce Springsteen - Born In The U.S.A. (Polydor)
Bryan Ferry - Boys And Girls (Polydor)
Phil Collins - No Jacket Required (Virgin/WEA)

SINGLES ALBUMS

SINGLE OF THE WEEK
London Beat
 I've Been Thinking About You - RCA/BMG
 A move away from the 'parteece' style of their previous material towards more solid, almost FM, songs. A C&W-tinged pop number underpins the band's characteristic massed gospel vocal style complete with jangling strings of choruses which they lack on their debut LP *Speak*. The first release from the forthcoming second LP *In The Blood* shows a definite maturity.



ALBUM OF THE WEEK
The Neville Brothers
 Brother's Keeper - A&M
 The band's version of Leonard Cohen's *Bird On A Wire* served as good notice of what was to come on their third LP for A&M. An uplifting feel and clattering percussion back up the band's gospel harmonising on an engaging and generally more commercial set than they have previously turned in. Guest appearances by Linda Ronstadt and The Meters are the icing on the cake on this Cajun/Creole tour de force.



Wop Bop Torledo
 Take Me While The Going's Good - 10
 Backed by *that* rhythm (the one sampled from the JB's) this song develops into an R&B workout with a strong chorus that ultimately lacks support from the verses.

Barbara Weathers
 Barbara Weathers - Reprise
 Transatlantic formula funk. A big, squeaky clean production, some decent songs and a good groove add up to the arrival of yet another crooner. The music has none of the bite of Chaka Khan but what it does have is a singer of charm and variety in Weathers. Try *The Master Key* and *Anywhere*.

Ian Gillan
 Naked Thunder - Teldec
 One of rock's most respected vocalists once again found a band that is not weighed down by legendary status. Gillan presents us with a set of songs that are surprisingly down to earth, showing his skill as a story teller. Using hard rock as a means to an end without falling back on clichés, there are some very enjoyable and imaginatively pursued songs here.


Soul Rebellion
 Simple Rhythm - Cardiac

Shinehead
 The Real Rock - African Love/Elektra
 More rap, this time reggae comes in (on the title track) and there is a good cover of Sly Stone's classic *Funk Affair*. Shinehead is being touted as a major new star in the making and he certainly has the knack of making commercial rap, helped along with a welcome sense of humour. Best: *World Of The Video Game* and *Dance Down The Road*.

The Pursuit Of Happiness
 One Sided Story - Chrysalis
 More guitar-oriented pop rock from this aptly named quintet. The music consists of up-tempo guitars with a sometimes frantic edge, over a steady beat and catchy choruses. Meanwhile, the lyrics read like the confused sex related observations of an adolescent teenager. It's all very sincere; heartaches, heartbreaks, the girl next door and the rest of the neighbourhood.

Tongue 'N' Cheek
 Nobody - Synopace
 A strong remix of a number originally released on Criminal Records in 1988. Great singing with a touch of gospel in the chorus and a bouncy rhythm.

Side F-X
 This Is A Journey - Nasty/BMG
 A mixture of the 'Daisy Age' approach to rap and the Boo Yaa TRIBE school of get down funk. The LP combines these two rap styles and ends up with some of the most tuneful street-wise material around. Brass brightens up the songs while the band display a refreshing degree of wit and awareness. Way above average.



Present History - Always (Global Satellite/BMG)
Eros Ramazzotti - Amarti E L'Immenso Per Me (DDD/BMG)

Terence Trent D'Arby
 Billy Don't Fall - CBS
 At least this one has a chorus and, yes, a melody. Rather charming, and Terrance's voice is simply super.

Willie Jones
 Willie Jones - Geffen
 Predominantly AOR-friendly material by this promising US female singer. Stylistically bearing a similarity to some of Bonnie Raitt's early albums.

Present History - Always (Global Satellite/BMG)
Eros Ramazzotti - Amarti E L'Immenso Per Me (DDD/BMG)

The Clash
 Return To Brixton - CBS
 A tough, dub-style remix of *The Guns Of Brixton* by DJ/producer Jeremy Heaty. It was always a good song and now it is even better.

John Mayall
 A Sense Of Place - Island
 After a 28-year career, Mayall still manages to display a wide variety within the tried-and-tested forms of the blues. From the strong opener, the acoustic-based *I Want To Go*, to JJ Cale's touching ballad *Sensitive Kind* and the spine-chilling blues *I Can't Complain* to the smouldering *All My Life*, this is an LP that AOR programmers cannot ignore.

Present History - Always (Global Satellite/BMG)
Eros Ramazzotti - Amarti E L'Immenso Per Me (DDD/BMG)

DNA Feat. Suzanne Vega
 Tom's Diner - A&M
 The lonely vocal part is perfectly complemented by the Steely Dan type horns and the grinding hip-hop beat. A fine version.

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Present History - Always (Global Satellite/BMG)
Eros Ramazzotti - Amarti E L'Immenso Per Me (DDD/BMG)

Duran Duran
 Violence Of Summer (Love's Taking Over) - Parlophone
 Not an immediately obvious choice for a single but still not a bad record at all. Sparse, rock-based with a tough production courtesy of Chris Kinsey (Rolling Stones).

John Mayall
 A Sense Of Place - Island
 After a 28-year career, Mayall still manages to display a wide variety within the tried-and-tested forms of the blues. From the strong opener, the acoustic-based *I Want To Go*, to JJ Cale's touching ballad *Sensitive Kind* and the spine-chilling blues *I Can't Complain* to the smouldering *All My Life*, this is an LP that AOR programmers cannot ignore.

Present History - Always (Global Satellite/BMG)
Eros Ramazzotti - Amarti E L'Immenso Per Me (DDD/BMG)

The 45 King
 The 900 Number - Big Wave
 An astoundingly repetitive and mind-numbingly dull record. A cranky saxophone riff and a heavy drum beat play the same thing for far too long.

John Mayall
 A Sense Of Place - Island
 After a 28-year career, Mayall still manages to display a wide variety within the tried-and-tested forms of the blues. From the strong opener, the acoustic-based *I Want To Go*, to JJ Cale's touching ballad *Sensitive Kind* and the spine-chilling blues *I Can't Complain* to the smouldering *All My Life*, this is an LP that AOR programmers cannot ignore.

Present History - Always (Global Satellite/BMG)
Eros Ramazzotti - Amarti E L'Immenso Per Me (DDD/BMG)

PUBLISHED WEEKLY

playlist REPORT

THE MOST PLAYED RECORDS IN EUROPE

WHETHER YOU ARE

HIGH OR LOW IN THE CHART

BE SMART!

BOOK YOUR PERSONAL EYE CATCHER!

FOR ALL INFO CALL M&M'S SALES DEPT.

AMSTERDAM

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MUSIC & MEDIA

united kingdom

Most played records compiled on BBC stations and the major independents.

1. G. Medeiros & B. Brown - Sex Ain't Nothin' But a Ride (Mercury)
2. Paterson & Byrne - Turn Your Back
3. Madonna - Hurry Party
4. M.C. Hammer - U Can't Touch This
5. Craig MacLachlan & Check 1-2 - Here
6. Elton John - Sankeys
7. Soup Dragons - In The Temple
8. Prince - Treats In The Temple
9. Maxi Priest - Close To You
10. DINA feat. Suzanne Vega - Tom's Diner
11. UB40 - We're Not The Same
12. Paula Abdul - Kissed You (Mercury)
13. Way (Nite Wind) - How The Heart Belongs
14. Bananarama - It's Only You (Mercury)
15. Blue Pearl - Naked In The Rain
16. Poison - Unleash Your Soul
17. Mariah Carey - Vision Of Love
18. Dream Warriors - What You See Is What You Get
19. Michael Bolton - What's Back On My Mind
20. Phil Collins - This Just the Way I'm Looking For

switzerland

Most played records on the national channel DRS 3 and the private stations, Radio Aktuel, Basilek, Radio Pilatus, Radio Z and Radio 24. Compiled by Media Control, Basel.

1. The Chimes - I Still Haven't Found What I'm Looking For
2. Madonna - Hurry Party
3. Matthias Reim - Yesterday, 13 Let's Ditch
4. Wilson Phillips - Release Me
5. Roxette - I Have Been Here Before
6. Vaya Con Dios - What's Back On My Mind
7. M.C. Hammer - U Can't Touch This
8. Alanah Myles - Back Issues
9. Nicki Kattun - I Promised Myself
10. Way (Nite Wind) - How The Heart Belongs
11. Mariah Carey - Vision Of Love
12. Snap - Croosy
13. Wilson Phillips - Hold On
14. Lisa Laine - I Wanna Be
15. Madonna - Vogue
16. Lisa Stansfield - What Did You Do To Me
17. Toto Cutugno - Insieme 1992
18. Leo Sayer - You Can Touch This
19. New Kids On The Block - Step By Step

holland

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

1. Kid Frost - La Rus
2. Bruce Springsteen - In The End
3. Oléa Adams - Groep Olé
4. Phil Collins - This Just the Way I'm Looking For
5. Warm - Somebody's Watching Me
6. M.C. Hammer - U Can't Touch This
7. Madonna - Vogue
8. London Beat - I've Been Thinking Of You
9. UB40 - We're Not The Same
10. Bob Geldof - The Great Song Of Indifference
11. Craig MacLachlan - Here
12. Tom Petty - Here In The Crowd
13. Chad Jackson - Here In The Crowd
14. Prince - Treats In The Temple
15. The Adventurers Of Paradise V - Dirty Can
16. Maxi Priest - Close To You
17. Elton John - Sankeys
18. Crossroads - What's Back On My Mind
19. Toto - Love Me The Power
20. Mecano - Hoop Die Lieve

germany

Most played records on the ARD stations and the major private. Compiled by Media Control, Baden Baden.

