

MUSIC & MEDIA

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Europe's Music Radio Newsweekly . Volume 8 . Issue 8 . February 23, 1991 . £ 3, US\$ 5, ECU 4



DON'T GIVE UP THE DAY JOB, BOYS - The first entry for the "Hit The Write Note" UK talent contest is The Corporate Rockers, featuring (l-r): Polydor MD David Munns; Mean Fiddler promoter Neil Pengelly; Our Price buying/marketing director Tony Bennett; BBC Radio 1 controller Johnny Beerling; and judge panel chairman Brian Shepherd. The winning band will get a record contract with Polydor, a publishing deal with PolyGram, a gig at the Fiddler, airplay on Radio 1 and promotion by Our Price.

Radio Says War's A Secondary Factor

by the **M&M** Staff

It's the economy, not the war. That is the feeling of executives at several leading radio stations and sales houses on the current radio advertising climate.

France, Italy, Spain and the UK have all reported that the war is a secondary factor. In Germany, the economy is booming, thanks mostly to unification, and radio is along for the ride.

While not all countries are feel-

ing the one-two punch of the war and recession, other nations have not been so lucky.

Comments **David Lees**, sales director at **Capital Radio Sales** in the UK, "I believe that the slowdown in adspend is more attributable to the overall UK recession than to the war. The war is a secondary factor."

But Lees adds that the London economy will probably outpace the rest of the UK. "It's still the crucial marketing area."

Echoing Lees's view is **Nove Nove Pubblicita** marketing director **Maurizio Sina**, who provides local/national advertising for **Rete 105**, **Radio Monte**

BMG France Restructures

by Emmanuel Legrand

BMG France will be completely restructured by July 1. **BMG** president **Bernard Carbonez** announced the measures, which will include new A&R, marketing and promotion departments, to staff on February 6.

Two new labels will be set up, which will be managed by **BMG** international manager **Philippe Desindes** and **BMG** promo manager **Antoine Chouchani**. The still unnamed labels will have independent A&R, marketing and promo teams, but share the same sales force. Local

(continues on page 34)

Radio 100 Chooses Schmidt Over NRJ

by Howard Shannon

Berlin magazine publishers **Schmidt & Partners** have emerged as the financial saviour of **Radio 100** despite a higher offer from French radio network **NRJ**.

Schmidt & Partners are paying DM2.75 million (app. US\$1.88 million) for a 34% stake in the station, while **NRJ** offered DM4 million for 38% ownership. The deal effectively values the bankrupt station at DM8.09 million.

With the indie/ethnic formatted **Radio 100** admitting bankruptcy, workers' co-operative board member **Mario Numan** says talks with **NRJ** appeared to reach agreement late January.

Earlier, the Berlin cable communications office (**Kabelrat**) had ruled that no foreign company could control either of the two private FM franchises available in the city. However, an

(continues on page 34)

M&M Debuts Airplay Action

M&M this week launches "Airplay Action", a weekly column analysing the most important movers and shakers in European Hit Radio (**EHR**). It replaces the **EHR** Reporter Field, that will now only appear when new stations contribute to the chart.

The column provides an insight into the statistics behind the processing of the **EHR** chart, as well as tracking regional breakouts and crossovers. **Airplay Action** and the new **EHR** chart can be found on page 23.

Jazz FM Trims Staff

by Hugh Fielder

Jazz FM/London has trimmed a third of its staff, laying off 16 people. The move was part of a major reorganisation to combat the poor audience figures in the latest **JICRAR** research which gave the station a 5% reach. **Malcolm Laycock** has been appointed programme controller with a brief to make the station's output "more consistently popular".

So far there have been no cuts among the presenters, but it is known that programmes will be

(continues on page 34)

No. 1 in EUROPE

European Hit Radio

STING
All This Time
(A&M)

Eurochart Hot 100 Singles

ENIGMA
Sadeness Part 1
(Virgin)

European Top 100 Albums

STING
The Soul Cages
(A&M)

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WHAT YOU NEED
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M&M Joins Sony Radio Awards

M&M is pleased to announce its involvement in this year's **Sony Radio Awards**, the UK's biggest "Oscars".

Europe's premier music radio magazine will publish the brochure for the awards ceremony at London's Grosvenor House Hotel on April 29. The brochure will also appear as a special section in the magazine for the awards.

The ninth Sony Radio Awards will have 26 categories for open submission by the UK's public and private broadcasters. This year's awards include an additional category introduced on the recommendation of last year's judges: Best Documentary/Feature; Rock & Pop. This ensures that rock and pop now enjoys parity with other musical and feature categories.

The Radio Awards Committee,

headed by **Gillian Reynolds**, will select the Radio Personality Of The Year and the Gold Award. The **Radio Academy** will nominate its own creative award.

The remaining 23 categories are chosen by a panel of judges that this year includes broadcasters **Jeremy Paxman, Eve Pollard, Brian Hayes, David Coleman, Nick Higham, Roger Bolton** and **Billboard Publications** international editor-in-chief **Adam White**.

BPI president European operations **Theo Roos** comments, "We are delighted to co-operate with this highly respected event. The UK radio industry is widening its scope and the annual committee has built it up over the last nine years to become Europe's most coveted award for outstanding achievement in radio. **HF**

Czech Private Plan Checked

by Paul Andrews

Hello World, the consortium preparing to bid for a national private radio licence in Czechoslovakia, has delayed plans to secure a major investment from a French radio group (M&M, January 19).

The deal, originally expected to be finalised by the end of January, has been checked by domestic political factors, says **Communications Equity Associates/Germany MD Stephan Goetz**. CEA, a US media investment bank, is currently handling the deal for French investors.

Explains Goetz, "There's been a lot of delay at government

level. The rules under which licence applications have to be made are still unclear." He adds that until the legal framework for the proposal is clarified, no deal will be signed, and only then will the identity of the French investor be disclosed.

He stresses, "There are no problems in its negotiations with **Hello World**." The prospective backer--described by Goetz only as "a major radio group"--is expected to take a stake of up to 50% for an undisclosed sum in **Hello World**. The consortium is headed by economist **Pavel Setvak** and set up specifically to develop the national radio project.

Queen: Some Kind Of Magic

by Machgiel Bakker

One week after the release of their 16th album, **Queen** are already breaking their own record. Released on February 4, *Innuendo* is the band's quickest-selling album on a shipment basis. The LP shipped gold in Germany, Holland, Italy, Switzerland and the UK. Initial European shipments amounted to 675,000, while current sales are now approaching the million mark.

Those figures compare to the band's previous and best-selling album, *The Miracle*, that sold close

to 1.5 million (excluding UK). EMI expects *Innuendo* to easily surpass those figures. This has all been achieved without the band being involved in any promotion. No concert tour is scheduled for this year either.

The LP crashed into both the UK and Italian charts at no. 1. It entered the charts in Holland at no. 3, Denmark at no. 5 and jumped from no. 72 to no. 2 in Germany. It has also charted in Sweden, Spain, Norway, Finland, Ireland, Switzerland and Belgium. The Dutch entry sets another record. For

the first time in 11 years an LP has entered the charts in the top 5. The last time this occurred was on July 12 1980 when both the **Rolling Stones** (*Emotional Rescue*) and **Queen** (*The Game*) entered at 2 and 3, respectively.

EMI has worked extensively with radio stations across Europe to launch the album. The LP was advertised in nine markets. And in Germany alone some 170 spots were booked on both public and private stations. Sales will be further boosted by planned TV campaigns in Italy, Germany and Finland.

Meanwhile, the title track of the LP is top 20 in every European territory excluding France and Sweden. The second single, *I'm Going Slightly Mad*, will be released on March 4, followed by *Headlong* at the end of April.

According to London-based **EMI Music Worldwide** marketing manager **Neil Cox**, the company intends to keep the album alive until the band's second compilation, *Queen Greatest Hits II*, is released. Says Cox, "As it looks now, that LP will be out in September or October. Around May, we will be launching the second phase of the campaign. We will be doing a worldwide competition, probably involving a major sponsorship deal. But it is too early to comment on that now."

RIAS 2's Cline Details ZDF Talks

by Howard Shannon

RIAS/Berlin (Radio In The American Sector) celebrated its 45th birthday on February 7, and then promptly put the champagne away to face an uncertain future.

The former US-owned and Bonn-financed "propaganda" station became technically illegal on October 3 last year when broadcast laws in Berlin fell in line with the rest of the country, which means that radio must be German-controlled.

RIAS 2 deputy chief of programming **Constantine Cline** recently outlined negotiations both with **ZDF** television and the private sector. Cline says **ZDF** would change **RIAS 1** to a nationwide information service airing on FM and AM, and **RIAS 2** surviving as a regional youth service FM in Berlin and satellite nationally.

The go-ahead for what is being coined **ZDF Radio** is expected before the end of May. However, agreement on **RIAS's** future *must* be reached before December 31.

A buyout by **ZDF** (M&M January 19) of the station would require it to finance annual operating costs (1990 figures) of DM8 million (app. US\$5.5 million). This would have to come exclu-

sively from the existing licence fee.

ZDF is reportedly determined to take control. But it must convince the 16 broadcast authorities in Germany's states that its first involvement in radio would present no threat to their regional state-run radio.

However, the 16 regulators argue that **RIAS** can survive, so long as it is commercial-free. The advertising cake cannot be shared between two public stations.

Talks with private companies centre on floating off the youth-orientated **RIAS 2** as a commercial concern.

Cline claims an initial approach by Lower Saxony private **Radio ffn** to win control of **RIAS 2** was refused by the Berlin broadcast authorities. Says Cline, "Informal negotiations are now under way with a separate Berlin-based group."

BRITS Needed One More Act

by Hugh Fielder

There was nothing wrong with the **BRITS** Awards that one more major act would not have put right, says the **BPI's** awards committee chairman **Paul Russell**.

Explains Russell, "In terms of presentation I think it was around 95%. In terms of performances from the artists, it was around 85% and we shall be looking for 95% next year."

Russell admits the Gulf war caused problems, notably the absence of **MC Hammer**. **Sinead O'Connor** also refused to attend, having sent the awards committee a letter a week earlier. And although **George Michael** accepted his award for Best Album, he declined to perform. This year's winners and the category:

British Male - **Elton John**
British Female - **Lisa Stansfield**
British Group - **The Cure**
Best Album - **George Michael**
Listen Without Prejudice Vol.1
British Newcomer - **Betty Boo**



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Virgin's New International Structure

by Machgiel Bakker

Virgin UK's international department has been restructured with seven product managers now representing individual Virgin labels. All executives have the title of international product manager.

The department was reorganized by Chris Griffin, Virgin's international director, who recently joined MCA Records as director of international marketing (M&M February 9). Griffin's vacancy has not yet been filled.

These international product managers are responsible for the following label(s): Debra Clancy and Dino Ostacchini (both Virgin UK); Jayne Jones (Ten); Tania Davies (Virgin US, Charisma, Cardiac); Loraine Barry (Circa); Guy Hayden (Venture, Earthworks, Real World, Gold Castle, Editions EG, Caroline and Night); and Maureen Shea, who comes from Virgin Canada to handle all non-US/UK labels.

The team is completed by international artist & marketing manager Juliet Joseph, international manager licensed territories Connie Sutterlin, international promotion co-ordinator Jane Dolan, and international production manager Ingrid Johansen.

Griffin says to the changes, "The new setup creates a better strategic overview. Product managers should represent labels and be involved with all aspects of it—from A&R to selling. Some of them will be based at the individual labels."

For The Record

In our January 26 issue on Tony Grundy buying Communicate, Grundy has bought only the broadcast and communications training business of Communicate, not the entire company.

Also, in our February 16 issue on French music sales, we incorrectly identified SNEP as a "copyright body". SNEP is actually the French branch of the IFPI.

M&M regrets the confusion.

NEWSMAKERS

Radio

● Leo Pauwels has been made a member of Belgian state radio BRT's board, replacing Frans Janssen. Petrus Thijs has been appointed to Janssen's VP seat.

● Yves Mourousi has been appointed programme director at Radio Monte Carlo by the station's new president Jean-Noel Tassez. More recently consultant to RMC's former president Herve Bourges, Mourousi replaces Roger Andre Larrieu, who is now with TV channel La Cinq.

● Mark Collins is new head of music at Red Dragon Radio/Cardiff.

● Tony Burton has been appointed head of music at Radio Vest/Stavanger in Norway.

● New head of music at Radio VSD/Gothenburg is Leif Pettersson.

Music

● Michel de Souza and Philippe Vidalenc have both been named deputy GMs of Phonogram France. They will report to GM Paul-Rene Albertini. Both were, respectively, marketing and promotion manager, and will remain in charge of those areas.

● Poesia Buetti has been made international marketing manager at New York-based BMG International. Valerie Jack is new international A&R/marketing manager within the same company.

● Bart Cools replaces Luc Behiels as promo manager for EMI Belgium, servicing the Flemish community. Sylvie Hendrick has been appointed promo manager for the French-speaking territory, replacing Anne Baugnez.

● Bob Jamieson has been appointed president/GM of BMG Canada. Jamieson was previously executive VP of PolyGram Holdings in New York.



Bob Jamieson

● Steven Murphy has been appointed president of Angel Records, Capitol EMI Music's classical label.



Steven Murphy

● Bert Burm, formerly MD at Indisc has been appointed GM of the music department at CNR Belgium.

Miscellaneous

● Timothy White has been named new editor-in-chief of Billboard magazine. White has been managing editor of Crawdaddy and senior editor for Rolling Stone.

● Johnny Fewings is the new GM at MCEG/Virgin Vision, replacing William Campbell.

Send news and photos of company appointments to Karen Seekings at M&M's editorial office: Rijnsburgstraat 11, 1059 AT Amsterdam, The Netherlands or call (20) 669.1961; Fax (31) 20 669 1951.