1. Roxette - I Have Been Here Before
2. Matthias Reim - Yesterday, 13 Let's Ditch
3. UB40 - Kingston Town
4. New Kids On The Block - Step By Step
5. Purple Squirrel - Do You Wanna Get Crazy
6. Wilson Phillips - Hold On
7. P.M. Smpson - My Love Is Yours
8. Madonna - Vogue Party
9. Nicki Kattun - I Promised Myself
10. Elton John - Sankeys
11. Looking For The Leader
12. Toto Cutugno - Insieme 1992
13. Bruce Springsteen - Another Night
14. E. Benvenuto & G. Nannini - Un Sogno Insieme
15. Bruce Springsteen & The E Street Band - Born This Way
16. Sibir Mjgkuzkova - Let's Listen 'N' Hear
17. Fleetwood Mac - Skin The Legs
18. Eric Burdon & The Animals - Stayin' Alive
19. G. Medeiros & B. Brown - Sex Ain't Nothin' But a Ride
20. The Chimes - I Still Haven't Found What I'm Looking For

austria

Most played records on the national pop channel Ö3. Compiled by Media Control, Baden Baden.

1. Matthias Reim - Yesterday, 13 Let's Ditch
2. UB40 - Kingston Town
3. Eric Burdon & The Animals - Stayin' Alive
4. Toto Cutugno - Insieme 1992
5. New Kids On The Block - Step By Step
6. Rainhard Fendrich - I Am From Austria
7. Nicki Kattun - I Promised Myself
8. Vaya Con Dios - What's Back On My Mind
9. The Chimes - I Still Haven't Found What I'm Looking For
10. Madonna - Hurry Party

france

Most played records on the AM and FM stations as compiled by Media Control, Strasbourg.

Radios Peripheriques (AM Stations)

1. Zouk Machine - Moon
2. Joëlle Ursull - White And Black Blues
3. Charles D. Lewis - Sex Dance
4. Madonna - Vogue
5. Alain Chamfort - Sans Papier C'Est Green
6. Pauline Ester - Qui S'En Va
7. Mary-Louise Jackson - Here I Am
8. Thierry Hazard - L'Amour
9. Patrick Bruel - Je T'aime
10. Vanessa Paradis - Tendre
11. Les Vagabonds - La Tempête De Capri
12. Francis Ford - Ça Va Ça Va Ça Va
13. Elton John - Can't Be The Secret
14. Michel Polnareff - Kava Sava
15. The Christians - I Love You
16. Les Innocents - Ma Mère Marie
17. F. Roy & B. Barthelemy - A Travers Les Temps
18. Johnny Hallyday - Héros
19. Julien Clerc - Paris Sans Larmes
20. Philippe Laval - Savas Laval

Radios FM

1. Joëlle Ursull - White And Black Blues
2. MC Sars - Ça Va Ça Va
3. Zouk Machine - Moon
4. Depeche Mode - Policy Of Truth
5. Les Innocents - Ma Mère Marie
6. Alanah Myles - Back Issues
7. Madonna - Vogue
8. Mantronix - Go To Your Own Love
9. Lisa Stansfield - What Did You Do To Me
11. Tina Turner - Jungle Man
12. Boule Noire - Anne D'Amour
13. UB40 - Kingston Town
14. New Kids On The Block - Step By Step
15. Elton John - Can't Be The Secret
16. Bruce Springsteen - Another Night
17. Snap - Croosy
18. Kim Wilde - Call On Me
19. The Christians - I Love You
20. Black Box - Everybody Everybody

finland

Most played records on 40 private stations as compiled by Discopress Tampere.

1. Pekka Ruuska - Rakkautta Ennen
2. Madonna - Vogue
3. Les Innocents - Ma Mère Marie
4. Paula Korhonen - Sava Sava
5. Vaya Con Dios - What's Back On My Mind
6. New Kids On The Block - Step By Step
7. Five Malinjan - Love
8. Kikka - Keskies
9. Kolmas Nainen - Tässä Aika
10. Kikka - Keskies Tässä

MUSIC & airplay MEDIA TOP 50

BLAZE OF GLORY

The Jon Bon Jovi Single Enormous in America

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	ORIGINAL LABEL	(PUBLISHER)
1	2	4	Hanky Panky	Madonna - Sire (WB Music/Blue Discque/WebGir)		
2	3	4	She Ain't Worth It	Glen Medeiros & Bobby Brown - London (EMI/Chrysalis)		
3	3	7	It Must Have Been Love	Verdammt, Ich Lieb' Dich		
4	1	8	Verdammt, Ich Lieb' Dich	Matthias Reim - Polydor (Kingsgro Musikverlag)		
5	4	13	U Can't Touch This	M.C. Hammer - Capitol (Shwermet-It)		
6	7	2	Across The River	Bruce Hornsby & The Range - RCA/BMG (Zappa/Basically Gay)		
8	15	19	Kingston Town	UB40 - Virgin (Spars Florida)		
9	17	4	Mona	Craig MacLachlan & Check 1-2 - Epic (Jive Music)		
10	16	6	Close To You	Maxi Priest - 10 Records (Various)		
11	10	18	I Promised Myself	Nicki Kattun - WEA (EMI Music)		
12	5	7	Maldon	Zouk Machine - BMG Ariola (Virgin Music)		
13	12	12	I Still Haven't Found What I'm Looking For	The Chimes - CBS (Blue Mountain Music)		
14	6	17	Vogue	Madonna - Sire (WB Music/Blue Discque/WebGir)		
15	23	11	Club At The End Of The Street	Elton John - Rocket (Big Big Music)		
16	10	10	Insieme 1992	Toto Cutugno - EMI (Edition No. 3)		
17	19	7	White And Black Blues	Joëlle Ursull - CBS (Warner Chappell)		
18	11	12	Hold On	Wilson Phillips - SBK (Various)		
19	NE	NE	Thieves In The Temple	Prince - Warner Brothers (Controversy Music)		
20	16	19	Black Velvet	Alanah Myles - Atlantic (EMI/Bureau Waltzes)		
21	20	7	The Great Song Of Indifference	Bob Geldof - Mercury (Nob Music/Intenson)		
22	27	7	Souris Puisque C'Est Grave	Alain Chamfort - CBS (Rock & Rose Music)		
23	13	13	What's A Woman	Vaya Con Dios - BMG Ariola (Vaya Con Dios/BMG)		
24	25	9	Rockets Big Fly Music Is	Phil Collins - Virgin/WEA (Phil Collins/H&R And Run)		

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	ORIGINAL LABEL	(PUBLISHER)
26	46	3	Vision Of Love	Mariah Carey - CBS (Vision Of Love/Been Jammin')		
27	26	5	Unskippy Boy	Poison - Enigma/Capitol (Sweet Revenge/Zomba Music)		
28	12	6	Another Night	Jason Donovan - PWL (All Boys Music)		
29	31	3	Knocked Out (Sheep Pettibone Remix)	Paula Abdul - Virgin America (Kerny/Hip Top Music)		
30	40	2	Tom's Diner	DINA feat. Suzanne Vega - ABM (Rondor Music)		
31	35	3	I'm Free	Soup Dragons feat. Junior Reid - Raw T.V. Big Life (Westminster)		
32	36	3	Wear You To The Ball	UB40 - Virgin (Spars Florida)		
33	42	2	Turtle Power	Partners In Kryme - SBK (EMI Blackwood/Kaliva)		
34	47	2	Du Hast Mir Geerdet Noch Gefehlt	Purple Schulz - EMI Electrola (Copyright Control)		
35	48	2	Naked In The Rain	Blue Pearl - W.A.U.M. M&M (Big Life (E. G. Music/Copyright Control)		
36	18	13	Better The Devil You Know	Kylie Minogue - PWL (All Boys Music)		
37	24	16	Se Bastasse Una Canzone	Eros Ramazzotti - DDD (DODD/LineaScorbanda)		
38	38	5	Un' Estate Italiana	Ganna Nannini & Edoardo Bennato - Virgin (Sugar/Warner Chappell)		
39	37	14	Dirty Cash	Adventures In Love - Mercury (Copyright Control)		
40	27	6	Strung Out	Wendy & Lisa - Virgin (Giri Brothers/Virgin Music)		
41	29	9	Tandem	Vanessa Paradis - Polydor (Melodie Nelson)		
42	21	15	Something Happened On The Way To Heaven	Phil Collins - Virgin/WEA (Phil Collins/H&R And Run)		
43	NE	NE	How The Heart Behaves	Was (Not Wat) - Fontana (PICA Music)		
44	NE	NE	We Love To Love	P.H. Samson - CBS (2nd Hand Music)		
45	NE	NE	It's Only Your Love	Bananarama - London (Iner Bunch/Warner Chappell)		
46	NE	NE	When I'm Back On My Feet Again	Michael Bolton - CBS (Real Gone)		
47	NE	NE	Wash Your Face In My Sink	Dream Warriors - 4th & B'Way (TET Publishing)		
48	NE	NE	Stardate 1990/Rainbow Child	Dan Reed Network - Mercury (H&R And Body/Pyramid)		
49	NE	NE	Summer Rain	Belinda Carlisle - Virgin (Knaife/Valley Of Vidal)		
50	NE	NE	Carry The Blame/California Dreamin'	River City People - EMI (BMG/USA Music)		

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THIS WEEK	LAST WEEK	WKS ON CHARTS	TITLE	ARTIST	ORIGINAL LABEL	(PUBLISHER)	COUNTRIES CHARTED
1	4	8	U Can't Touch This	M.C. Hammer	Capitol	(Jobete/Bust-It)	UK, DB, NL, EA, CH, S, DK, IR, N, SF, GR
2	2	8	Ooops Up	Snap	Logic/BMG Ariola	(Minder/Warner Chappell/Zomba)	UK, DB, NL, EA, CH, S, DK, IR, N, SF, GR
3	3	3	Turtle Power	Partners In Kryme	SBK	(EMI Blackwood/Kikinit)	UK, IR
4	9	3	Hanky Panky	Madonna	Sire	(WB Music/Blue Discque/WeboGirl)	UK, DB, NL, DK, IR, SF
5	1	24	Sacrifice	Elton John	Rocket	(Big Pig Music)	UK, F, IR, N
6	6	10	It Must Have Been Love	Roxette	EMI	(Jimmy Fun Music)	UK, DB, NL, EA, CH, S, PDK, IR, N, J
7	8	8	Maldon	Zouk Machine	BMG Ariola	(Virgin Music)	FB, NL
8	37	2	Tom's Diner	DNA feat. Suzanne Vega	A&M	(Rondor Music)	UK, IR
9	5	26	Un' Estate Italiana	Gianna Nannini & Edoardo Bennato	Virgin	(Sugar/Warner Chappell)	FB, DB, ACH, I
10	10	15	Verdammt, Ich Lieb' Dich	Matthias Reim	Polydor	(Kangaroo Musikverlag)	DACH
11	21	3	Soca Dance	Charles D. Lewis	Baxter/Polydor	(Glem Music)	FB
12	13	10	A Toutes Les Filles	Felix Gray & Didier Barbevilien	Tata	(Zone Musique)	FB
13	15	17	Killer	Adamski	MCA	(MCA/Beethoven St. Music)	UK, DB, NL, EA, CH, S, SF, GR
14	14	18	I Promised Myself	Nick Kamen	WEA	(EMI Music)	FD, NL, EA, CH, S, DK
15	17	8	Step By Step	New Kids On The Block	CBS	(Maurice Starr Music)	UK, FD, NL, EA, CH, S, GR
16	11	9	White And Black Blues	Joelle Ursull	CBS	(Warner Chappell)	FB, A
17	27	4	Naked In The Rain	Blue Pearl	WAAU/Mr. Music	(Life/EMI Music/Copyright Control)	UK
18	7	7	Mona	Craig McLachlan & Check 1-2	Epic	(Jewel Music)	UK, NL, IR
19	25	10	Insieme 1992	Toto Cutugno	EMI	(Edizioni No. 2)	FD, BACH, PI
20	19	8	Vous Etes Vous	Benny B.	Vie Privee	(Copyright Control)	FB
21	16	18	Vogue	Madonna	Sire	(WB Music/Blue Discque/WeboGirl)	FE, EA, CH, PDK, GR, I
22	22	12	I Can't Stand It	Twenty 4 Seven	Freaky Records/BCM	(Stop & Go/Cat-Talk/Siegel)	DE, EA, CH, S, DK, I
23	12	16	Bo Le Lavabo	Lagaf	Flarensch	(Editions Carrere)	F
24	26	19	Kingston Town	UB40	Virgin	(Sparta Florida)	DB, A, S, DK
25	24	6	She Ain't Worth It	Glenn Medeiros & Bobby Brown	London	(EMI/Chrysalis Music)	UK, DB, NL, IR, SF
26	32	4	I'm Free	Soup Dragons feat. Junior Reid	Raw TV/Big Life	(Westminster)	UK
27	31	4	Rockin' Over The Beat	Technotronic feat. Ya Kid K	ARS	(Bogam/BMC Publishing)	UK, IR
28	29	8	Close To You	Maxi Priest	10 Records	(Various)	UK, DN, LS
29	NE		Thieves In The Temple	Prince	Warner Brothers	(Controversy Music)	UK, DK, IR, N
30	23	9	Le Gambadou	Patrick Sebastien	EMI	(Francis Vacher)	F
31	45	7	It's On You	M.C. Sar & The Real McCoy	Zyxi/Mikuski	(Wintrup Musik)	FD, B, E
32	18	5	Thunderbirds Are Go	F.A.B. feat. M.C. Parker	Brothers Original	(SBK/Teistar/Thunda)	UK
33	20	23	The Power	Snap	Logic/BMG Ariola	(Hanseatic/Fellow)	FE, EA, CH, GR, I
34	28	11	Hold On	Wilson Phillips	SBK	(Various)	UK, DB, CH, S
35	50	5	Carry The Blame/California Dreamin'	River City People	EMI	(BMG/UA Music)	UK, IR
36	36	24	Infinity (1990's Time For The Guru)	Guru Josh	de/Construction/RCA/BMG	(Copyright Control)	DB, EA, CH, DK, GR
37	42	13	Se Bastasse Una Canzone	Eros Ramazzotti	DDD	(DDD/Una Lira/Scorribanda)	FD, BACH, PN
38	35	16	Dirty Cash	Adventures Of Stevie V	Mercury	(Copyright Control)	DB, NL, A
39	43	6	Aime Moi	Claude Barzotti	Zone Music	(Zone/Barzo Music)	FB
40	41	3	Doubleback	ZZ Top	Warner Brothers	(Hamstein/Warner Chappell)	UK, DCH, S, DK, SF
41	61	3	LFO	LFO	Warp/Outer Rhythm	(Rhythm King Music)	UK
42	NE		Violence Of Summer	Duran Duran	Parlophone	(Skintrade/EMI)	UK, I
43	33	10	World In Motion	New Order/England World Cup Squad	Factory/MCA	(Gainwest/Warner Chappell/EMI)	UK, DCH, DK, S, GR
44	38	13	Better The Devil You Know	Kylie Minogue	PWL	(All Boys Music)	FD, B, S, DK, GR
45	46	5	Le Jerk!	Thierry Hazard	CBS	(CBS Music)	F
46	39	6	Le Temps De Copains	Les Vagabonds	Carrere	(Editions Orlando)	FB
47	34	19	Black Velvet	Alannah Myles	Atlantic	(EMI/Bluebear Waltzes)	DB, ACH, S, DK, N, SF
48	54	10	Everybody Everybody	Black Box	Groove Groove Melody	(Warner Chappell)	FE, DE, CH, I
49	58	3	Wash Your Face In My Sink	Dream Warriors	4th & B'Way	(TET Publishing)	UK
50	56	11	Papa Was A Rolling Stone	Was (Not Was)	Fontana	(Jobete Music)	DN, EA, CH, SF
51	51	2	What's A Woman	Vaya Con Dios	BMG Ariola	(Vaya Con Dios/BMG)	DB, NL, EA, CH, GR
52	49	11	Still Got The Blues (For You)	Gary Moore	Virgin	(10 Music)	DB, NL, S, DK, N
53	NE		Tonight	New Kids On The Block	CBS	(M.Starr/EMI April/A. Lancelotti)	UK
54	52	8	Whose Law (Is It Anyway?)	Guru Josh	de/Construction/RCA/BMG	(Virgin/Copyright Control)	DB, ACH, DK, SF
55	55	12	Oui Je L'Adore	Pauline Ester	Polydor	(Ducomte/PolyGram)	F
56	48	29	Nothing Compares 2 U	Sinead O'Connor	Ensign/Chrysalis	(Controversy Music)	FE, DE, CH, PDK, GR, I
57	73	14	Melodie D'Amour	Kaoma	CBS	(HMLO/BWB Productions)	EP
58	40	4	One Love	The Stone Roses	Silvertone	(Zomba Music)	UK, IR, SF
59	30	4	Go Get The Cup	David Hanselmann	EMI	(Hazienda)	D
60	44	12	Policy Of Truth	Depeche Mode	Mute	(Grabbing Hands/Sonet)	FE, DE, CH, DK, GR, I
61	82	2	That's Just The Way It Is	Phil Collins	Virgin/WEA	(Phil Collins/Hit And Run)	UK, NL
62	68	3	Poison	Bel Biv DeVoe	MCA	(Copyright Control)	UK
63	57	6	The Great Song Of Indifference	Bob Geldof	Mercury	(Nob Music/Intersong)	UK, DN, IR, I
64	NE		She's A Little Angel	Little Angels	Polydor	(PolyGram/Big Bad Music)	UK
65	NE		Il Suffit D'Un Ou Deux Excites	Footbrothers	CBS	(Captain Click Prod.)	F
66	76	2	Tricky Disco	Tricky Disco	Warp/Outer Rhythm	(Outer Space Music)	UK
67	NE		Hardcore Uproar	Together	London	(Copyright Control)	UK
68	NE		Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini	Bombalurina	Carpet	(Campbell Connelly & Co.)	UK
69	78	10	Hear The Drummer (Get Wicked)	Chad Jackson	Big Wave	(Marybone Music)	UK, NE
70	47	16	C'Est Toi Qui M'a Fait	Francois Feldman	Philips/Phonogram	(Marilu/Carole)	FB
71	70	2	The Emperor's New Clothes	Sinead O'Connor	Ensign	(EMI Music)	UK, DI, F
72	75	2	We Love To Love	P.M. Samson	CBS	(2nd Hand Music)	D
73	77	2	It's Only Your Love	Bananarama	London	(Inner Bunch/Warner Chappell)	UK
74	96	2	Club At The End Of The Street	Elton John	Rocket	(Big Pig Music)	FD
75	53	8	Nessun Dorma	Luciano Pavarotti	Decca	(Copyright Control)	UK, F
76	84	9	Sans Un Remords	Pacifique	Vogue	(Xylin)	FB
77	59	3	Knocked Out (Shep Pettibone Remix)	Paula Abdul	Virgin America	(Kermy/Hip Trip Music)	UK, F
78	80	19	Don't Miss The Partyline	Bizz Nizz	Cooltempo	(MCA Music)	DB, EA
79	88	4	Tandem	Vanessa Paradis	Polydor	(Melodie Nelson)	F
80	69	26	Dub Be Good To Me	Beats International	Go! Discs	(Go! Discs/EMI Songs)	FR, GR, I
81	92	2	Doin' Our Own Dang	Jungle Brothers	Eternal	(Tee Girl/We Blows Up)	UK
82	RE		Something Happened On The Way To Heaven	Phil Collins	Virgin/WEA	(Phil Collins/Hit And Run)	FD
83	86	2	Finir La Nuit Ensemble	Herbert Leonard	WEA	(Thierry Marie)	F
84	72	12	I Still Haven't Found What I'm Looking For	The Chimes	CBS	(Blue Mountain Music)	DE, A
85	NE		Amanda	Craig McLachlan & Check 1-2	Epic	(CBS Music)	UK
86	67	14	Les Hommes Qui Passent	Patricia Kaas	CBS	(Zone Music/Back To Paris)	F
87	63	6	Unskinny Bop	Poison	Enigma/Capitol	(Sweet Cyande/Zomba Music)	UK
88	60	5	I'm Still Waiting (Phil Chill Remix)	Diana Ross	Motown	(Jobete Music)	UK, F
89	NE		I Can See Clearly Now	Hothouse Flowers	Fontana	(Rondor Music)	UK, IR
90	74	2	C'Est Toi Qui Pars C'Est Toi Qui Pleures	Frederic Francois	Trema	(Barracato Music)	FB
91	64	4	Oh Girl	Paul Young	CBS	(Warner Chappell Music)	UK
92	NE		Veel Te Mooi	Erik Van Neygen & Sanne	Assekrem	(Assekrem)	B
93	90	8	Nothing Compares 2 U	Chyp-Notic	Cocanut/BMG Ariola	(Controversy Music)	DB, A, DK
94	NE		10	Sandelin & Ekman	Metronome/WEA	(Various)	S, N
95	87	3	Silent Voice	Innocence	Cooltempo	(MCA/Repro/Eton)	UK
96	NE		La Bamba	Les Forbans	Vogue	(Carlin Music)	FB
97	NE		Blaze Of Glory	Jon Bon Jovi	Vertigo	(Bon Jovi/Pri/Warner)	UK
98	79	18	This Beat Is Technotronic	Technotronic	ARS	(Bogam/BMC Publishing)	EP
99	91	2	Stardate 1990/Rainbow Child	Dan Reed Network	Mercury	(Mind And Body/PolyGram)	UK
100	95	3	Om	Niklas Stromstedt	WEA	(Niksongs/Sweden Music)	S, N