Premiere, Charivari Near Deal

US syndicator Premiere Radio Networks is poised to close its first European sale.

Radio Charivari/Nuremberg consultant Scott Lockwood says the AC/EHR station is "one step away" from buying Premiere's "Plain-Rap Countdown" package. Comments Lockwood, "We expect to sign a deal by March 1, and have the show on-air shortly after."

The sale will be the first made by Premiere's Paris office, which opened on

December 10. "Plain-Rap Countdown" is a weekly hit-parade package designed to be adapted by stations for their format.

Says Lockwood, "This is really exciting, because we can produce an expensive-sounding international programme that originates at our station, translated into German and using our own presenters and style. Often, syndicated shows just don't work here because they sound out of synch and when they're in English the Germans don't understand them."

Strange Names, Weird Releases

What's going on? Is everybody trying to compete with strange names and album titles?

Band name of the week: Cycle Sluts From Hell, four female rockers whose lead singer is called Venus Penis Crusher (and who will be supporting Motörhead on their upcoming European tour). Well, the PRMC will be pleased to meet you in court, girls!

More weirdness by Nine Inch Nails and their subtle album title *Pretty Hate Machine*. A dose of hatred from Cyclone Temple and their attitude to life in general, *I Hate... Therefore I Am*.

Another catchy title: Peggy Suicide by Liverpoolian Julian

Cope, who claims the title bears no resemblance to Buddy Holly's evergreen *Peggy Sue*. It is allegedly based on a strange dream that Cope had in which the world was destroyed. Little Angels are the newest British hard rock sensation. And it is about time too, the last New Wave Of British Metal was 12 whole years ago?. *Young Gods* is their second album.

This week there are "Best Of" albums by Blondie/Debbie Harry and Kool & The Gang. Also, there is the long-awaited debut LP by The Farm, following their European hit single *All Together Now*.

Upcoming Album Releases

Artist	Title	Label	Producer
808 State	EX.EL	ZIT/WEA	808 State
Basement Boys	Blue Notes In ...	Eternal/WEA	Basement Boys
Daryl Braithwaite	Rise	Columbia	Simon Hussey
Blondie/D. Harry	The Complete Picture	Chrysalis	Various
Claudia Brücken	Love And A ...	Island	S.Nye/Pascal Gabriel
Julian Cope	Peggy Suicide	Island	Julian Cope
C. Sluts From Hell	Cycle Sluts	Epic	Glen Robinson
Cyclone Temple	I Hate... Therefore I Am	IRD/Epic	not listed
The Farm	Spartacus	Produce	Graham McPherson
Havana 3AM	Havana 3AM	IRS	Havana 3AM
Ice Cube	Kill At Will	Priority/4th & B.	Chilly Chill
J.J.	Intro	Columbia	Various
Steve Kilby	Jack Frost	Arista	Various
Kool & The Gang	Great And Remixed	Metronome	Various
Little Angels	Young Gods	Polydor	not listed
Morrissey	Kill Uncle	Parlophone	C.Langer/A.Winstanley
Nine Inch Nails	Pretty Hate Machine	Island	Various
Prayer Boat	Oceanic Feeling	RCA	Kevin Maione
Chris Rea	Auberge	East West	John Kelly
Rhythm Corps	The Future Is Not ...	Epic	Ben Grosse
Various Artists	Red Hot Metal	Dover	Various

European album releases for the period of February 18-March 4. Please send your information to Robbert Tilli before February 22 for inclusion in the next release schedule (issue 10). Fax (31) 20 669 1951.

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Desire, Non Fiction Switch Distribution To Pinnacle

by Hugh Fielder

The labels **Desire** and **Non Fiction**, featuring **Rebel MC** and new signing **Candyland**, have switched UK distribution to **Pinnacle**. Both labels are looking for European deals on a territory-to-territory basis.

Pinnacle international marketing manager **Nik Myers** says, "We want to work with companies that have the same goals as us. They could be majors in some countries and indies in others. We need to keep our campaigns specialised for each market so that money isn't wasted."

Myers says he has been talking to **Intercord** in Germany and **Sonet** in Scandinavia, although he stresses that no deals have yet been finalised.

Desire was set up two years ago by **Fiction MD Chris Parry** and co-funded by **Polydor UK**, which continues to distribute the **Fiction** label. The label has enjoyed considerable success with **Rebel MC**. The artist has scored six UK hits in five months, including *Street Tough*, the biggest-selling rap single in the UK to date.

PolyGram in Europe has had options on all **Desire** product, but Myers says the European territories have not realised the label's potential. Comments Myers, "Breaking independent acts is an immediate affair, but the singles were not automatically releases in Europe. The companies tended to wait for UK success, by which time it was often too late to keep up the momentum."

One key to **Desire's** success is targeting the core audience, continues Myers, who maintains the label can make a profit on sales of 2,000. "If you run a tight ship you can be a financial success without enormous sales, without big aware-

ness and without compromise.

"Major labels don't seem to understand this. They believe you have to break things big-time as fast as possible. But if you are looking for a long-term career for an act you must put out credible stuff that will ensure a growing, core fan-base rather than aiming for big hits. If you work it properly, you shouldn't lose money on any releases."

Myers points to **The Cure**--finally achieving major success after a decade as a steadily growing cult band--as the prime example of the philosophy of the **Fiction**, **Non-Fiction** and **Desire** labels. "Last year they released a dance album which surprised everyone, but it was a huge success. Now they are working on a rock album. They've never done one before."

Myers expects **Candyland's** debut single, *Fountain O'Youth*, to be the first **Non Fiction** release in mainland Europe. The single is just out in the UK, where a marketing campaign that involves bill-sticking road signs in London, is already creating a lot of extra free publicity. That will be followed by a new **Rebel MC** single in March.



CHEERS! - Ten Records MD **Jeremy Lascelles** cracks open the champagne to celebrate the signing of singer/songwriter **Efua Baker**. Waiting for a glass (l-r) are Ten Records A&R director **Mick Clark**, **Efua Baker**, **Lascelles** and **Baker's manager Susie Baker**.

BBC Turns Down Chart Sponsorship

BBC Radio 1 and **BBC TV** will not carry chart sponsorship even though the **British Phonographic Industry (BPI)** and **Chart Information Network (CIN)** have set up a joint venture to market the chart.

A spokesman confirms that the BBC's agreement with CIN to broadcast the top 40 every week specifically excludes any sponsorship.

The BPI, CIN deal comes seven months after the BPI lost effective control of the chart when trade paper *Music Week* set up CIN to run the chart in agreement with compilers **Gallup**, the BBC and the **British Association of Record Dealers (BARD)**. The joint venture, CIN Ltd, holds the copyright for publishing and broadcasting the chart. Gallup continues to compile the purely sales-based chart using about 1,000 retailers. BARD, which enjoys equal representation on the chart supervisory committee with the BPI (the BBC has one representative), will receive income from any sponsorship deal, says its chairman **Brian McLaughlin**,

MD of **HMV**.

CIN CEO **Adrian Wistreich**, who is also chairman of CIN Ltd, says he is currently discussing a sponsorship deal with "three or four" companies for the charts which provide weekly data on the top-selling albums, singles and videos which can be broken down by format and musical style. **HF**

Courts Nab Satin Sound

A record industry campaign against illegal CD rental operations has achieved its first major success with a High Court injunction against a shop in Eastbourne.

EMI, **Warner Music**, **Chrysalis** and **10 Records**, acting jointly on behalf of the **British Phonographic Industry (BPI)**, obtained an injunction against **Satin Sounds** which was renting CDs and music videos and offering them for sale at a discount afterwards.

The shop, which had a constantly changing catalogue of some 2,500 titles, is not contesting the injunction and is currently negotiating with the BPI over costs and damages. **HF**

Sonet Gets The Blues

Texas blues label **Antones Records** has signed a European distribution deal with **Sonet**, which is releasing new albums from **James Cotton** and **Matt "Guitar" Murphy** this month.

The label was established by **Clifford Antones** in 1987 and has already issued albums by **Jimmy Rogers** and **Eddie Taylor**, as well as female singers **Lou Ann Barton**, **Angela Strehli** and **Marcia Ball**, who combined for the critically acclaimed

Nigel Walmsley is remaining at **Capital Radio** full-time over the next three months before he resigns as MD and director to over-

Walmsley: Three More Months

see **Carlton Communications'** bid for one of the independent television franchises.

Says **Capital** chairman **Sir Richard Attenborough**, "We have a mutual understanding with **Carlton** that during this period he will be enabled to play his part in the preparation of its bid. In addition there is a further continuing arrangement to cover a subsequent handover once **Nigel** has moved full-time to **Carlton**."

Deputy chairman **Roger Harrison** will take a more active role at **Capital** alongside the recently restructured management team until a new MD is appointed.

Walmsley, who describes **Carlton's** offer as "irresistible",

appears to rule out any return to **Capital** should **Carlton's** TV bid prove unsuccessful. Licences for the franchises are expected to be advertised by the end of February.

Walmsley's departure from **Capital** after eight years also leaves a vacancy on the **Association of Independent Radio Contractors' (AIRC) JICRAR** committee which he chaired.

Says **AIRC** marketing executive **James Galpin**, "He has been a significant mover and shaker in **JICRAR's** progress in the last few years. His hand on the tiller has been a vital ingredient and his position at **Capital** ensured that he was listened to. He will be a hard man to replace." **HF**

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Music & Media



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highest charting solo album"

Billboard



"...Album rockers will have a blast
picking through this"

Billboard



"Back From Rio is a record that only a
man & musician so experienced,
accomplished & unfettered could
make... McGuinn returns to us in
incredible form"

Sounds



"As a performer, McGuinn still burns
bright... few artists can be riper for full
comeback honours"

Q Magazine



"McGuinn looks set once more to
enrich our musical currency"

Melody Maker

CD·TC·LP

European promo tour
starts 18th February

Private All-News Station Launches

by Mal Sondock

Germany's first terrestrial private all-news radio station will open in Berlin by late August 1991. **Inforadio Berlin** is to be operated by **RSH**, Schleswig-Holstein's statewide private network, and is backed by the **Argon** group, which publishes Berlin's daily newspaper *Tagespiegel*.

The station will reportedly have an annual budget of about DM5 million (app. US\$3.45 million), employ 20-30 people, and reach some 4.5 million potential listeners in and around Berlin. National advertising sales will be handled by Hamburg-based **RMS**, which already acts as sales house for RSH, as well as other major German privates such as **Radio ffn/Lower Saxony**, **RPR/Rhineland-Palatinate** and **Antenne Bayern/Bavaria**.

On-air around the clock, Inforadio Berlin's format will be based on that of commercial US news/talk stations. News, local information and phone-ins will make up the majority of the programme. Except possibly during the midnight-06.00 daypart, music output will be confined to jingles, fills and effects.

Says RSH programme director **Hermann Stumpert**, "The sta-

tion will sound like CNN on radio. We expect it to have the success of similar stations in the UK, France, and, of course, the US, where every larger city has a station of this type that reaches an average of 10%-15% of the listening audience. The reunited city of Berlin has given us the perfect journalistic and commercial basis for a local German news station."

Berlin's **Kabelrat** (cable council) approved the RSH/Argon FM frequency application for Inforadio Berlin in early February, allowing the station to start broadcasting as soon as technical details are settled. The operators aim to have the station on-air in time for Berlin's Internationalen Funkausstellung trade fair, at the end of August.

Although Inforadio Berlin is the first private news station to gain an FM licence, Germany already has a national cable and satellite radio service, **Radioropa-Info**, controlled by industrialist **Peter Lepper** and launched in October 1990.

Music & Media Correspondents

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GERMANY'S PET - The Pet Shop Boys proudly display their gold awards for sales of over 250,000 in Germany for their album "Behavior". Pictured (l-r) are: Chris Lowe; EMI International London's Mitch Clark; EMI Germany product manager Jan Garich; Neil Tennant; EMI Germany GM of TV promotion Bernd Piepenbring; and EMI International's Sue Weatherlit.

BMG Ariola Goes Compact

by Machgiel Bakker

The Munich branch of **BMG Ariola** will be releasing a CD promo sampler every month. Entitled *Compact!*, the company

intends to promote a wide array of artists to both retail and media contacts.

The first sampler has just been released and contains tracks from artists such as **Roger McGuinn**,

Elsa, Harold Faltermeyer, Roch Voisine and **Whitney Houston**.

The samplers are distributed in a circulation of 1,000 and are compiled by the company's label and promotion departments. Project co-ordinator is **Jan Weber**.

The new compilation, due for February 26, contains 14 tracks from five BMG Ariola-distributed labels—**Island, Ariola, Jive, Arista** and **Logic**.

Artists featured include **Dr. Alban (No Coke)**, **Udo Jürgens (Wings Of Love)**, **Julian Cope (Beautiful Love)**, **Vaya Con Dios (Nightowls)** and **Womack & Womack's Uptown**, the duo's first single for their new label, **Arista**.

RTL Plus Gets Top Billings

For the first time, a private channel topped Germany's TV advertising market share rankings in 1990. **RTL Plus** beat public network **ARD** by just 0.1%.

With total spend up to DM3.7 billion (app. US\$2.6 billion), a 22.4% rise over 1989, TV now accounts for 14.2% of the entire advertising market in Germany.

1990 GERMAN TV MARKET SHARE

Company	Share	Sales (DM mil.)
RTL Plus	25.6%	947.2
ARD	25.5	943.5
ZDF	24.1	891.7
SAT1	20.8	769.9

Source: ARD, ZDF

BENELUX

Radio 21 Broadcasts Beatles Story

by Marc Maes

Radio 21 is featuring a 45-episode series on the **Beatles**. The feature, which began on January 7, is broadcast daily and will run through March 15. The series will end with a two-hour special to air 09.00.