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

BLAZE OF GLORY
JON BON JOVI
 MUSIC INSPIRED BY THE FILM **YOUNG GUNS II**

hot BREAKOUTS

NATIONAL HITS READY TO EXPLODE!

uk & ireland	germany, austria switzerland
Little Angels She's A Little Angel (Polydor)	Stevie B. Love & Emotion (BMG/Ger)
Duran Duran Violence Of Summer (Parlophon)	Beats 4 U It's Not Over (Epic/Ger)
Together Hardcore Uppur (London)	Stefan Waggerhausen Tel Im Saenen Yenes Herten (PolyGram)
Bamburlina Itay Bitay Teny Weeny... (Capitol/Polydor)	Erste Allgemeine Versicherungs Samara (EMI/Ger)
spain	scandinavia
Rafaela Futuro Corazon De Tiza (BMG/Ansol)	Sandelin & Ekman 10 (WEA/Swe/Nor)
Arango Nata Cantoria (Epic)	Paakoset Pikakoset Herten (CBS/Fri)
Los Elegantes Desjane Enten (JRO)	Thomas Helmg Giv Mig Din Mand (Gerdyn/Den)
Tennessee Una Noche En Malbu (EMI)	Kayo Another Mother (Soner/Swe)

france	italy
Footbrothers Il Suffit D'Un Ou Deux Exicles (CBS)	Baccini & Ladri Di Biciclette Sotto Questo Sole (CGD)
Rock Voisine Annie Parrot (BMG/Ansol)	Fiorello Spizite (Rai)
Les Forbans La Samba (PolyGram)	Fiordaliso Coco Ti Fara (EMI)
Le BeBete Show Appeluz Mon Dieu (EMI)	Tullio De Piscopo Jissaco (Costa Ed)

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MUSIC & MEDIA		EUROCHART	
		hot 100	
		SINGLES	
1	A Touts Les Filles	94	Naked In The Rain
2	Anna Hens	10	Herman Dornis
3	Annihilator	29	Nothing Compares 2 U
4	Better Than Ever You Know	65	Nothing Compares 2 U
5	Black Velvet	47	Oh Girl
6	Blaze Of Glory	97	One Love
7	Boyz n the City	23	Drop It Up
8	CB5: Tel Qui Pars C'est Tel Qui Pourras	39	Oh Le L'Adore
9	Carry On With Your Mad, Mad, Mad, Mad	99	Papa Was A Rolling Stone
10	Close To You	28	Power
11	Club Ah! The End Of The Street	74	Police Of Truth
12	Dirty Cash	81	Black Box
13	Don't Our Own Dear	78	So Real
14	Don't Mix The Partridge	31	See Us Lili Anonch
15	Downbeat	46	Si Sessons Una Canzone
16	Everybody Everybody	40	You Ain't Worth It
17	Eye Of The Tiger	80	She's A Little Angel
18	Face It Like A Man	82	Slent Voice
19	Go On The Top	59	Soca Choice
20	Hardcore Uppur	67	Something Happened On The Way To Heaven
21	Heart: The Drummer (G&T Wickd)	69	Squadra: 1990/Intention Child
22	Hold On	34	Step By Step
23	I'm Not Cleo	92	Sill Gets The Blues (For You)
24	Can't Stand & Promised Myself	24	Tandem
25	I Still Haven't Found What I'm Looking For	41	There's Just The Way It Is
26	It's A Fine Line	22	The Emperor's New Clothes
27	I'm Still Waiting (The Child Rema)	43	The Great Song Of Indifference
28	It's A Fine Line	84	The Power
29	It's A Fine Line	31	Theresa In The Temple
30	It's A Fine Line	88	This Beat Is Techno
31	It's A Fine Line	96	Thousand Are Go
32	It's A Fine Line	95	Tom's Diner
33	It's A Fine Line	11	Tough
34	It's A Fine Line	45	Tricky Disco
35	It's A Fine Line	31	Turk Power
36	It's A Fine Line	73	U Can't Touch This
37	It's A Fine Line	41	Un' Estate Italiana
38	It's A Fine Line	62	Uppur
39	It's A Fine Line	24	Violence Of Summer
40	It's A Fine Line	92	Verano: 1990 Last' Dich
41	It's A Fine Line	36	Violence Of Summer
42	It's A Fine Line	96	Violence Of Summer
43	It's A Fine Line	45	Voce E Voto
44	It's A Fine Line	30	Waka Waka: Face In My Sky
45	It's A Fine Line	86	We Live To Love
46	It's A Fine Line	30	Whitney: A Beautiful Friendship
47	It's A Fine Line	53	Whitney: A Beautiful Friendship
48	It's A Fine Line	57	Whitney: A Beautiful Friendship
49	It's A Fine Line	54	Whitney: A Beautiful Friendship
50	It's A Fine Line	43	Whitney: A Beautiful Friendship