The *Beatles Story* is produced and hosted by **Luc Remacle**, who joined Radio 21 last August.

It took Remacle's company, **Beatsound**, 18 months to compile the series of 20-minute shows. The project covers the complete history of the band's members and their individual careers up to 1990.

Remacle explains, "The basic idea was to tell a story with music serving merely as an illustration. We tried to avoid the usual clichés in pop music stories and Beatles biographies.

"The programmes are not a 'Best Of' interrupted by jock

speeches, or a special for hardcore fans. We want to tell a story for an audience as diverse as possible."

The series is based on several publications and magazines such as *Melody Maker*, *Rolling Stone* and *The Record Collector*. Music was selected through researching fan clubs, flexi and interview discs, plus film soundtracks.

Remacle has produced radio

specials featuring bands such as **The Police**, **Yardbirds** and **Eurythmics** before securing this sponsorship deal with tape manufacturer **Memorex**.

Memorex is supplying Radio 21 with prizes of nine portable CD players, 15 personal stereos and two trips to Liverpool. **EMI Belgium** is adding 50 **Paul McCartney** CDs and a complete Beatles CD box.

Anti-Network Decree Official

The Flemish community government's four-month-old anti-network decree for private radio was officially published in the government daily newspaper *Staatsblad* on January 29. The decree states networks are to comply with new regulations by August 8.

Radio Contact and **Radio Nostalgie** are currently investiga-

ting the possibility of fighting the decree (M&M February 2). The Flemish private stations federation **VFLR** still hopes that an overruling will enable a new private radio council to be installed as soon as possible.

Comprising representatives from private radio as well as politicians, this would consider alternatives to the new law. **MM**

Interactive Programme Debuts At TROS

by Howard Shannon

TROS/Hilversum debuted on February 4 an interactive phone vote which programme director **Ferry Maat** says should allow listeners to programme its **Radio 2** oldies programme.

The system, which runs Monday 07.00-09.00, relies on a listener having a tone phone. Says Maat, "We tell them to push five for the '50s, six for '60s, seven for '70s and eight for '80s. We download the votes every 10 minutes, decide which decade has won, and I then select a record."

Maat says the system will now be adapted to select an exact year. "Our first day showed the '60s to be favourite. So now we will tell listeners to use all 10 digits on the phone to vote for a specific year."

TROS logged 1,200 calls on the system's debut. Each 100th caller is awarded a CD. Maat declined to reveal the cost of the promo, though confirmed that if call level is sufficient, the investment could be offset by income from the Dutch telephone network **PTT**.

Hitachi Deal For Leyers, Michiels & Soulsister

Platinum-selling group **Leyers, Michiels & Soulsister** have signed a deal with Japanese hi-fi manufacturer **Hitachi** to promote the product.

Manager **John Berckmans** says, "It is not a matter of announcing that

Soulsister band members all use Hitachi. The band will appear in advertising and we are planning to record a TV clip which will be aired on **VTM** in March. This deal will help us to make 1991 even better for **Soulsister**." **MM**

Vogue Widens Eastern European Distribution

by Jacqueline Eacott

Vogue Disques, which at the beginning of the year concluded a licensing/distribution deal with Soviet record company **Melodiya**, has strengthened its Eastern European connections through deals with Czechoslovakian label **Supraphon** and Hungary's **Hungaraton**. Financial details have not yet been revealed.

The deal with Supraphon is a five-year renewal of the existing

collaboration between the two labels. Vogue maintains distribution rights for the largely classical Supraphon catalogue, which will in turn distribute Vogue product in Czechoslovakia. A jointly owned retail outlet is expected to open in Prague this spring.

The Hungaraton agreement, signed after rapid negotiations, gives Vogue exclusive distribution rights of the Hungaraton catalogue in France.

Vogue president **Jean-Louis**

Detry comments, "The agreement gives us access to 600 high-quality classical CDs from an incredible catalogue, as well as access to digital studios in Budapest and Prague, so we are planning some co-productions."

More commonly associated with the '60s, thanks to the success of artists such as **Jacques Dutronc** and **Francoise Hardy**, Vogue is now aiming to consolidate its jazz and classical sectors and increase its pop signings.

"We sign very few artists," says Detry. "We work on a one-in-two success rate. Our '60s artists are enjoying a kind of regeneration at the moment, but we still intend to concentrate on developing new talent. The company made a major error after the '60s boom when it neglected this area." He cites **Philip Lafontaine** (*Coeur De Loup*) **Pacific** and **Les Forbans** (*Sale Caractere*) as recent single and album successes for the label.

Detry, who bought the company in 1985, recently increased his shareholding in Vogue Disques to 90% (the remaining 10% is held by a French financial institution). He is currently investigating the possibility of strengthening Vogue's "mini-major" status through deals with fellow French independents.

"A larger structure could double Vogue's current 3% market share and our system is currently working to only half its full potential," he comments. "We are also the only record company in Europe running at a consistent profit - 3% annually for the last four years. A healthy company has a duty to help weaker structures. There is no point being isolated."

France Info Gets 100th

The 24-hour news format radio, **France Info** recently opened its 100th frequency in Calais. The state FM station, on-air since 1986, can now be heard by 60% of the population.

France Info registered a 6.7% audience cume in the last **Mediametrie** poll (November-December 1990). This is up from 6.5% (September-October 1990), and maintains the station's position between **NRJ's** 9.1% and **Europe 2's** 5.8%.

France Info station has been one of the more successful FM stations in recent years. The station has been getting higher audience ratings with each **Mediametrie** poll, and the Gulf War has pulled in even more listeners. **JE**



Local Stations Promote Dave Stewart's Tour

by Emmanuel Legrand

RCA and promoter **SOS** have devised an original radio sponsorship strategy for **Eurythmics** guitarist **Dave Stewart's** forthcoming French tour. Each concert will be sponsored by a leading local station in the host city, rather than the usual strategy of having the whole tour backed by a single national network.

RCA label manager **Eric van de Pooter** explains, "As this is Dave's second French tour to promote his solo LP, *Dave Stewart And The Spiritual Cowboys*, we chose to focus on major local FM private stations. These cannot usually promote concerts by international acts in their cities because a national network has sewn up the whole tour.

"It means a more complex operation for us, because we have many more contacts to deal with, but it does allow us to really work closely with the stations."

Both independent and network-affiliated local stations are involved in the project. They include: **Top Music/Strasbourg**; **Radio France and Radio 2000/Besancon**; **Europe 2/Reims**; **NRJ/Clermont-Ferrand**; **Fun/Dijon**; **Europe 1/Paris**; **RVS/Caen**; **Frequence Ille/Rennes**; **Wit FM/Bordeaux**; **Radio Pulsar and Forum 90/Poitiers**; and **Skyrock/Lille**.

Each concert will be promoted on the local station, in exchange for which 1,000 posters in each city advertising the concert will carry the station logo.

The tour is a key element in the further development of Dave Stewart's career in France, where the *Spiritual Cowboys* is enjoying its greatest success. **BMG France** says the album has already reached gold status (100,000 sales) there, compared with 40,000 copies sold in the UK, 60,000 in Germany, and 80,000 in the US.

Kaas Wins Two Victoires

Sony Music France artist **Patricia Kaas** emerged as the big winner of the sixth annual **Victoires De La Musique** awards, held February 4 at the Zenith concert hall, Paris. Kaas was voted best female artist and best export artist for sales of some 240,000 LPs abroad.

Best male artist went to **Trema's Michel Sardou**, who just completed 17 sellout concerts at the 15,000-seater Bercy venue. **Johnny Hallyday** (**Phonogram**) won best live performance, and a special award as the French artist who has attracted the most people to concerts (352,253 people in 1990).

Best newcomers award went to **Liane Foly** (**Virgin**) and **Art Mengo** (**Sony Music**). Best video was the clip shot by **Jean-Baptiste Mondino** for *Tandem*, by **Vanessa Paradis**. **EL**

Canadian artist **Roch Voisine** (**GM Productions/BMG**) won best overseas francophone act, while **Elmer Food Beat** (**Off The Track/Polydor**) were voted best band.

The most unexpected result was for best album, which went to **Virgin's Alain Souchon**, for *Nickel*, against competition from **Patrick Bruel** and **Michel Sardou**. The selection surprised some professionals as the album is live, and therefore, strictly speaking, not a new work.

The verdict angered many observers. **NRJ** programme director **Max Guazzini** described the "forgetting" of Bruel as "ridiculous", while **Europe 1** music programmer **Yvonne Lebrun** said that she "shared the sadness of Bruel and his team". **EL**

"When is the new Simple Minds coming out?"

Find the answer in M&M's
Quarterly
Music Monitor

Music Monitor II will be published April 6, 1991 (issue 14).
Advertising deadline closes March 12.

PolyGram Grabs 1990 Chart Share Crown

by David Stansfield

PolyGram has taken the top chart share spot for 1990 based on the latest figures by trade magazine *Musica E Dischi*. The company had recorded a 15.6% share, down about one point from last year. The results are based on weighted averages of the weekly top 25 chart positions for the year.

Comments PolyGram president Gianfranco Rebullia, "We are very happy. The success was down to an overall performance.

Our hits included 'Best Of' albums by The Police, Supertramp, The Bee Gees and Elton John. And we cannot forget the *In Concert* album by Carreras/Domingo/Pavarotti."

Rebullia says last year's deci-

sion to split the company into the two PolyGram and Polydor divisions helped. "More people were able to concentrate on less titles. This concentration plus investment in TV advertising projects gave us the lead position."

Rebullia admits the company's share has dropped by almost 1% on last year's results, but adds, "Basically we held our position. But other companies had major drops. Our share proves a certain continuity."

Warner Music Italy, which came in third, saw its share drop by 10%. But GM Massimo Giuliano defends its position, "You have to consider that the company bought CGD, and with both companies we are in the lead position. We passed Atlantic onto CGD so the com-

pany received income from releases by artists such as Alannah Myles, AC/DC and Led Zeppelin. 1990 was a difficult year for international music, which makes up 70% of our catalogue. Last year was a year for local music."

National acts featured heavily in 1990's top 10 album successes by capturing six of the positions.

A surprise entry in the charts was the debut of independent company New Music with a 2.7% market share. New Music president Pippo Landro comments, "We try to be serious and professional but it is not easy for an independent. We had little help from radio stations, TV and the press but now that they can see our results I think the situation will change."

Italy's 1990 Music Leaders

Company	ALBUMS		Company	SINGLES	
	1989	1990		1989	1990
PolyGram	16.5%	15.6%	EMI	14.8%	19.6%
EMI	17.7	15.1	BMG Ariola	6.4	12.4
Warner Music	23.9	13.9	Warner Music	20.4	11.9
BMG Ariola	5.2	13.3	Ricordi	4.7	8.9
Sony Music	8.8	10.1	CGD	5.1	8.1
Fonit Cetra	n/a	8.3	Sugar	n/a	7.6
Ricordi	4.2	5.6	PolyGram	14.7	5.0
CGD	5.5	5.1	Fonit Cetra	3.1	5.0
New Music	n/a	2.7	Sony Music	6.8	4.9
Heinz	2.5	2.4	Altri	3.9	3.6
Altri	1.1	2.1	Virgin	7.3	4.5
PDU	1.9	2.0	Bubble	n/a	3.4
Five	3.9	1.9	Discomagic	n/a	2.6
Discomagic	n/a	1.9	New Music	n/a	2.5

Source: Musica E Dischi

New Music has concentrated on dance music in the past but is currently broadening its catalogue to include a wide variety of musical genres.

The singles market is considered unimportant at a sales level but national artists Gianna

Nannini and Edoardo Bennato had the biggest success in 1990 with the World Cup Soccer anthem *Un Estate Italiana* (Sugar/Virgin).

The top 10 honours were split 50/50 between international and national acts.



Dimensione Suono DJ Silvio Piccino (right) talks with Pino Daniele.

Suone Debuts New Interview Programme

Radio Dimensione Suono claims to have launched the first national alternative to standard artists' interviews. The station is broadcasting five-minute interviews daily over a period of 10 days, enabling the artist to comment on each track of an album.

BMG artist Lucio Dalla was the first to comment. He was followed by Pino Daniele, who has just released his latest album *Un Uomo In Blues* (CGD).

Station programme director Bruno Ployer says however exclusive a one-off interview is, it is no longer "a big thing" for listeners.

Says Ployer, "We must not forget that we are broadcasting to music fans and those with a gen-

uine interest in music. Sometimes they will have the artists' lyrics on a record sleeve but may not understand some of the significance. Our new slots will be helpful to listeners."

Ployer plans to stick with major national and international acts and broadcasts will be subject to their availability.

CGD promotions manager Luciano Linzi welcomes the new initiative. "Many standard interviews can be boring so any new format is interesting. The new idea at Radio Dimensione Suono is excellent for an artist like Daniele. DS

Zucchero: 'Young' At Heart

National superstar Zucchero has teamed with UK artist Paul Young to record the single *Senza Una Donna* (Without A Woman). Backed by a Russell Young-produced video, it will be available in the UK on March 11 and in the US in April.

This will coincide with the release of the Zucchero's self-titled English-language album. Zucchero has sold 1.5 million units of his latest Italian-language album *D'Oro Incenso & Birra* in the country.

Zucchero's 1990 success was topped by being the first rock artist to perform live at Moscow's Kremlin last December. Artists Randy Crawford and Toni Childs were his special guests and one of his two shows was transmitted live by Radio DeeJay and state-owned RAI TV. Says Polydor Italy GM Adrian Berwick, "It was a fabulous event that I did not believe would happen until I saw it. The fact that he was able to play where you see Gorbachev on TV news programmes was great." DS

Radio Capital/Milan Broadens Format

Radio Capital/Milan, currently with a '70s and early '80s disco format, is to include danceable rock pop and soul from the same period. The decision was based largely on results of a study by Global Radio Research conducted for the station by Datamedia.

Radio Capital MD Claudio Astorri explains, "The research determined the musical tastes of our 25-44 year-old target audience. It also included their professions, cultural status, etc. Global Radio Research indicated that disco music was not popular before 15.00. We concluded that the format only appealed to youngsters

who tuned in after finishing school or work. It was fun radio, but we also need a morning audience. We have to sell advertising space in that slot too. The original format has been adjusted without losing the identity of the station."

Astorri admits the need for rock. But Radio Capital is not destined to become a headbanger's haven. "We will not programme hard rock," he maintains. "It would not be welcome. Richard Marx is more acceptable than the Scorpions."

Past hits from acts such as Joan Jett & The Blackhearts, The Knack and The Pretenders will

be programmed, but airplay of the different musical genres will not be based on percentages. Astorri says he believes in the individual merits of each record. "If a record is good we will play it. There will not be a great percentage of rock but it will be heard."

The national record industry has always the lack of rock music airplay. Warner Music Italy GM Massimo Giuliano welcomes the station's move. He comments, "You only have to look at the recent national album chart to see that there is an interest in old rock. There is a strong presence of 'Best Of' compilation albums. If radio

can open up to music of this genre it is great for us. There is a new generation of record buyers who have only heard this music through their older brothers or sisters."

But disco still retains its importance at Radio Capital. The station has launched a series of regular discotheque parties in northern Italy. The station is also devoting a great deal of time to its own in-house research over the next couple of months. Back-issues of M&M, *Billboard* and national charts are being studied in order to come up with what Astorri describes as the Top 2,000 songs from 1970-85. DS

CD Boom Boosts Music Sales

by Howell Llewellyn

A continuing boom in the CD market helped boost 1990 record sales to Pta53.5 billion (app. US\$582 million), the highest ever in the country. That total is 7.8% up on 1989, despite last year's decline in LP and cassette sales.

Figures released by AFYVE (the Spanish audiovisual association) show that nearly 50.9 million units were sold in 1990. That is 6.8% down on 1989 and 350,000

more than in 1980. In 1989 the figure was a record-breaking 54.6 million.

AFYVE MD Carlos Grande explains that there were various reasons for the downturn. "Demand has fallen because there was an abnormal growth in preceding years and the recession is in everybody's minds."

CDs greatly improved 1990 sales figures. A total of 7.4 million compact discs were sold, a 50.3% jump on 1989. That gave CDs a

14.5% share of the total market. The CD sales growth had been about 100% in each of the previous four years. CDs did not show up on the AFYVE annual lists until 1986 when just 325,000 units were sold.

Cassettes remain the backbone of the Spanish music industry with more than 23.5 million units sold. While it represents 46.2% of all sales, the unit figure is still 14.5% down on 1989.

LP sales fell by 11.9% to a little more than 18.1 million, or 35.6% of the market. Singles almost disappeared from the scene with sales of just 86,000 (the 1975 figure was 7.4 million) while 12" singles fell back slightly to 1.2 million.

"The increase in turnover is down to the rise in CD sales as they cost more than records and cassettes," Grande comments. "People are going more for reissued albums than new releases. The drop in unit sales surprises me. I expected it to be lower but culture and leisure are among the first to suffer when there is a recession. I am worried but not alarmed."

The artistic director of Spanish record company Gasa-Twins,

Radio Listening Jumps

by Anna Marie de la Fuente

Consumer Research company ICP has released radio-listening figures for the last quarter of 1990. It also included results of a special survey on the January 17 audience when news of the first allied strikes against Iraq hit the airwaves.

ICP disclosed that the average number of listeners jumped to 20.2 million from 17.8 million. Furthermore, it revealed that throughout the morning of that day, audiences nearly doubled from 8.24 million to 14.6 million. During the specific period from midnight to 06.00, the number of Spaniards tuning in jumped from 2.5 million to 5.7 million. ICP also detected station switching among its sur-

veyed listeners in their search for more news.

ICP employs survey techniques similar to French ratings company Mediametrie to analyse the listening habits of Spain's 31.6 million over-14 year olds. ICP's data was collected using 100 telephone interviews a day.

The October-December 1990 period reveals a slight drop in the average listening time from 132 minutes a day on weekdays and 111 minutes weekends to the July-September quarter to 117 minutes a day on weekdays and 104 minutes on weekends.

Outlining the time span from April to the end of the year, the accumulated listening time of that period indicates an average of 124 minutes on weekdays and 107 minutes on weekends.

Spanish Soundcarrier Sales

(in mil. of units)

	1975	1980	1985	1986	1987	1988	1989	1990
Singles	7.36	7.03	2.39	1.36	0.84	0.37	0.25	0.09
EPs	n/a	n/a	1.61	1.40	1.38	1.23	1.62	1.19
LPs	8.85	16.43	11.71	13.9	14.90	17.80	20.56	16.11
Cass.	11.85	27.07	13.43	18.04	20.83	23.29	27.24	23.53
CDs	n/a	n/a	n/a	0.33	1.13	2.49	4.92	7.39
Total	28.08	50.53	29.13	35.04	39.08	45.18	54.59	50.88
Value								
Pta (bil.)	6.38	16.73	16.53	22.39	30.37	38.29	49.27	53.49

Source: AFYVE

Alfonso Perezagred adds the situation was even worse than it looked. "The buying public has changed. An older public more inclined towards buying CDs is taking over from the young purchaser. But worse still is the lack of creativity which is a problem everywhere."

BMG Ariola general director Jose Maria Camara comments, "1990 was a year of transition, with the CD substituting vinyl. There is little risk being taken at the moment which has led to a situation where we need to be more demanding with creativity. We will have to be more rigorous in future."

SCANDINAVIA

Norwegian Privates Increase Pressure For Third Frequency

by David Rowley

Private groups are stepping up their campaigns to persuade the Norwegian government to grant a third national radio frequency to commercial operators rather than public broadcaster NRK.

The government has already received applications from five different groups. They include Radio Nettverk—which already supplies more than 100 local stations in Norway with a satellite news service—and leading Oslo private Radio 1, which has submitted an application in conjunction with its own satellite news service, Riksnytt.

In addition to the two current national frequencies, NRK's P1 and P2, the infrastructure exists for up to two more national stations. The concept of NRK having a P3 has been under discussion for some time.

Says Radio 1 news editor Leslie Goldsack, "The fight is just beginning for the third frequency. We will launch an information campaign very soon.

"NRK has already suggested it should get the third frequency and that the fourth be given to a commercial station later. We are asking why they should have a third frequency when we are obviously interested in it, if the government does not put too many restrictions on it."

"The fight is just beginning for the third frequency."

- Leslie Goldsack

Radio Nettverk will launch its bid for either the third or fourth frequency at a meeting with the Norwegian parliament's Culture & Media Committee in early March.

Comments Nettverk editor-in-chief Arved Weber Skjarpe, "We are already building up a programme for a P3. He adds that the company is planning a programme based on national news, to compete with NRK, an input of local news supplied via a two-way satellite link with local stations already taking the

The political attitude towards the media in general has made it clear any bidders for a national station will have to have a strong element of serious news coverage in their proposed programming, explains Skjarpe. "If you just make amusement radio, you will never get P3." Skjarpe also says the Radio Nettverk group is currently awaiting government approval to put out a form of national programming based on networking to the 102 stations it currently serves. This programming would include 18 news bulletins per day, coupled with specific news magazine programmes in the afternoon and evening.

Currently, in Norway, it is legal to network via satellite although no one station can take more than 25% of its product from such a source.

Observers say Nettverk may have an edge in any fight for a third frequency, at least in part because of its location in Norway's fourth largest city, Stavanger, which has no major media operation at the moment.

Chart Plan Gains Support

Proposals for a national airplay-based chart in Norway (M&M January 26), have been welcomed by the country's record business.

The suggestion received unanimous industry support at a meeting of IFPI Norway in late January, although some members expressed dismay at having first heard about the idea in M&M. The organisation agreed to investigate the proposal and discuss it further at a later meeting.

Says BMG Norway MD Erling Johannessen, "Everybody was very interested in the chart. It was decided to go into detailed discussion with local radio and public broadcaster NRK, particularly now that NRK's youth programming has a playlist.

"The general feeling was that it can only be a good thing, especially in a country where a no. 1 single sells only 4,000 to 5,000 copies and there has been an annual 10% drop in that market.

"But although I feel most other people see it very positively, too, I think they would like their marketing people involved in future discussions," he adds.

The plan for the chart was

put together by PolyGram Norway head of promotion David Fishel. It would be based on airplay reports from both NRK and the country's burgeoning local private radio sector.

The chart already has the backing of a major international ad agency which will seek a sponsor for the project as well as giving logistical support.

Currently, Norway has two singles charts, compiled by the two major daily tabloid newspapers. The chart published in VG is based on a retail sample; the other, published in Dagbladet, is based on wholesale shipping figures. Both charts have come under criticism for being inaccurate, and sometimes differ wildly from each other.

EMI Norway MD Frederik Mueller has also welcomed the idea of the charts, while stressing that reporting radio stations need to be carefully selected. "The current charts only cover the big towns and this is not always representative," he says. "The IFPI meeting only discussed the issue briefly and there is a definite need for further talks."

DR

GOOD MORNING, IRAQ!

Radio Goes To War

Recent events in the Gulf have focused attention on the media's ability to cover international crises. The media has undoubtedly done a pretty good job for everyone back home, but how is information broadcast to the troops stationed in the Middle East? What do hard-working GIs listen to after a day in the trenches?

by Andy Bantock

British Forces Broadcasting Service (BFBS) is a subsidiary of **Services Sound & Vision Corporation (SSVC)**, the blanket organisation which looks after radio and TV broadcasting to British troops stationed all over the world. It also supplies them with video libraries, training films and live entertainment.

BFBS radio has been in exist-

BFBS was already broadcasting special programmes over the BBC World Service transmitters before the conflicts started.

ence for more than 40 years, growing out of the **British Forces Network** stations, which, in caravans, followed the troops around Europe during World War II.

The BFBS is not following in quite the same traditions in its coverage of the Gulf War. And no, they are not broadcasting from the backs of camels.

To discover how our storming broadcasters are coping with sand and scuds, I went to the SSVC headquarters in Chalfont St Peter, Hertfordshire.

How It All Began

BFBS was already broadcasting special programmes over the **BBC World Service** transmitters before the conflicts started.

These broadcasts have continued, and have been improved with a news service from Cyprus on SSB short wave which is easily picked up by military radios. The American military had also sent a mobile radio station to the Gulf before the January 15 deadline. This is an ISO container with satellite receiving equipment which picks up AFRTS/California combined with a simple CD-based opt-in

studio for live programmes. Even BFBS DJ **Alton Andrews** was kindly offered a regular slot on the AFRTS station!

BFBS has wanted access to a permanent mobile setup since the Falklands conflict. The station currently has a mobile stu-

No vinyl recordings are used and the studio relies heavily on CDs and current playlists on DAT tapes sent from the UK.

dio based at Al Jubail in Eastern Saudi Arabia, with an FM transmitter serving local tent cities and, via Saudi PTT lines, to transmitters at Riyadh and Western Saudi Arabia.

This hardware is backed by a full team of local presenters and

satellite receiving equipment to pick up the UK-generated BFBS and BFBS 2 services, as well as the BFBS hourly news service and **BBC Radio 4** and the World Service.

BFBS is now situated within an ISO container, as is the AFRTS studio. It uses the standard BFBS setup of a modified **Neve 5322** 16-channel mixer **Studer** CD players, **Revox** PR99 tape machines and **Technics** DAT player/recorders and **Sonifex** cart machines. No vinyl recordings are used and the studio relies heavily on CDs and current playlists on DAT tapes sent from the UK. BFBS programmes from the UK are sent over on VHS hi-fi video cassettes and there is a custom-designed computer controller to run the bank of VHS machines on playback.

What The Future Holds

Future plans to sustain a broadcasting service within the region include sending out six mobile satellite relay transmitters. These comprise four trailer mounted units, a 25-metre extending mast and generator set, a 1kW trans-

mitter, a satellite receiving unit and a fuel bowser.

A second studio will be sent to Bahrain, where the local **Cable & Wireless** ground station will receive incoming material. In conjunction with the local BFBS studio, it will act as uplink to a satellite serving all the mobile transmitter units.