MUSIC & MEDIA		EUROPEAN	
		top 100	
		ALBUMS	
1	Alannah Myles	14	Mathias Reim
2	Anna Baker	43	Michael Bolton
3	Annihilator	85	Michael Bolton
4	Annihilator	85	Michael Bolton
5	Annihilator	85	Michael Bolton
6	Annihilator	85	Michael Bolton
7	Annihilator	85	Michael Bolton
8	Annihilator	85	Michael Bolton
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46	Annihilator	85	Michael Bolton
47	Annihilator	85	Michael Bolton
48	Annihilator	85	Michael Bolton
49	Annihilator	85	Michael Bolton
50	Annihilator	85	Michael Bolton

MUSIC & MEDIA top 3 SINGLES IN EUROPE

Country	1	2	3
UNITED KINGDOM	Turtle Power Parsons In Kyrie (Epic)	Hanky Panky Hankies (WEA)	Tom's Diner Dish Hit: Suzanne Ng (A&M)
GERMANY	Verdammt, Ich Lieb' Dich Machan Reim (PolyGram)	Coogs Up New Kid On The Block (Epic)	Un' Estate Italiana Gloria Nenna & Erosno Benzo (Verg)
FRANCE	Maldon Zack Maltre (BMG Ansol)	Soca Dance Charles Cluses (PolyGram)	A Toutes Les Filles Fela Gra & Didier Barboulen (Carrere)
ITALY	Un' Estate Italiana Gloria Nenna & Erosno Benzo (Verg)	Violence Of Summer New Kid On The Block (Epic)	Sotto Questo Sole Gloria Nenna & Erosno Benzo (Verg)
SPAIN	Infinity (1990's Time For The Guru) Gery Poorn (Verg)	Mi Abuela Waltzer - La Garg (BMG Ansol)	The Power Sup (BMG Ansol)
HOLLAND	U Can't Touch This Aventura D' Soco V (Phonogram)	Dirty Cash Aventura D' Soco V (Phonogram)	Killer A&M (WEA)
BELGIUM	A Toutes Les Filles Fela Gra & Didier Barboulen (Carrere)	Soca Dance Charles Cluses (PolyGram)	Veel Te Mooi Erik Van Negen & Sanna (Carrere)
SWEDEN	I Promised Myself New Kid On The Block (Epic)	10 Sandelin & Ekman (WEA)	Om Mika Rossmann (WEA)
DENMARK	Mogens Mix Aventura D' Soco V (Phonogram)	It Must Have Been Love Rouven (EMI)	Black Velvet Aventura D' Soco V (Phonogram)
NORWAY	It Must Have Been Love Rouven (EMI)	Coogs Up New Kid On The Block (Epic)	Still Got The Blues (For You) Gery Poorn (Verg)
FINLAND	Hanky Panky Hankies (WEA)	Sydan Thyjaa Luo Eppu Normaali (PolyGram)	Pitkatukat Hirteen Carrere (CBS)
IRELAND	Put 'Em Under Pressure Machan Reim (PolyGram)	Sacrifice Eppu Normaali (PolyGram)	Hanky Panky Hankies (WEA)
SWITZERLAND	Verdammt, Ich Lieb' Dich Machan Reim (PolyGram)	Insieme 1992 Soco Causas (Epic)	Un' Estate Italiana Gloria Nenna & Erosno Benzo (Verg)
AUSTRIA	Verdammt, Ich Lieb' Dich Machan Reim (PolyGram)	I Promised Myself New Kid On The Block (Epic)	Insieme 1992 Soco Causas (Epic)
GREECE	The Power Sup (BMG Ansol)	Step By Step New Kid On The Block (Epic)	World In Motion New Kid On The Block (Epic)
PORTUGAL	Nothing Compares 2 U Soco Causas (Epic)	Lambada Rouven (EMI)	Vogue Machan Reim (PolyGram)

MUSIC & MEDIA top 3 ALBUMS IN EUROPE

Country	1	2	3
UNITED KINGDOM	Sleeping With The Past The Essential Pavarotti (Epic)	The Essential Pavarotti The Essential Pavarotti (Epic)	Pretty Woman Soco Causas (Epic)
GERMANY	Mathias Reim Machan Reim (PolyGram)	Step By Step New Kid On The Block (Epic)	In Ogni Senso Erosno Benzo (Verg)
FRANCE	Scene De Vie Machan Reim (PolyGram)	Waiting For Cousteau New Kid On The Block (Epic)	Maldon Zack Maltre (BMG Ansol)
ITALY	In Ogni Senso Erosno Benzo (Verg)	Siraki Machan Reim (PolyGram)	Marco Masini Marco Masini (PolyGram)
SPAIN	The Collection Machan Reim (PolyGram)	Two Panchos Machan Reim (PolyGram)	In Ogni Senso Erosno Benzo (Verg)
HOLLAND	Past To Present 1977 - 1990 Soco Causas (Epic)	Still Got The Blues Gery Poorn (Verg)	Caruso Luca Laurenti (Phonogram)
BELGIUM	Night Owls New Kid On The Block (Epic)	In Ogni Senso Erosno Benzo (Verg)	Eriks Bette The Notorious B.I.G. (A&M)
SWEDEN	Still Got The Blues Gery Poorn (Verg)	Alannah Myles Alannah Myles (WEA)	Dark Passion The Notorious B.I.G. (A&M)
DENMARK	3 Cock & The Dicks (PolyGram)	Dark Passion The Notorious B.I.G. (A&M)	Alannah Myles Alannah Myles (WEA)
NORWAY	Whose Are These Boots Soco Causas (Epic)	Whose Are These Boots Soco Causas (Epic)	Alannah Myles Alannah Myles (WEA)
FINLAND	Moel Eppu Normaali (PolyGram)	Alannah Myles Alannah Myles (WEA)	Historian Suurmiehia Soco Causas (Epic)
IRELAND	Paradise In The Picture House The Sweeney (Epic)	Only Yesterday - Greatest Hits The Compans (A&M)	The Essential Pavarotti Soco Causas (Epic)
SWITZERLAND	Mathias Reim Machan Reim (PolyGram)	Night Owls New Kid On The Block (Epic)	Alannah Myles Alannah Myles (WEA)
AUSTRIA	Mathias Reim Machan Reim (PolyGram)	Night Owls New Kid On The Block (Epic)	Feder In Ewigem Eis Soco Causas (Epic)
GREECE	Step By Step New Kid On The Block (Epic)	Night Owls New Kid On The Block (Epic)	Trasher A&M (WEA)
PORTUGAL	I'm Breathless Patino (WEA)	The Very Best Of Cat Stevens Capitol (WEA)	Barberously Patino (WEA)