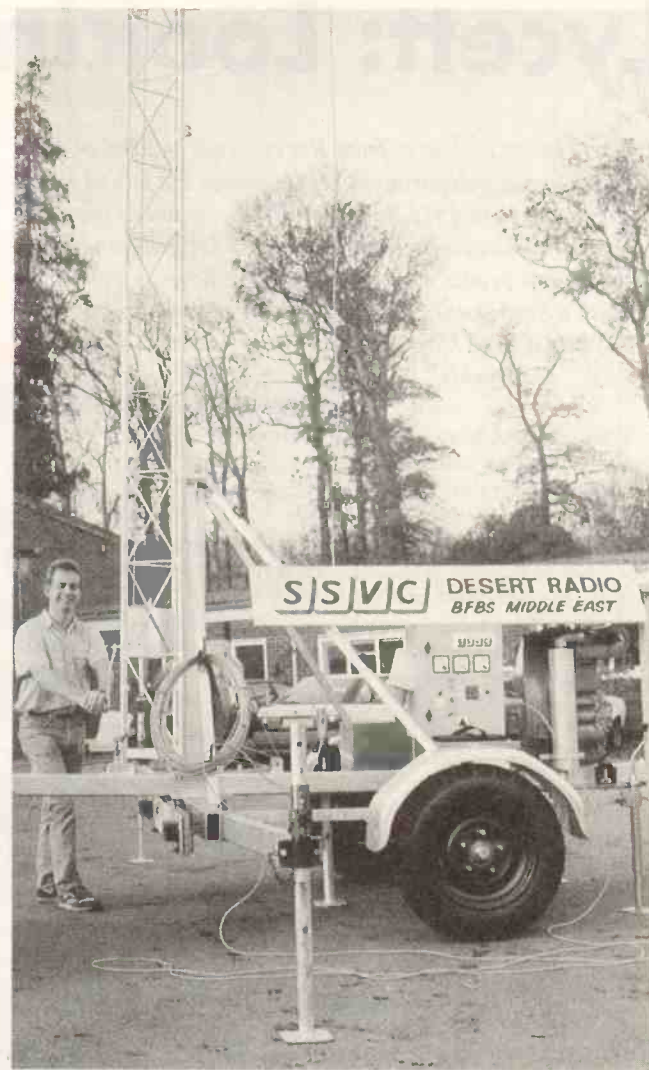
Most of the Gulf troops can be served from one studio, with

Future plans to sustain a broadcasting service within the region include sending out six mobile satellite relay transmitters.

the transmitter units moving northwards as the army advances.

SSVC has been building radio stations for nearly 50 years and recently put its expertise on the market when it started to build studios for **Radio Alpha/Cyprus** and refurbished the **Falkland Islands Broadcasting Service**.

As in all current and future BFBS studios their **Chaltec** modular furniture system uses a series of standard units. These can take a full range of studio equip-



The first Desert Radio station off to the Gulf from SSVC.

ment as well as a standard rack unit with audio processing monitor amplifiers, test equipment and on air telephone units.

While all of SSVC's TV production takes place at Chalfont Grove, the main BFBS studios and production departments are in London at Bridge House. The three studios here are currently equipped with "Alice desks" in BBC-style continuity suite setups and need an engineer to operate them in conjunction with the DJ. These are soon to be replaced with several standard Chaltec modular self-operational studios.

and they feel as though they are still in touch with the rest of the world.

The engineers and presenters of BFBS "Desert Radio" put themselves at some risk just by being stationed in such a dangerous war zone, and thanks to the wonders of broadcasting can cheer up the lives of thousands of troops stationed there.



Andy Bantock started in radio with the BBC in 1980 as a technical operator. He has worked as a presenter, manager, engineer, operator and designer. More recently, Bantock set up his own broadcast consultancy, handling both engineering and programming.



BFBS's employee Peter McDonagh in the Desert Radio Studio.

Lycett: Looking Past The Charts

Chris Lycett took over from Roger Lewis as head of BBC Radio 1's music department in November. He joined Radio 1 as a producer in 1975 having worked as a sound mixer on concert broadcasts by Pink Floyd, Led Zeppelin and Elton John. He has produced DJs from Simon Bates to John Peel and won a Sony Award for the Live Aid concert broadcast in 1985 and a Broadcasting Press Guild Award for "Walters' Weekly" in 1984. Hugh Fielder talks to Lycett.

Q: What changes have you instigated at Radio 1 since taking over from Roger Lewis?

A: When Roger Lewis was appointed head of music, I was made head of daytime programming at the same time, and we made a very strong working team. We all had input into the direction that Radio 1 has taken and it would be remarkable if I was to turn the whole thing on its head. I see it as my job to consolidate the policy we created over the past three years and develop it.

One of our major developments last year was the acquisition and broadcasting of major music events which we've done to varying degrees over the past few years. Last year we really made a splash of it and I want to maintain and develop that if at all possible. That is why I have appointed one of our producers, Jeff Griffin, as special events co-ordinator.

It will be his task to go out and acquire as many of these projects as possible. Up until now it's been a bit mix and match. For the public service action campaigns we now work more closely with Radio 1's youth programming until they eventually come under our umbrella. I'm keen on that because the unit should be integrated more into the network which will in turn become more rounded.

Q: How far is the national chart a significant force in compiling the Radio 1 playlist.

A: It's becoming increasingly less so. The fact is that sales of singles are declining. The week that Iron Maiden got to no. 1 the total sales of the top 40 amounted to 4% of our weekly audience. We're here to make radio programmes. We're not here to reflect the charts. At playlist meetings the chart is just one of our considerations. Obviously if a record goes flying into the charts it's clearly popular, but the chart is not our bible.

We have a team of highly professional music producers with different tastes and I would rather use their experience and knowledge of different musical styles to help us decide what records go on the playlist.

I believe that our playlist, and the way we arrive at it, is a far fairer way of deciding what is

going to be the cornerstone of our daytime policy than having just one guy doing it.

Q: The station came in for criticism recently for refusing to put Iron Maiden on the playlist even though it was no. 1. How do you answer that?

A: Contrary to some reports I must point out that the song wasn't banned. The only decision the playlist meeting took was that it was a record that required selective programming. To do that you have to take it out of the

remember when we dropped the playlist and every producer built his own show from scratch. After a couple of years it was felt that programmes were pulling in too many different directions and the playlist came back. But I would argue that you couldn't develop the range of music that we play if it was run by a computer system.

The whole point of a computerised programming system is to target a small playlist and rotate it. We are conscious that we need to have a cornerstone of musical style so that when a listener tunes in he can be pretty sure what station he's listening to within 10 to 15 minutes.

The playlist accounts for around 50% of our daytime programming and I think we've got the balance about right. It gives the individual producer leeway to put in music what he thinks is right for the show. And it enables the DJ to have an input which gives

you are immediately creating parameters that don't necessarily work in every case. What makes a good segue, for example? You don't know until you try it. The way we do it works for us. I don't think a tighter, more formatted style of broadcasting would give us the range that we have.

mentally change the musical style of rock & roll.

I don't want Radio 1 to alienate its older listeners or patronise the younger ones.

There will always be cliques. There will always be an elitism within rock music. It would be difficult for us to be as hip as

"Perhaps Radio 1 could have benefited from the competition [of a national pop channel] because it might have helped us to see things in a different light sometimes."

Q: As commercial broadcasters increasingly target niche audiences, how can Radio 1 respond as a public service broadcaster?

A: I don't like the phrase "public service broadcasting". It has a worthy tag to it. For example, public service is music as well. Last week we played 1,000 different titles and our competitors played around 190, which demonstrates the breadth of the music we play.

I can fully understand why a commercial station would limit its range. It makes sense to identify a gap in the market and target it.

That way you are not wasting anything. But as Lord Reith [the BBC's first chairman] said, the BBC should give its audience not only what they want but something better. We are here to stimulate our audience.

It's not going to happen every hour on the hour. But it's part of our ethos. It's why we spend so much time broadcasting live music and doing sessions.

I know it sounds pompous but I believe our role in the development of music in this country is paramount. Nobody else does it. I'm not saying they should. A commercial station's brief is to deliver a profit to their shareholders at the end of the year.

Q: Is it becoming more difficult for Radio 1 to appeal to the widening generation gap that listens to rock & roll?

A: Yes. The juggling act that I have to do is to keep the older listeners—some of whom were listening to us when we first started 23 years ago—and entertain my kids. I think the job is made a little easier because I would argue that we are still in the same era of music that started with rock & roll.

Fads have come and gone but the basic foundation is still similar. If punk had developed differently and had really taken hold, then I think Radio 1's job would have been a lot more difficult. But although punk had a lot of beneficial effects it didn't funda-

Kiss FM because hipness implies exclusivity. We can be hip at certain times of the day. Our dance DJ Pete Tong is as hip as anything you'll hear on Kiss.

Q: The "non-pop" restrictions for the first national commercial FM licence to be awarded this year means that Radio 1 is unlikely to have a direct competitor for the immediate future. What is your reaction to that?

A: I'm sufficiently cynical to think that while these things may be set up with very fine guidelines specifying exactly how much pop music recorded, after 1960 you can play, inevitably edges will get blurred.

But I guess you are right, at any rate for the time being. It's a shame in a way because people should have the right to choose and competition is stimulating. Perhaps Radio 1 could have benefited from the competition because it might have helped us to see things in a different light sometimes.

On the other hand, I'm convinced we provide the best possible pop network. It's for others to say that we are not and to prove it. It's a shame that I can't prove it. I do have to prove it within the BBC, however, because it's very important to the people who run the BBC that Radio 1 is seen to appeal to a large sector of our audience.

"I see it as my job to consolidate the policy we created over the past three years and develop it."



Chris Lycett

playlist rota. It's been played during the daytime and at other times. We simply decided that it needed careful placing within the network.

Q: Radio 1 shows are still producer built rather than computer built. Do you plan to continue that system?

A: I've been here long enough to

him more ownership of the programme.

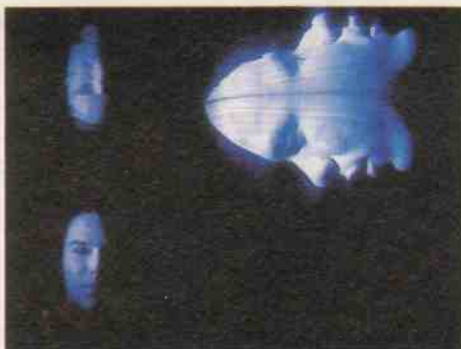
When a presenter is simply given a list of records to play and an order in which he's to play them and the number of seconds in which he's allowed to talk in between them, it creates a production line structure to the show.

I believe that when you start programming music by computer

DIVE



Erik Holmberg Chris Lancelot.



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Private radio in Scandinavia has slowly taken to the idea of formatting. The development of consistent, all-day sounds has been constrained by a whole range of factors. Most notably, the evolution of local radio into a commercial medium has been comparatively recent in Norway and Denmark (and has still not happened in Sweden), and coherent programming continues to be hampered by the requirement that many stations share their frequency. Nevertheless, some stations are now beginning to realise the value of formatting. M&M speaks to two of the pioneers about why and how they chose their format, and the difference it has brought to their business.
Paul Andrews reports.

Station manager/programme director **Stig Hartvig Nielsen**: "Radio ABC adopted a new name and format in September 1990. Previously it was a youth-orientated station, doing quite well among 14-24s in Randers, but it's difficult to make that pay in a relatively small market like this. The income was just not coming in.

"The decision was made to take a completely new approach at all levels. The name was changed from **Radio Upfront** to **Radio ABC**, which is direct and easy to remember. The same applied to the format, which became consistent throughout the day, so that people would always know what to expect when they tuned in.

"Before, as is still usual here, programming varied from hour to hour. With many stations, people casually tuning in still don't know what they'll get--it could be classical music or a debate or a specialist show. Trying to harmonise all those slots with their particular audience is impossible.

"The other main change was to broaden the target audience. Although Randers is the sixth largest city in Denmark, there are only 150,000 people, so trying to appeal to a narrow age group is not viable. We now aim at 14-49, which means avoiding extremes and not offending anybody.

"The new format is not confined to one type of music, but if a song is 'catchy', then we will add it to the playlist. Otherwise, we prefer to wait until the audience is familiar with a track before we air it heavily.

"There is no attempt to follow the charts abroad. Denmark is the important market for us, and a lot of Danish artists feature on the station, as well as the established international stars who are as popular here as everywhere.

"They include, for instance, **Matthias Reim**, **Tina Turner**, **Julee Cruise**, **Waterboys** and **Kylie Minogue**, as well as **Julio Iglesias**, to appeal to the 40-50 age group.

"Playlisting is done on a strict rotation system. There is no computer system here as yet, but we secure a consistent sound through a tightly-controlled manual procedure.

"Every hour the DJ has to play three records from the 35 on the A-list, in the order they come up, and three from the 60 on the B-

list, plus a certain number of oldies: two from the '60s and two from the '70s.

"This is basically the same system as that developed by **WABC**/New York many years ago. They proved that people want to hear the same records over and over again within quite a short time span.

"I don't believe in letting the DJs select the records because it unbalances the overall sound of the station--it only takes one or two tracks out of place to disorientate the listener.

"Since the format change, the audience has definitely grown. A **Gallup** survey only three weeks later showed an increase from 14% to 39% daily reach in Randers, whereas our competitors were very much down. The more secure position has enabled us to acquire a more powerful transmitter which doubles our potential audience.

"The record companies certainly take us more seriously now, and service us pretty well. They receive the playlists and because of the way the format is constructed, they can tell how much airplay their tracks are getting, so we have a good relationship.

"One firm still does refuse to cooperate with us, but that's a personal grudge from a few years ago--unfortunately that sort of thing can still happen in Denmark.

"Trying to appeal to a narrow age group is not viable, so we go for 14-49, which means avoiding extremes and not offending anybody."
- Stig Hartvig

"However, the record companies still don't always understand our programming policy.

The Danish firms aren't attuned to that kind of formatting: they still tend to put out a lot of really bad and totally unsuitable records and expect us to play them. But that's their problem not ours--we won't play anything we don't want to."

Denmark: Radio ABC/Randers

- **Format:** Broad-based CHR/MOR.
- **Core Artists:** Current playlist includes Matthias Reim, Tina Turner, Julee Cruise, Waterboys, Kylie Minogue.
- **Hours On Air:** 05.00-24.00.
- **Target Audience:** 14-49.
- **Potential Audience:** App. 150,000-200,000.
- **Actual Audience:** 39% daily reach (Source: **Gallup** 1990).
- **Radio ABC** Von Hattenstraede 11-13, Postbox 174, 8900 Randers.
- **Telephone:** +45 86401222.
- **Frequency:** 105.7MHz/106.9MHz (Randers).
- **Founded:** 1/88 (as **Radio Upfront**); relaunched as **Radio ABC** 1/9/90.
- **Ownership:** Private (six individual shareholders).