THIS WEEK	LAST WEEK	ARTIST	TITLE	ORIGINAL LABEL	COUNTRY/CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE	ORIGINAL LABEL	COUNTRY/CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE	ORIGINAL LABEL	COUNTRY/CHARTED
1	1	New Kids On The Block	Step By Step	USA	UK	35	35	Zouk Machine	Midnight Oil	UK	UK	69	41	Rod Stewart	The Best Of Rod Stewart	USA	UK
2	3	Madonna	Im Breathless	USA	UK	36	32	Midnight Oil	Blue Sky Mining	UK	UK	70	53	New Kids On The Block	Hangin' Tough	USA	UK
3	4	Phil Collins	But Seriously	USA	UK	37	33	Magnum	Goodnight L.A.	USA	UK	71	13	Wildceer Herzbuben	Herzeln	USA	UK
4	3	Eros Ramazzotti	Un'Opera Solo	ITA	UK	38	39	Technologic	Pump Up The Jam	UK	UK	72	73	Billy Idol	Charlies Life	UK	UK
5	5	Matthias Reim	Matthias Reim	GER	UK	39	31	Jason Donovan	The Lines	UK	UK	73	78	Radio Futura	Vieno En La Piel	ARG	UK
6	4	Elton John	Steppin' With The Past	UK	UK	40	36	The Carpenters	Only Yesterday - Greatest Hits	USA	UK	74	42	Mango	Spanish	UK	UK
7	10	Joe Cocker	Joe Cocker	UK	UK	41	41	Suzetone	Teague Hunt Ninja Turles	UK	UK	75	8	Kaoma	World Beat	UK	UK
8	8	Gary Moore	Still Got The Blues	UK	UK	42	43	Billy Joel	Storm Front	USA	UK	76	8	Wendy & Lisa	Archie	UK	UK
9	8	Yaya Con Dios	Night On My Mind	UK	UK	43	44	Beach Boys	The Collection	USA	UK	77	51	Ultimo De La Fila	Hall To Fly	UK	UK
10	14	Soundtrack - Pretty Woman	Pretty Woman	USA	UK	44	34	The Jeff Healey Band	The Collection	UK	UK	78	79	John Lee Hooker	The Healer	USA	UK
11	20	Sinead O'Connor	I Do Not Want This Heart	UK	UK	45	31	Craig McLachlan & Check 1-2	Craig McLachlan & Check 1-2	UK	UK	79	41	Big Country	Through A Big Country - Greatest Hits	UK	UK
12	7	Jean Michel Jarre	Musica For Computers	FR	UK	46	35	Duffy Springfield	Repetition	UK	UK	80	49	Kim Wilde	Love Moves	UK	UK
13	13	UB40	Labour Of Love II	UK	UK	47	47	Just Young	Armani Theatre	UK	UK	81	62	Florent Pagny	Merci	UK	UK
14	10	Alanah Myles	Alannah Myles	UK	UK	48	4	Vanessa Paradis	Vanessas New Name	UK	UK	82	75	Antonello Venditti	Chino	UK	UK
15	15	Luciano Pavarotti	The Essential Pavarotti	ITA	UK	49	52	Los Panchos	Todo Panchos	UK	UK	83	72	Westernhagen	Hallekju	UK	UK
16	21	Toto	Pat To Present 1977 - 1990	USA	UK	50	37	Hothouse Flowers	Home	UK	UK	84	67	Michel Berger	Ca Ne Tient Pas Debut	UK	UK
17	14	Snip	World Power	UK	UK	51	44	The Chimes	The Chimes	UK	UK	85	84	B-52s	Coming Thing	UK	UK
18	24	Depesche Mode	Violator	UK	UK	52	57	Marco Masini	Marco Masini	UK	UK	86	88	Sandra	Partings In Yellow	UK	UK
19	13	Erste Allgemeine Versicherung	Nagelnski's Patch	UK	UK	53	57	Heart	Bright	UK	UK	87	14	Paula Abdul	Forever Your Girl	UK	UK
20	17	Yves Hnos	Auf Dem Kniezweig Im Gluck	UK	UK	54	56	Vasco Rossi	Delitto Falco	UK	UK	88	2	Luciano Pavarotti	Carnoso	UK	UK
21	8	Talk Talk	Natural History - The Very Best Of	UK	UK	55	49	Fleetwood Mac	Behind The Mask	UK	UK	89	33	Hanne Boel	Dark Passion	UK	UK
22	15	Patricia Kaas	Sonne De Vies	UK	UK	56	54	Buzs Hornby & The Range	A Night On The Town	UK	UK	90	84	Patricia Kaas	Melancholie	UK	UK
23	15	Poison	Flesh & Blood	UK	UK	57	42	Kaszyubert Spatzen	Four Im Emigen	UK	UK	91	83	Mike Oldfield	Amoruk	UK	UK
24	15	Bob Geldof	The Vegetarians Of Love	UK	UK	58	71	Roxette	Look Sharp	UK	UK	92	74	Lisa Stansfield	Affection	UK	UK
25	27	Beach Boys	Summer Dreams	UK	UK	59	43	Patrick Bruel	Alors Regarde	UK	UK	93	48	Paul Young	Other Voices	UK	UK
26	8	Bangles	Greatest Hits	UK	UK	60	44	Francois Feldman	Vive Presence	UK	UK	94	92	Iggy Pop	Brick By Brick	UK	UK
27	4	Tina Turner	Foreign Affair	UK	UK	61	65	David Bowie	Changes	UK	UK	95	15	Clay Aiken	The Very Best Of Clay Aiken	UK	UK
28	29	Rolling Stones	Hot Rocks Volume 1	UK	UK	62	71	Nick Kamen	More Upl We Fly	UK	UK	96	84	Black Box	Dreamland	UK	UK
29	19	Soul II Soul	Volume II (1990 A New Decade)	UK	UK	63	4	Anita Baker	Compositions	UK	UK	97	46	Nigel Kennedy	Concerto	UK	UK
30	27	Wilson Phillips	Wilson Phillips	UK	UK	64	52	Maxi Priest	Bonfire	UK	UK	98	33	Ole-Ole	1990	UK	UK
31	20	Soundtrack - Eis Am Stiel	Best Of Eis Am Stiel	UK	UK	65	51	Doro	Doro	UK	UK	99	100	Bernard Lavilliers	Lavilliers Live	UK	UK
32	12	The Notting Hillbillies	Misng - Presumed Having A Good Time	UK	UK	66	58	Rolling Stones	Steel Wheels	UK	UK	100	15	Roch Voisine	ROCH VOISINE	UK	UK
33	14	P.M.C. Hammer	Peace Hammer Don't Hurt Em	UK	UK	67	74	Bees Gees	Bees Gees	UK	UK						
34	12	Michael Bolton	Steel Provider	UK	UK	68	47	Gipsy Kings	Moukoko	UK	UK						

Imagine a studio without cars, turntables, faders, CD players or even a DJ. There are systems available which can give you just that, storing ads, promos and records on hard disk, and allowing effortless efficiency in broadcasting for a mere £120,000. Nik Oakley and Mark Drey are looking at the latest developments in European studio technology.

At £120,000, DAMS is far out of reach for the majority of stations, particularly the smaller ones that have emerged in the broadcasting revolution of the past couple of years. Yet, the station of the future is already here. At Holland's Sky Radio, the 24-hour DJ-less jukebox runs on a US-imported Paul Schafer digital computer with 13,000 tracks programmed on American Generation 2 software and pumped out on the Astra Satellite.

However, a number of stations are using computer technology to control output, with presenters using a keyboard of touch sensitive computer screen, to fire CDs, jingles and commercials. However, with one such system, DAMS, being seen by many as the way forward, stations which have installed it avoid taking a cautious approach, by keeping the ability to be manually driven as well.

With DAMS, in theory, the DJ need think little about anything else other than the next spoken link. If the hardware is connected to a computerised playlist system (such as Selector) as well, then the decision-making process can be reduced to zero. The US Media Touch opLOG System, at its most comprehensive, can be linked to traffic, music and newsroom systems and with an optional copy monitor displays live music, weather or sports features. Remote broadcasts can take place from a terminal, where the presenter has access to audio sources and logs. In the US this is already being used to provide effective station networks organised from one source.

DJ resistance

There is evidence that DJ resistance to all this is more to do with the fear of technology and the feeling of hopelessness if the system crashes. In a manually driven studio, a DJ can overcome problems with one jammed machine quickly, by putting a CD or cart into another. At RTL, the German service is using DAMS, while the French and English services opt for manual drive. Station manager Mike Knight admits that the UK presenters are still old-fashioned - particularly in the use of vinyl. And with cross-fades impossible with DAMS, who would blame them?

“The ideal use for DAMS is where delay between items doesn't matter, such as BBC Radio 2,” says OMB Broadcast Systems' Phil Standen. Certainly, while DAMS could destroy a show with considerable pace, it would have little effect on an MOR format.

Capital's new FM studio - in operation from the end of June - is controlled by touch screen, explains Mick Brown. “We'd never had anything like this before, and I

argument between the old and new!”

“There are, however, over-riding signs throughout Europe that stations are biding their time as far as DAMS and Media Touch are concerned, and are prepared to wait until there are more systems on the market at a lower price.

But, despite the new technology and an ever-growing dependency on CD, not only have turntables been retained in existing Capital studios, but were actually installed in the new one. Engineer Dave West: “Like many other stations, we have a lot of back catalogue on vinyl and so we can't rely totally on CD”

Sister station Riviera Radio - based at RMC's Monte Carlo studios - seems to reflect the less adventurous nature of the smaller European stations by sticking with a more conventional studio, relying on turntables as well as cart machines.

A wide range of CD machines seem to be in use across Europe, from Studer through to EMT and Technics, although in the UK there seems to be a move in favour of Denon and the ASC broadcast player among the independent stations - particularly at the expense of EMT and early Technics.