No. 1 in GOTHENBURG



ICB Inner City Broadcasting P.O. Box 11335, 40427, Gothenburg Sweden Phone 46(0) 31.155172 Fax 46(0) 31.629494

Focus On Scandinavian Radio Station Formats

Norway: Radio Limelight/Oslo

- **Format:** MOR.
- **Core Artists:** Smokey, Roger Whittaker, ABBA.
- **Hours On Air:** 06.00-12.00, Monday-Friday.
- **Target Audience:** 25-55.
- **Potential Audience:** App. 1 million (aged 15+).
- **Actual Audience:** 250,000 (Source: MMI 1990).
- **Address:** PO Box 5679, 0209 Oslo 2.
- **Telephone:** +47 2 558463.
- **Frequency:** 102MHz (Oslo); 100.3MHz (Bergen); 104.6MHz (Trondheim).
- **Founded:** 13/12/88.
- **Ownership:** Private (11 individual shareholders).

MD Andersen Morten: "Radio Limelight has become the biggest commercial radio station in Norway--it is now on satellite and on January 7 opened stations in Bergen and Trondheim, the second and third largest cities here. The potential audience is about one million and we hope to expand into other cities later this year.

"Before Limelight opened two years ago, I knew nothing about radio, and had no idea of what kind of format to take on. What was obvious was that the Norwegian radio market was not as professional as it could be. Most stations were started by DJs as a hobby. This was before commercial radio was allowed, but they have not yet grown out of that. Only a few of those stations--like **Radio 1/Oslo**--have become fairly professional.

"With Limelight, the difference was that we decided to invest in the same kind of research as new stations do in the US, to find out what the best market to exploit would be.

"We first approached potential advertisers: the kind of companies which use radio extensively in the US and elsewhere in Europe. We asked them what their target was, the kind of people who respond to radio advertising.

"They wanted to reach people throughout the 18-60 age group, but primarily women, and the lowest two-thirds in income terms. High earners, they felt, did not respond to radio advertising, whereas, the most responsive group was housewives.

"Because nearly all the radio in Norway targets young people, it was decided to concentrate on the 25-55s, who were not so well served. The next step was to go to that group, and ask them what they wanted to hear. Panels of 50-200 people were assembled, and asked what kind of programmes they wanted to listen to

"Advertisers want to reach...primarily women, and the lowest two-thirds in income terms. High earners, they feel, do not respond to radio advertising."

- Andersen Morten

at different times of day. They were also played music, and even DJ voices, to see what they preferred.

"From these indications, we picked the kind of programming we could produce at low cost. For instance, although news rated fairly highly, Limelight cannot afford to produce its own and could never compete with the national **NRK**. We don't employ any journalists, although we take the syndicated news service from **Radio 1/Oslo**.

"We settled on an easy-listening format. A lot of time is spent on deciding what music to play, the mix of old and new and so on. Typical modern artists are **Smokey, Roger**



Whittaker and **ABBA**. There is also a lot of big band music, country and '50s and '60s gold.

"New releases account for only about 10% of output, which doesn't make Limelight a good friend of the record companies. All our research

showed that artists are far better received by the target audience if they are already well known.

"Selector is used for programming, although a lot of preliminary work goes into choosing the music we add to the computer each month. Maximum rotation is usually only two plays a week, and for each hour the computer supplies a list of 20 songs from which the producer him-

self selects about 10, adding two or three of his own choice.

"That input is important to maintain a personal feel to each programme, which again works better with the kind of audience we are targeting.

"The result is that we have to buy most of the records we play, rather than being serviced by the record companies. But I feel our success has in fact had an affect on the industry.

"Limelight now has over 250,000 listeners, and that is encouraging the record companies to release more music in our format--I don't think they realised that so many people liked to listen to that kind of music, and could be encouraged to buy it too.

"The first year was a building operation, and advertising sales were not a priority. The initial aim was to get the sound right, and get the listeners to tune in. Only when we were certain we had achieved that goal did we go back to the potential advertisers we had first approached with the ratings and figures that proved we had reached the targets they had originally set us.

"That was at the beginning of 1990. Our performance since proves that the strategy worked. From January to December 1990, sales increased tenfold, and are still growing at about 10% per month. Despite the heavy initial spending, two years after going on-air we are in profit, and growing steadily." **PA**

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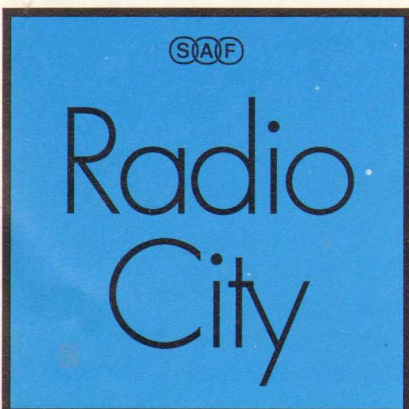
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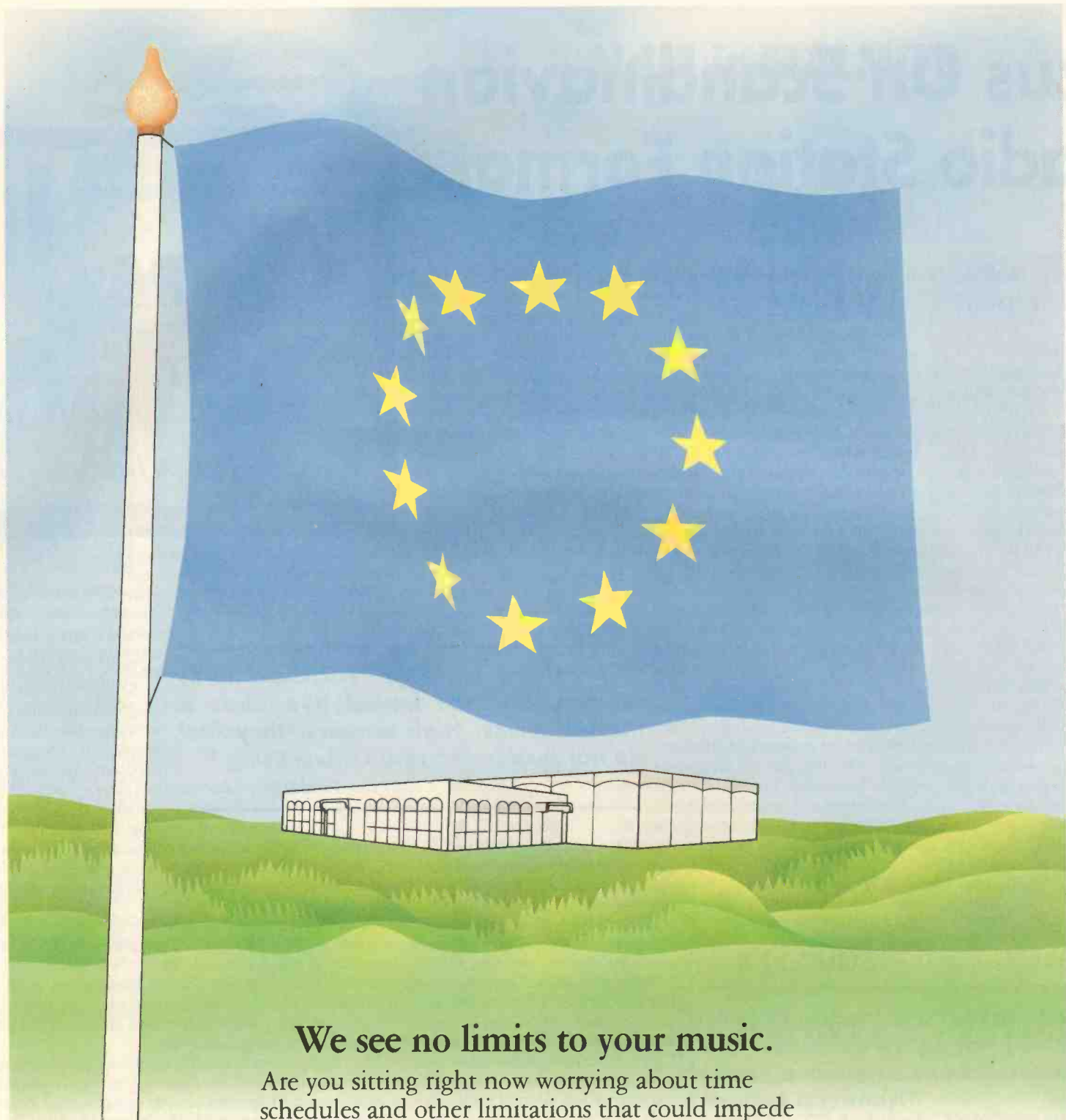
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SCANDINAVIA

Northern Lights

The Scandinavian market has proven to be a fertile breeding ground for new talent. Acts like *Roxette*, *A-Ha*, *The Creeps*, *One 2 Many*, *Titiyo*, *Hanne Boel*, *Stone-Funkers*, *Laid Back* and *Nils Landgren* are only the tip of the iceberg of Scandinavian talent that has made its mark in Europe. What follows is a cross-section of Scandinavian labels presenting their tips for the future and how these are promoted towards radio. Priority releases are first bulleted. By *Robbert Tilli*.

EMI Sweden

● **Roxette Joyride**
Roxette are one of Sweden's biggest musical exports since ABBA.

Following the band's success in Europe and the US with the LP *Look Sharp* and the single *It Must Have Been Love* (from the OST *Pretty Woman*), the new LP is obviously a priority for both EMI Sweden and EMI Music International.

Head of promotions Marie Dimberg: "Our national EHR station P3 made a real step forward by modernising its programmes.

"It has gained many young listeners. I think a lot of the regionals forget youth.

"They should face more competition. Some of those privates are a good complement to both national and regional stations".



Roxette

MNW (Sweden)

● **Union Carbide Productions**
Influenced By Ignorance (foto)
● **Whipped Cream** *Whipped Cream And Other Delights*
● **Pushtwangers** *Push That Twang Into Motion Lovers*

The Pushtwangers were one of the great initiators of the Swedish garage rock revival in the early '80s. Their fourth album has every chance to establish them on the European rock scene.

Even rawer are Union Carbide Productions with their brash, trashy attitude.

International promotions manager John Cloud: "The most important station we target is P3, the national EHR station. They have several different types of programmes throughout the day and night. We also approach regional radio stations."

Sony Music Sweden

Priority releases:

- **Rat Bat Blue** *Squeak*
- **Gigi Hamilton** *Gigi Hamilton*

Gigi Hamilton is originally from Jamaica and used to be in the band *Freestyle*. The group later changed their name to *Style* and were a very popular Swedish band with total sales amounting to 1.5 million copies.

On Hamilton's first 11-track solo album, all but



Gigi Hamilton

three songs were written by her while one was co-written with Phil Ramocorn (who penned Neneh Cherry's *Buffalo Stance*).

Local product manager Karin Pettersson: "Our main interests are national radio channel P3 and local radio in the 10 biggest cities, like City 103/Gothenburg and SAF/Stockholm. Everybody is doing their best despite the lack of money. The most important programme still is P3's phone-in chart programme "Tracks". Also supportive is P3's "Klang & C.O."

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hello afrika - no coke

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no coke and the album "hello afrika" out now in Germany, Austria & Switzerland on Logic Records/BMG

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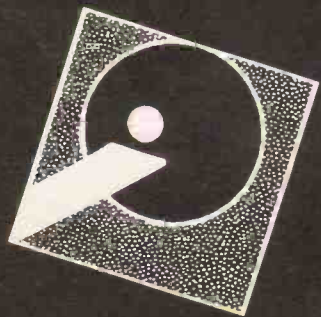
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SCANDINAVIA

Swemix (Sweden):

- KaYo Brother
- DaYeeue Dizzy Morning
- Dr. Alban Hello Afrika

Dr. Alban is Nigerian and has lived in Sweden for 12 years. His single *Hello Afrika* was a recent European hit and scored well in Scandinavia, Germany and Italy. He is now trying to continue this success with an eponymous debut album, a fine mix of dance music and African rhythms.

Label manager Rene Hedemyr: "It's a shame we don't have commercial radio in Sweden. Our national pop station P3 is run by old DJs and only plays a few hours of dance music a week. Then there is local radio, but above all we have the so-called 'naerradio' stations all over the place! There are a total of 150 in Sweden whereas in Stockholm there are only 15. They are run by very enthusiastic young people who are all amateurs. But they are not amateurs when it comes to music.

"Everyone tunes in to them. The naerradio stations play every record we send them, three or four times a day. You can imagine how important these stations are for us. Major labels will probably think differently, but for us it works out fine. The success of Dr. Alban depends on it.

"Our promotion costs are very high, but it's worth every penny. Three months before the single *Hello Afrika* was listed on the national charts, it was no. 1 on all those stations. But I have to admit, it's still very prestigious to get your records played on national radio."

Virgin Scandinavia:

- Izabella tba
- Go For It Go For It

A former model, 20-year-old singer **Izabella** is one of the Swedish talents of whom much is expected. On her first record she teams up with famous local producer **Ole Evenrude**.

MD **Per Lonnstrom**: "National music radio and indie stations such as **SAF** are our priorities. At the moment we are waiting to go ahead with commercial radio next year."

99th Floor, an amalgam of heavy rock with psychedelic overtones... as loud as Led Zeppelin and as sensual as Kate Bush.



99th Floor

"It's a shame we don't have commercial radio in Sweden."

- Rene Hedemyr

Exercises In Style (Sweden)

Priority releases:

- 99th Floor (*Take Me To*) *Wonderland*
- Fools & Friends *Fools & Friends*
- Stolt *Utopia*

99th Floor are a Stockholm-based band who are critically acclaimed in Sweden, the US, Spain and the UK. Their music is an amalgam of heavy rock with psychedelic overtones--as loud as **Led Zeppelin** and as sensual as **Kate Bush**. They have released two singles, *Dreamland* and *I Walk Alone*. Their debut album (*Take Me To*) *Wonderland* is ready to be released.