Eliminating the unnecessary features found on the domestic CD players still used by some stations, the ASC has cue facilities, fader start and broadcaster-friendly buttons you do not need a magnifying glass to find. ASC also collaborated on the Technics SL-PI200 series which, at the top end of the range, does offer fader start and is used in many BBC local stations.

At NOB - where they provide studio facilities for all the Dutch organisations - they have Studer 730 Philips and Technics. There the engineers prefer the Studer professional player developed with Philips because the others do not allow random selection. A similar attitude prevails on all RTL services, although the English service also uses DAT for music tracks.



Jazz FM uses Media Touch and DAMS

thought it was going to bite my head off. But like riding a bike, once you've learnt you never forget!” His view is not shared by Graham Deno, who is terrified of the thought should it ever be introduced into the AM studios.

But with a lunchtime show that is based on cramming in many tracks an hour as possible, handling the touch screen has been easier for Mick Brown than the DJ's GWR and new station, Jazz FM, have found their similar Media Touch-controlled jukeboxes workable, although Jazz does use DAMS as well.

At Capital, all studios have DAMS terminals and both GDM and FM services have been using

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recognition means it can identify up to 100 CDs and store up three start cue points for each, each acoustically determined to an individual frame.



The Studer A730 CD player is widely used throughout Europe.

Frankfurt's FFM also regards the Studer studio series as superior, but also included EMT turntables in their studio, built last year, recognising that there is still a need to play vinyl. The notion that vinyl will disappear from studios certainly won't apply to those stations whose formats are based on smaller, independent labels, or are targeted towards specialists or ethnic groups. They are likely to keep their turntables for some time, although all new stations are normally installing CDs as standard.

CD technology

Scotland's Northsound Radio now uses the new Denon with its three-CD cartridge, while Manchester's Piccadilly is also using CDs. "But despite the favourable quality CD has over vinyl, that difference isn't so evident with cars," believes former DJ Steve England, now a director with jingle producers Allfaround. "Sound-wise CD is only going to offer slightly better audio quality than cars - it's hardly audible in fact.

"The real advantage is that copies can be produced easily and cheaply, and given to every department in the station. But if the programme controller decides to change a jingle, all the discs will have to be replaced unless the station has recordable CDs." Having experienced disasters when systems have crashed, and lost all the jingles, England believes that you still need carts for back-up.

"Digital storage will eventually be the answer, but it will need to be more reliable than it is now."

includes a display of time remaining and an end of message signal.

But it was this simplicity which Capital's Mick Brown found the hardest to adapt to: "They don't

While DAMS is clearly not the answer, one possible solution could be the Melody from French company, Fougerolle. Using a Winchester Disk, which makes it stand up to nine hours of stereo recording, it is operated by a remote write through a series of simple selection and code keys and a tracker ball - a sort of non-moving mouse.

"It has up and down loading with up to four carts selected at a time. These can be played individually or in any sequence," says Tony Crockett of UK distributors Praz. "It is designed specifically to be a cartridge-style machine, and arranges recordings as though it was a carousel operation.

"So far it is in use on Radio France and about 20 other French stations, although there was considerable interest at APRS. Really we were finding out what everyone wants, and there are still modifications to be done such as changing the display from French into English."



Sonifex H5X cart machine, a response to demands for improved hardware.

But Chris Stills at Sonifex also believes this is the likely direction. "Ultimately, when memory density is sufficient, ads and jingles can all be put on a mass digital storage system. But then, the DJ becomes little more than a personal computer operator. Even those digitised stations or those who have their jingles on CD, need a back-up. Our cart machines have recently gone to a station which bought six to accompany their digitised system."

Stations which have experimented with jingles on CD have come down against them, mainly because of the hardware limitation. "With the Demons in our new studio," says Capital's engineer Dave West, "I think it

could be technically feasible"

But FM DJ Mick Brown is not that keen. "Maybe for station jingles" he continues, "but personal ones are easily identifiable in the rack by their label, and can be grabbed quickly and banged into a chart machine. However, I have used CDs at OBs and that does beat taking a disk to the studio - is a plus point.

Sonifex is working on the understanding that cart machines are going to be around for some time, even when a feasible alternative is available. But in this age of DAMS, selectors and DAT, cart players are pretty low tech compared to the latest innovations.

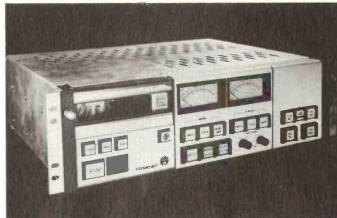
Cart machines

Sonifex has responded to demands for more sophisticated hardware by introducing a higher specification machine. The Micro HSX-2 has a number of new features over the HS series and can be more easily serviced. It has transformer-based recording with noise reduction and switched NAB or CCIR equalisation on replay. A

redesigned front panel has controls for loop recording, unmuting in fast and sequence selection, together with a headphone socket, cue indicators and a digital timer. "Like the original H5 series, the cart machines are available individually or with kits to rack them up," says Chris Stills. "We still believe, that from an operational point of view, it is better to take out an individual machine to repair rather than having to take an entire two or three unit away."

The Sonifex name re-occurs time and time again and seems quite common throughout Europe. "They're British as well as reliable," says BBC Radio 1's Peter Graham. But other stations swear

by Tomcats. "Brilliant machines," enthuses Red Rose's Stuart Line. Pacific's Tomcat's performance is partly due to its Matrix wide-track tape heads which yield less tape noise than others and its fast start and cueing action. But one other important feature is the cart fail warning - which given the harsh treatment carts get in the studio - is a plus point.



Pacific's Tomcat cart machine has a cart fail warning.

At about twice the price of a fairly standard cart machine, it is an investment not every station opts for, although they can still have the Pacific engineering by using the Micromax instead. But with only Maxtrax half-track heads and none of the other Tomcat features, there is little to single it out from other machines in a similar price range.

At Manchester's Piccadilly, they swapped their recordable Sonifexes for ITC 99Bs because they didn't live up to the quality of the playback models. The 99B has the ELSA cartridge preparation feature which automatically erases the cart, locates the splice and aligns the record head.

Although this model is at the top end of the range, ITC has introduced the Series 1 this year at about the same price as the part-discontinued, low-cost Omega. The cast aluminium and nickel-plated deck and other new features are designed to reduce wear and tear, while the front panel has bar graph meters and recessed input level controls.

Received with some enthusiasm has been the Otari CTM-10 series of three record and playback models, available with Pacific's Maxtrax heads as an optional extra. But somewhat out on a limb seems to be RTI, with its choice of Australian Cuecasters, and Germany's Star*Sat with its Dynamax CTR series broadcast machines and Jazz FM with

Broadcast Electronic's Phase Trak 90.

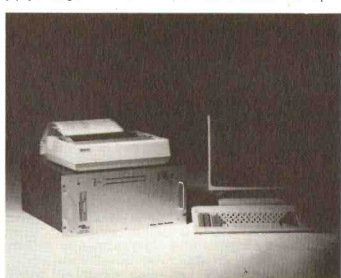
The Phase Trak 90 has non-encoded continuous phase-encorder circuitry, an automatic tape analysis and their Dynafax noise reduction which they claim will deliver both mono and stereo playback that is virtually indistinguishable from the original.

create individual local stations. Certainly, station engineers who have seen the system cannot have failed to have been impressed, although Capital's chief engineer Peter Jackson believes that development will require considerable investment.

Indeed, some stations are already using DAT, albeit in different ways. BRMB's Xtra AM has used the Sony DTH10 and Technics SV360 for its back catalogue requirements where CDs have not been available. Output is about 50% DAT and the remote feature on the Technics make cueing easier. However, while DAT performance may be good - both in terms of quality and the speed at which it can locate material - the different modes of search and recording subodes are complex.

Germany's Star*Sat uses EMT's DAT machines for its three-hour US Hot Mix show on Saturday evenings, and for storing commercials. "We looked at the Sony machine," explains co-MD Peter Pelunka, "but it had too many controls. People forget that it's not only technical people that have to operate them."

Radio Systems has resolved some of those problems by producing a special controller which has been integrated into the Sony, allowing the start and skip IDs to act like the primary and secondary tones on a cart machine. This causes the deck to cue to audio and to re-cue at the end of a cut. It also offers full broadcast remote control and the machine can be produced in a variety of configurations.



Audex digital audio recorders can be used to link individual stations by satellite.

At one network in the US, the Audix is linked up to a satellite and used to fire off local news bulletins and commercials to

grammed to play up to 30 cuts in random order, improving on the Sony by having a cart-like control panel.

But DAT is still at a relatively early stage, although most major manufacturers are looking carefully at the system's potential. But for the broadcasters, more development is needed before there can be fuller applications in the studio.



The ITC Series 1 cart machine is part of a new line introduced this year.

Future prospects

The ability of all studio equipment to fulfil the needs of each radio station depends on each station's long-term philosophy of operation - and indeed its position as an independent, split-frequency or network station. At the end of the day, there is a need for integrated technology, but not technology for the sake of it. Clearly manufacturers are trying to stay in front by producing the latest state-of-the-art systems, but they often forget about the practicalities of studio operation. There is a difference between equipment which provides cost efficiency, technical superiority and ease of operation.

A DAMS system linked to the appropriate software will remove any need for the near-obsolete studio technician and provide all the logging data a station requires. But it may also provide a sense of frustration for DJs whose pace and style is dependent on the physical assertiveness of punching cart machines and CD players. Although the future may well lie with digital storage, unless manufacturers can produce practical, user-friendly equipment, progress towards increased automation seems likely to be slow and random.

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Aiming To Be "A Complete Musical Experience"

The World of Music retail chain

In its nine years of operation, the German chain World of Music (WOM) has grown from two to 13 outlets, with an annual turnover of DM 130 million.

This represents about 4.2% of the gross national turnover in soundcarriers and the trend is pointing upwards. Robert Lyng looks behind the scenes at one of Germany's most successful record shops.



Inside one of the WOM stores, some have up to 60 video screens.

WOM was founded in 1982 by Klaus Scipank and Jorg Burkhardt when they opened shops in Kiel and Munich. Now WOM has a silent partner in the form of the Hertie department store chain, there are 10 WOM stores around the country, and three franchise shops. Another is scheduled to open in Wiesbaden this month (August). According to head of purchasing Wolfgang Orthmayr, WOM expects to increase its turnover in 1990 by about 10%, which would give the chain 4.7% of the

magazine with a print run of 306,000 copies, distributed to WOM outlets, discs and to the public as an insert in city magazines. Each issue features an artist with a new release on the cover known as the "WOM Act". This act also features on in-store displays, shopping bags, ad spots on Tele 5, a national poster campaign, T-shirts worn by shop personnel and on in-store video walls, with up to 60 screens. "With all of these tools we can do a lot to introduce unknown artists to the market," says Christiani.

Having recently launched a dance programme together with private station Radio RPR, WOM also produces numerous sales charts. The Indie Chart is printed in music magazine Spex, while Network Press publishes the soul charts. Wiener prints the WOM Sales Chart and the Wave Chart is broadcast on Tele 5. WOM also exchanges advertising and logo presentation with MTV.



Klaus Scipank, one of the WOM founders.

gross national soundcarrier turnover.

"WOM is a complete musical experience," says Jens Christiani, head of public relations. "It is more than just buying records. It is an information system. We create and set up our own methods of advertising and we very often co-operate with both the industry and the media."

Marketing campaigns
One of these marketing tools is the WOM Journal, a free monthly

WOM stores have headphones for customers to listen to the latest releases. "We do not believe our customers should buy a pig in a poke," says Orthmayr. "In light of the enormous number of releases, customers should have a chance to hear the music before they decide. That is why we present music that you don't constantly hear on the radio. We try to do everything in our power to help a product. The only thing we will not, and cannot, do is to sell a product at dumping prices. Our system will not allow it."

"We take our service and professional knowledge so seriously that we have not even gone over to using a computer for our stocking, as is usual in the industry, especially for larger retailers. We feel that our personnel can provide good customer service only when they have a close personal knowledge of the repertoire. That is lost when you work with a computer. Our staff get less effective if they do not have intimate contact with the product."

WOM's philosophy of offering their customers a complete selection of pop and rock products, while having only a limited selection of budget-priced classical CDs has stayed the same over the years. Certain trends, however, can be seen from last year's sales. Orthmayr says 48% of sales in 1989 were CDs, followed by vinyl

LPs (including 12" singles) on 36%, cassettes with 8% and 7" singles with 1%. Video accounted for 2% of sales with 4.5% going on other items like blank tapes, books and merchandising.

"It is clear that CDs are picking up and so are video sales," says Orthmayr. "We have always bet on video and have been selling them for some years, even when others ignored them!"

Future prospects

Orthmayr does not envisage the megastore concept invading the German market. "This market is already well covered with a number of large retail chains. If something of the magnitude of the Virgin London megastore arrived it would certainly cause a commotion, and take a few points in the market share, but it would not present an insurmountable threat."

In order to survive in the 90s, Orthmayr predicts that retailers will have to adjust their stocking policies. Where some products will be kept in 10 different configurations, some stores are sure to start phasing out LPs. But not at WOM, says Christiani: "We will carry LPs as long as there is a demand for them. There is still a lot of indie product that does not get released on CD, and as long as there are LPs we will sell them." □

DEBORAH SASSON THE EUROPEAN SUMMERHIT

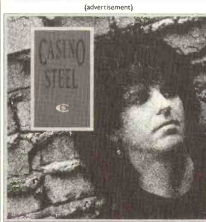


Contact westside
tel. 49 6150 82091 fax 49 6150 7083

Reidar Larsen Shooting up the national charts with this fourth album, "Last Train Home"



Contact: Audun Tylden
Slagerfabrikken tel. 47 2.384027



REVUES
KERRANG KKKKK
Metal
Hammer*****

Talent Tracks

PROMISING ACTS WORTH WATCHING



Nasty Idols

Alive N' Kickin' (HSM/Sweden). Contact:
HSM/Ulf Lundwall/tel.46.46.14975/fax.184940

A splendid piece of raunch from this up and coming hard rock band from Sweden. As well as delivering the goods musically, the band have been the subject of much 'shock horror' publicity because of the singer's on-stage antics with a blow-up doll! Licence and sub-publishing free except Sweden.

Jazz & The Brothers Grimm

Casanova (Tim Tam/UK). Contact: Singsel
Sheyla Aslan/tel.44.71.4901210/fax.2503186

A strong, fast and hypnotic house groove; one of the better productions in the genre. The pumping bass-synth and the vocal performances by Baby D and MC Juice make this track something special. Licence and sub-publishing free except UK.

YBU

Keep It Up (SSR/Poland). Contact: Crammed/
Hanna Gorajczkowska/tel.32.6407914/
fax.6488269

A luscious, deep bassline, yearning vocals and growling synth-sounds in the mould of Adamski's *Killer* make this a fine and atmospheric piece of club music. The singer is Anneli Drecker, better known as the singer of Crammed artists Bel Cantu. Licence and sub-publishing free except Benlux.

Blessings In Disguise

Crying In The Rain (Gotham Records/UK).
Contact: BTP/Barry Tomes/tel.44.21.460165/
fax.4532804

This is a simple and catchy ballad. Blessings In Disguise is a side-project by Slade members Noddy Holder and Dave Hill. This song, the first single from an album due to be released later this year, sticks in your mind. Should hit the European charts without a problem. Licence and sub-publishing free throughout Europe.

Casino Steel

Little Rebel (Sonec/Norway). Contact:
Sonec/Terje Engen/tel.352820/fax.255359

As one half of Scott & Steel, this singer/songwriter appeared in Talent Tracks two years ago. Now he has teamed up with songwriter Andrew Matheson to produce some raunchy pop material that deserves a bigger audience than Scandinavia. Licence and sub-publishing free except Scandinavia.

Records mentioned on this page are by promising acts which have potential for breaking into the pan-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 deals should contact the original master/publishing owners. Country of origin and contact numbers are listed as Music & Media, Gary Smith, PO Box 9027, 1006 AA Amsterdam, Holland.

Reidar Larson

Daddy Longlegs (Slagerfabrikken/Norway).
Contact: Slagerfabrikken/tel.47.2.462016/
fax.600789 or Tony Burton/tel.47.4.592995 or
Reidar Larsen/tel.47.4.802006

One of the more popular live bands in Norway, this is their fourth release. Quality, traditional blues featuring Larsen's gravelly voice and some fine musicianship (check out the guitar on *No Tell Hotel*), with amusing lyrics by Norwegian DJ Tony Burton. Licence and sub-publishing free outside Scandinavia.

Milker G

Backseat Betty (High Fashion/Holland). Contact:
Dureco/Frits van Swoll/tel.31.2940 1532/fax.18725

One half of the notorious duo that shot briefly to fame with their rap version of Madonna's *Holiday* has gone some way towards restoring his credibility with this record. Licence and sub-publishing free except Benlux.

Monica T Johnson

You Are My Bel Ami (EMJ/Belgium). Contact:
EMJ Music/Cosar Boesten/tel.32.2.7352902/
fax.7359214

Johnson's second single is a strong, rock-flavoured number. An ex-model who's now a chartographer and songwriter, Johnson undoubtedly has international potential. Licence available except Benlux but no publishing.

Deborah Sasson

(Ay Ay Ay) Una Noche D'Amor
(Westside/Germany). Contact: Westside/Achim

Volkenr/tel.49.6150.82091/fax.7083

Sasson is a rising star in Germany where Westside is one of the leading dance labels. No publishing available but licence free except G.A.S.

The licence for the track *One More Night* by Denya Versailles (featured in M&M July 21) is available for the world except France and Benlux. No publishing available.