Label manager **Peter Lindholm**: "Due to government regulations our radio system doesn't work the way we want it to. There's only one national station, **P3**, but they have very diverse programmes. Luckily we also have regional radio stations, but that's not enough."



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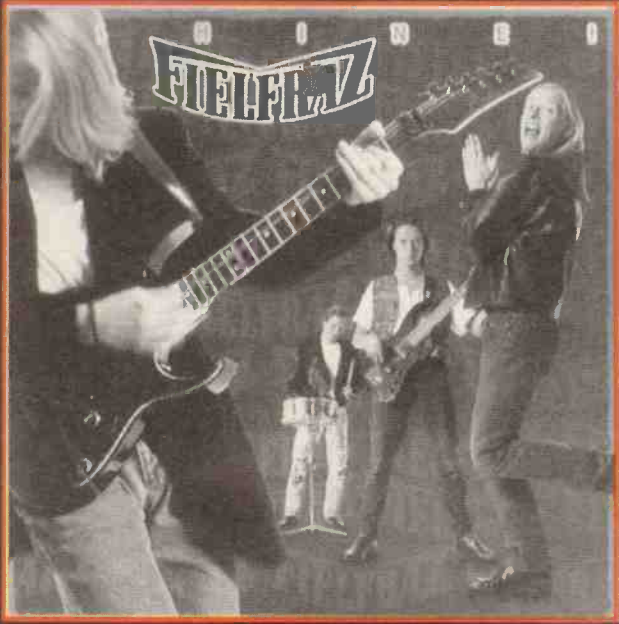
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SCANDINAVIA

Planet (Sweden)

- Great King Rat (tba)
 - Anona Anona
 - Glorious Bank Robbers
- Dynamite Sexdoze*

Great King Rat from Jönköping are a five-piece, '70s inspired hard-rock band. Led Zepelin and Black Sabbath are their main influences. Anona play thrash metal, while The Glorious Bank Robbers are a straight hardcore band.

A&R and artist liaison international Frederik Olsson: "It's hard to get airplay with this music style in Sweden, it's even harder to break hard rock acts on Swedish radio. Only City 103/Gothenburg play hard rock. The most important national programme is "Tracks", a phone-in chart based on votes broadcast on P3 with 1.5 million listeners every Saturday. But that's all mainstream pop. On the daily three-hour programme "Klang & C:O" it's basically the same story. We have more luck with other releases. We're a rock label in the Geffen style."



Dag Finn

Mistlur Records

- The Sandmen tba
- Lolita Pop tba
- Papa Dee *Ain't Stopping Us Now*
- How Do I *How Do I*

The Sandmen are a Danish band who were released on the A&M label outside Scandinavia. Papa Dee are pure Swedish and the LP will be released in the UK in February.

A&R manager Lizzie Jorgensen: "Local radio stations are getting more and more important, because they programme different shows. They play modern rock music with an appeal to young people."



Great King Rat

Warner/Metronome Sweden

- StoneFunkers *Harder Than Cryptonite* (album), *Fast & Mellow* (single)
- Orup *My Earth Angel* (single)

The StoneFunkers are a band in the Red Hot Chili Peppers and Urban Dance Squad mould. The band are signed worldwide to Warner. Their debut album will be released in the US in March.

International label manager Sanji Tandan: "On the radio front, the situation is becoming increasingly healthy. Apart from national station P3 and the regional Radio Stockholm, we target the naerradio stations. City 103/Gothenburg is extremely influential, as are Radio Hit 91/Stockholm and SAF/Stockholm, both very dance-orientated."



Dive

Mega Records (Denmark)

- Y? Y?
- Wisdom, (tba)

Mega Records has two divisions: a record label and a production company with studio facilities. It sells finished productions to other labels, like Laid Back to BMG and Nana to Columbia. Y? are a hard rock band in the Guns N' Roses-style. Wisdom are active on the rap/dance front.

A&R manager Martin Dodd: "National Danish radio is of prime importance. And so, of course, are the large local stations like The Voice/Copenhagen, Radio Viborg and Aarhus Naerradio. Further we target all private radio. They've got a fair amount of listeners. They're far more dance-orientated than the bigger stations."

PolyGram Sweden

- Dag Finn *Dag Finn* (album); *I Wanna Be Your Boyfriend* (single)
- Blue Crow Men *Blue Crow Men*
- Dive *Overflow* (single)

Dag Finn, former lead singer of the band Sha-Boom, has gone solo. His first single is due for release mid-February, followed by his first Ole Evenrude-produced debut album in March. Later in the spring he will be touring Sweden with his new band.

Dive are a duo, and were nominated for Swedish Grammys in the categories 'Best New Band' and 'Best Rock Video' for the song *Captain Nemo*. A three-track CD-insert is included in this issue of M&M, although distributed to Scandinavian contacts only. Their art rock album *Where The River Turns To Sea* is a must for stations tuned into Peter Gabriel and David Sylvian.

A&R manager Peo Berghagen: "The stations we target depend on the music. There's no point in sending dance records to rock & roll stations. We concentrate on P3 and local radio stations like Radio Stockholm and Radio Malmö. Also important are: SAF Radio City/Stockholm and City 103/Gothenburg--all naerradio stations--which have young listeners. These stations are hungry for interviews and phone-ins. Commercial radio will probably be operating in a couple of years."

SCANDINAVIA

EMI Denmark

● *Fate Scratch 'N' Sniff*

Fate will be the next Scandinavian hard rock act to make it big in Europe. Their album will be released all over Europe by the end of March.

Local A&R manager Jan Thomsen: "National Danish radio is important to us, especially the daily three-hour music programme P3. There are also 160 local stations. The biggest local station is The Voice/Copenhagen which has been broadcasting for six years. The station will be renamed The Voice of Scandinavia. Then it will also be heard in Sweden and Norway."

Warner Music Norway

● *The September When Mother, I've Been Kissed*

The September When sold 10,000 copies of their '89 debut album which was also released in Scandinavia, Germany and Canada. They are a pop band, like Talk Talk and the new Manchester groups. They combine strong melodies with good grooves.

Marketing manager Fred Engh: "It's not easy to get airplay on normal pop stations with a band like The September When. National Norwegian radio will play them as will Radio Vest/Stavanger."

Genlyd Grammofon (Denmark)

● *Fielfraz, Shine*

Shine are a traditional rock & roll band. Lead singer Claus Hempler is regarded as one of the biggest talents on the Danish rock scene.

MD Jesper Bay: "The problem with our national radio is that it isn't formatted. Some local stations do work with formats. The Voice is the first local station to go on network, in order to cover all Scandinavia.

"We service an A-list of 40 stations. At the moment the biggest local stations such as Radio Viborg and Aarhus Naerradio are growing bigger."

"Local stations such as Radio Viborg and Aarhus Naerradio are growing bigger... and growing in the degree of professionalism."

- Claus Hempler.



Fielfraz

Fate will be the next Scandinavian hard rock act to make it big in Europe.



Fate

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EHR TOP 25

TW	LW	WOC	Artist/Title	Label
1	1	5	STING /All This Time	(A&M)
2	4	4	RICK ASTLEY /Cry For Help	(RCA)
3	5	4	ROBERT PALMER /Mercy Mercy Me/I Want You	(EMI)
4	2	8	ENIGMA /Sadness Part 1	(Virgin)
5	7	5	SEAL /Crazy	(ZTT)
6	10	3	MARIAH CAREY /Someday	(Columbia)
7	3	6	WHITNEY HOUSTON /All The Man That I Need	(Arista)
8	8	4	GLORIA ESTEFAN /Coming Out Of The Dark	(Epic)
9	12	8	ROBERT PALMER & UB40 /I'll Be Your Baby Tonight	(EMI)
10	13	3	RALPH TRESVANT /Sensitivity	(MCA)
11	6	7	WILL TO POWER /I'm Not In Love	(Epic)
12	NE	➔	KYLIE MINOGUE /What Do I Have To Do	(PWL)
13	NE	➔	UB40 /The Way You Do The Things You Do	(Virgin)
14	19	2	QUEEN /Innuendo	(Parlophone)
15	15	4	C&C MUSIC FACTORY /Gonna Make You Sweat	(Columbia)
16	11	3	BANANARAMA /Preacher Man	(London)
17	NE	➔	OLETA ADAMS /Get Here	(Fontana)
18	9	8	MADONNA /Justify My Love	(Sire)
19	17	4	LONDONBEAT /A Better Love	(Anxious/RCA)
20	18	8	JIMMY SOMERVILLE /To Love Somebody	(London)
21	RE	➔	CHRIS ISAAK /Wicked Game	(London)
22	16	5	THE FARM /All Together Now	(Produce)
23	25	3	ALEXANDER O'NEAL /All True Man	(Tabu)
24	NE	➔	CHRIS REA /Auberge	(East West)
25	NE	➔	SOHO /Hippyckick	(S&M)

The EHR Top 25 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations. Unlike M&M's European Airplay Top 50, which includes reports from stations serving a general audience, these stations target 12-34 year-old listeners with contemporary music fulltime or during specific dayparts. Songs in "A" rotation airplay receive more points than those in "B" rotation or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week committed to the format.

CHARTBOUND RECORDS

TANITA TIKARAM /Only The Ones We Love	(East West)	24/7
THE SIMPSONS /Do The Bartman	(Geffen)	23/3
THE BIG DISH /Miss America	(East West)	22/3
BELINDA CARLISLE /Summer Rain	(Virgin)	22/1
KIM APPLEBY /G.L.A.D.	(Parlophone)	21/2
KIM APPLEBY /Don't Worry	(Parlophone)	21/0
E.M.F. /I Believe	(Parlophone)	20/6
GEORGE MICHAEL /Heal The Pain	(Epic) NE	20/6
VANILLA ICE /Play That Funky Music	(SBK)	20/5
CHRIS ISAAK /Blue Hotel	(London)	19/6
PRAISE /Only You	(Epic) NE	19/6
A-HA /I Call Your Name	(Warner Brothers)	18/2
SUSANNA HOFFS /My Side Of The Bed	(Columbia) NE	18/4
ELTON JOHN /Easier To Walk Away	(Rocket)	18/1
KLF /3 A.M. Eternal	(KLF Communications)	18/0
SNAP /Mary Had A Little Boy	(Logic/Ariola)	18/0
STEVIE B. /Because I Love You	(BCM)	18/5
BEVERLEY CRAVEN /Holding On	(Epic)	17/9
2 IN A ROOM /Wiggle It	(SBK)	16/2
THE PEACE CHOIR /Give Peace A Chance	(Virgin) NE	16/8
KENNY THOMAS /Outstanding	(Cooltempo) NE	16/3
TONGUE 'N' CHEEK /Forget Me Nots	(Syncopate)	16/1
J.SOMERVILLE & BRONSKI BEAT /Smalltown Boy	(London) NE	15/5
NEW KIDS ON THE BLOCK /Games	(Columbia)	14/3
SURFACE /The First Time	(Columbia) NE	14/3
JIMMY BARNES/INXS /Good Times	(Atlantic) NE	13/1
CARON WHEELER /Don't Quit	(RCA) NE	13/3
DAMN YANKEES /High Enough	(Warner Brothers)	12/2
SCORPIONS /Wind Of Change	(Mercury) NE	12/0

The EHR "chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 25. The second number represents how many stations reported it to M&M for the first time. Records which have previously charted and are still active, although forced off the Top 25 by other songs, may qualify for "Chartbound". Songs which have received no new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of a tie, songs are listed alphabetically by artist. Arrows indicate new entries in Chartbound.

EHR NEW ADD LEADERS

CHRIS REA /Auberge	(East West)	13
PRAISE /Only You	(Epic)	9
BEVERLEY CRAVEN /Holding On	(Epic)	9
THE PEACE CHOIR, MIXMASTERS (Night Fever) (I.Q./RCA), LONDONBEAT (No Woman No Cry) and MARIAH CAREY are all tied with 8 adds each.		

The EHR "New Add Leaders" are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

EHR "A." ROTATION LEADERS

ROBERT PALMER /Mercy Mercy Me/I Want You	(EMI)	39
RICK ASTLEY /Cry For Help	(RCA)	33
ENIGMA /Sadness Part 1	(Virgin)	33
SEAL /Crazy	(ZTT)	33
STING /All This Time	(A&M)	31

The EHR "A" Rotation Leaders are those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. Rotation definitions are set by the individual stations. In the case of a tie, songs are listed alphabetically by artist.

EHR TRACKING REPORT

Artist/Title	Total	A	B	Add
1 STING /All This Time	54	31	14	3
2 ROBERT PALMER /Mercy Mercy Me/I Want You	48	39	5	3
3 RICK ASTLEY /Cry For Help	47	33	9	1
4 ENIGMA /Sadness Part 1	45	33	11	1
5 SEAL /Crazy	44	33	7	4
6 MARIAH CAREY /Someday	42	21	13	8
7 WHITNEY HOUSTON /All The Man I Need	42	30	9	1
8 GLORIA ESTEFAN /Coming Out Of The Dark	41	26	10	3
9 BANANARAMA /Preacher Man	28	13	8	7
10 QUEEN /Innuendo	28	18	7	2
11 WILL TO POWER /I'm Not In Love	28	16	10	2
12 KYLIE MINOGUE /What Do I Have To Do	27	16	6	5
13 ROBERT PALMER & UB40 /I'll Be Your Baby Tonight	27	19	8	0
14 RALPH TRESVANT /Sensitivity	26	18	7	0
15 UB40 /The Way You Do The Things You Do	26	12	8	6
16 OLETA ADAMS /Get Here	25	18	4	2
17 C&C MUSIC FACTORY /Gonna Make You Sweat	25	18	7	0
18 THE FARM /All Together Now	25	16	9	0
19 LONDONBEAT /A Better Love	25	16	7	0
20 MADONNA /Justify My Love	24	10	13	0
21 ALEXANDER O'NEAL /All True Man	24	16	5	3
22 JIMMY SOMERVILLE /To Love Somebody	24	13	11	0
23 TANITA TIKARAM /Only The Ones We Love	24	12	4	7
24 CHRIS ISAAK /Wicked Game	23	16	4	3
25 CHRIS REA /Auberge	23	5	2	13
26 THE SIMPSONS /Do The Bartman	23	11	8	3
27 SOHO /Hippyckick	23	17	4	2
28 THE BIG DISH /Miss America	22	6	13	3
29 BELINDA CARLISLE /Summer Rain	22	13	7	1
30 KIM APPLEBY /G.L.A.D.	21	12	6	2

The EHR Tracking Report represents the simple, unweighted, total number of EHR reporting stations playing a song overall, how many stations have that song in either an "A" or "B" rotation, and how many new adds it has received. If the number of songs in "A" and "B" combined do not match the total station count, it is because some stations either have reported it as part of album airplay or have not indicated it in "A" or "B" rotation yet. In the case of a tie, songs are listed alphabetically by artist.

Airplay Action

by Machgiel Bakker

Welcome to **Airplay Action**, a weekly column which analyses the major movers & shakers in European Hit Radio. **Sting** remains on top with *All This Time* for the fourth consecutive week, although the single is slowly losing points and stations. Last week, a total of 61 stations played the single; this week, the amount drops to 54. **Rick Astley** makes a glorious return after a two-year recording hiatus. *Cry For Help* has crept up to no. 2 this week, and 47 EHR stations are playing the single, 33 in A rotation, compared to 30 the week before. If this trend continues, Astley is a good bet for next

week's top slot. **Robert Palmer**'s second single from the album *Don't Explain*, *Mercy Mercy Me/I Want You*, is another good bet for next week's no. 1. The single collects a significant increase in points and no less than 39 stations nominated the single for heavy rotation (32 last week), making it this week's A rotation leader. If France starts playing the single as well (where his current single is still *I'll Be Your Baby Tonight*), Palmer is likely to gain more points next week. Although Palmer's recording with **UB40** moves up from 12 to 9 this week, it does not warrant a bullet, as its total points decrease.

The single is, however, one of the very few still in the EHR chart since its launch eight weeks ago. The same honour goes to **Enigma** and **Madonna**. Highest entry for **Kylie Minogue** whose latest single is an obvious choice for many EHR programmers. Not many records enter the EHR Top 25 without first bubbling under in Chartbound. Apart from **Sting** (who entered straight at no. 14 four weeks ago), **Chris Rea** is repeating this feat with the title track of his new album, *Auberge*. The single enters at no. 24 and has been added to the playlists of 13 stations, making it top new add leader this week.

SINGLES

808 State*In Yer Face* - ZTT

First single from the forthcoming, second album *Ex.El*. It's a computer world they live in. Although their electronic bodies never talk too much, some vocals are added this time.

Banderas*This Is Your Life* - London

All aboard the soultrain from Glasgow to Manchester. And again, the conductor is JB's Funky Drummer. First-class vocals by Caroline Buckley.

Elmer Food Beat*Le Plastique C'Est Fantastique* - OTT/Polydor

First releases contain a vanilla-flavoured condom, in order to support the anti-AIDS campaign. A contagious pop song in a Housemartins mould.

Jellybean*What's It Gonna Be* - Atlantic

The man who discovered Madonna, now teams up with Niki Harris. What's it gonna be? The Downtown mix or the Fun House Dub? In both cases voguing guaranteed.

Gang Starr*Take A Rest* - Cooltempo

Very promising New York-based jazz/rap act. A crispy beat supported by some very cool rhyming. Hit material.

Massive*Unfinished Sympathy* - Circa

Massive Attack is no more, they had to re-name themselves, because of the Gulf war. But they keep on attacking the dance scene with this Nellee Hooper mix.

George Michael*Heal The Pain* - Epic

Comforting, Beatles-type pop. If The Beatles are the healer, Michael is the dealer.

Billi Myer*Only A Vision* - BMG Ariola

Return of the old-fashioned four-track EP. In *Send Me An Angel*, this German singer sounds like a female Nick Kershaw. Adequate, orthodox pop.

Praise*Only you* - Epic

Atmospheric material with an Eastern feel.

Imagine Lebanese shepherds in the mountains singing in the starlight. Featuring Miriam Stockeley's veiled vocals, this song flows away on the airwaves. It is currently being used in the new TV-commercial for Fiat Tempra.

Prefab Sprout*Carnaval 2000* - Columbia

Paddy's Party. Paddy McAloon swings his fin de siècle-samba on the ruins of modern times. Also invited: producer Thomas Dolby.

Chris Rea*Auberge* - East West

Rea at his best: the perfect combination of Dire Straits-framed vocals and Ry Cooder-styled slide guitar. The type of song to play loud during driving. Traffic will be much nicer the next weeks.

Paul Simon*Proof* - Warner Brothers

Another track from the masterpiece *The Rhythm Of The Saints*, coming pretty close to Simon's '86 South African township jive-inspired hit *You Can Call Me Al*.

Stress*Flowers In The Rain* - Eternal/WEA

No resemblance to the '67 hit single by The Move. These flower children owe much to Lenny Kravitz, although their sound is a lot heavier.

The Mixmasters*The Night Fever Megamix* - IQ/BMG

More Stars On 45. A shrewd medley of Bee Gees classics. One of the new add leaders of this week.

Caron Wheeler*Don't Quit* - RCA

Normally singing back-to-back to Soul To Soul, this rather slow song--taken from the solo album *UK Blak*--should keep the Top 40 radio wheels rolling.

John Denver*The Flower That Shattered The Stone* - Windstar

Good ol' country boy rides his hobby horse again. Guitarist James Burton, a one-time Elvis-band member, is one of his fellow-travellers. Together they jump over the fences between Nashville and the rest of the world. *Eagles And Horses* is a future evergreen for everyone who is into westerns.

The Dream Academy*A Different Kind Of Weather* - Reprise

The influence of co-producer David Gilmour is clearly noticeable. The first bars of the opening track *Love*, also the first single, sound like *Wish You Were Here* revisited, until a heavy Manchester beat bursts out. In the other tracks, a lot of water from the river Mersey is flowing in.

Brenda Fassie*Brenda Fassie* - Columbia

South African singer delivers anti-apartheid lyrics on the most catchy sunny tunes. A very curious combination, but it works out fine. *Shoot Them Before They Grow* and *Black President* are both about her homeland. The latter is a wonderful tribute to Nelson Mandela.

Little Angels*Young Gods* - Polydor

Young, dangerous and completely wasted, just what British hard rock needs for the '90s. These scary Scarborough axemen chop off every banger's head with their hyper-powerful riffs. When lovers' lane is too crowded, there's always the cemetery at the dark edge of town. Shake your lazy bones on *Boneyard*, the first single taken from this sensational second album.

O.T.H.*Explorateur* - Art Trafic/New Rose

Stuttering rhythms dominate this highly energised album. In *Issue De Secours*, the

good old days of '70s staccato rhythm kings The Gang Of Four seem to live on, completed by the inventive use of a melodic. *Passion Et Subversion*, that's what these French are after. But never mind, they're good at it.

The Real Milli Vanilli*The Moment Of Truth* - Hansa/BMG Ariola

Exit Rob and Fab. What's behind the mask? The best-kept secret of modern pop music: vocals by Brad Howell, John Davis, Gina Mohammed, Ray Horton and Icy Bro. As expected, musically speaking nothing really new, but pretty catchy though. Also including *Keep On Running* of the fake-Milli, but now for real.

Todd Rundgren*2nd Wind* - Warner Brothers

Again, live in the studio, like his 1989 album *Nearly Human*. Interesting session, though sometimes too theatrical, especially in the three songs he wrote for the Joe Orton play "Up Against It". The title track contains the album's message: "in every yuppie is a hippie screaming to get out". Please, release him.

Screaming Trees*Uncle Anesthesia* - Epic

Buzzzzzzzzzz, what's all the fuzz? It's the chainsaw guitar sound of Seattle-based four-piece rock band Screaming Trees. A high score on the noise factor, though low figures on the memorable tunes scale. *Lay Your Head Down* is sort of a compromise between the two, and therefore best track.

Skagarack*A Slice Of Heaven* - Medley/Polydor

Viking hard rock is becoming a trade mark on its own these days. These hellhounds from Denmark cut a slice of the cake baked by Iron Maiden. Mothers keep their daughters at home, otherwise talented lead singer Torben Schmidt will bring them to the slaughter.

StoneFunkers*Harder Than Kryptonite* - Metronome

Young Gothenburg fights for its right to party. It's P-funk of the well-known George Clinton (Funkadelic/Parliament) recipe, it's a *Massive Party!* on the top of the Scandinavian iceberg. Join the *Bassrace* on their way to conquer the world. Be quick, because they will. Signed to Warner Brothers worldwide.

NEW TALENT

Ashley P=MC*Shake Your Rump* - Vicious Vinyl (Australia)

Pseudonym of Ashley Paske--Matt in the popular TV series "Neighbours". After Jason Donovan and Kylie Minogue the next one to make it big? No sweet pop this time but a streetwise rap. Licence is still available for the world. Contact Colin Daniels at tel. (61) 3-783 8969; fax: 3-783 4277.

Freaky Fukin Weirdoz*Weirdelic* - Sub Up (LP) (Germany)

German band go ape on a Red Hot Chili Peppers beat. There's something strange going on in the jungle. *Queen Is Dead* and *Ethnodelic* are pretty weird indeed with the Cramps-inspired vocals. Contact Sophie Ramf at Triple M Management, tel. (49) 89-222 901; fax: 89-296 989.

How Do I*Submarine* - Garden (LP) (Denmark)

Music from the Jesus & Mary Chain doctrine: all we need is fuzz and pop tunes. Produced by the illustrious Swede 4-Eyed Thomas (The Nomads), they even tear down ABBA's *Knowing Me, Knowing You*. The other 10 tracks, all self-written, are equally recommended. Contact Nene La Beet at tel. (45) 3124-2436; fax: 3124-3553.

Trance Too*Boy, I'll Rock You* - SSR (Belgium)

More new beat from Belgium, that is sure to set some dancefloors on fire. The hypnotic and repetitive rhythms will certainly send everyone into a trance too. Production and mixing by Mr. Big Mouse. Contact (32) 2-640 7914; fax 2-648 8389.



Chris Rea

Chris Rea is a true European artist. His previous album "The Road To Hell" reached no. 3 in the European Top 100 Albums in December 1989. It dealt with the darker sides of life. On his new, 12th album "Auberge", released on East West on February 25, Rea is on the bright side of the road again.

by Robbert Tilli

Like the 1986 album *On The Beach*--which broke Chris Rea in Europe--the new album (11 tracks, all self-written) contains all the well-known ingredients. Warm, romantic and distinctive pop songs are carried by Rea's intimate vocals and gentle slide-guitar. In atmosphere it is absolutely the opposite of 1989's *The Road To Hell*, which was not only his most successful but also his most down-hearted album. Like the last five albums, *The Road To Hell* was produced by Jon Kelly. Recorded at Miravel Studios in France, the LP features the same line-up of musicians as previously including Rea's "right hand", keyboard player Max Middleton.

Rea's career had a blitzkrieg start. He flashed his way to a top 5 hit in the US with the single *Fool (If You Think It's Over)*, taken from the 1978 debut album *Whatever Happened To Benny Santini?*. But the quick start soon stagnated. It took Rea six years before he equalled that success in Europe. Things got moving with the fourth album *Watersign* from 1984, featuring the international hit single *I Can Hear Your Heartbeat*. But not until the seventh album, the 1986 release *On The Beach*, was his name firmly re-established.

The album reached no. 7 in the European Top 100 Albums that year and the same chart position was reached two years later with the compilation *New Light Through Old Windows*.

Bearing this in mind, it will come as no surprise that the album is a priority for East West. A huge marketing campaign has been set up, including an international press competition in the UK, France and Germany. In the UK, the label has teamed up with retail chain HMV and the *Daily Mirror*. The

prize is a Caterham Super 7 sports car, the new model of the well-known Lotus 7 as featured on the album's artwork.

Throughout the year, national flyposting, point-of-sale material and press advertising (full-page ads in the major music magazines) will support the UK launch of the LP. Radio advertisements are being considered. Those who used their credit card to purchase a ticket of Rea's 1990 tour are also serviced in a very special way. They will be informed of the new release by direct mail.

East West marketing manager Liz Morris explains, "You can see Rea means serious business. It's not a normal release. Everything is thoroughly planned step by step. The image of the sports car dominates our whole campaign. The first 15,000 copies of the new album go with a very special packaging, in the shape of a pop-up car, made of cardboard."

Throughout February and March there will be a European promo tour. Rea will visit Milan, San Remo, Stockholm, Cologne, Amsterdam, Paris, Munich and Hamburg. "He won't do this in one stretch," says Morris, "but in bits and pieces. That's how he wanted it. Also he didn't want to go on concert tour immediately. Last year he toured in the spring, this time he preferred a break first before touring in the autumn and winter. That has nothing to do with the Gulf war, probably it's just the racing season..." All tour dates are printed in the CD book insert and on the LP sleeves.

The title track and first single was released on February 4 and is already playlisted on 14 UK stations (including BBC Radio 1, Capital/London and BRMB/Birmingham), two German, three Italian, two Scandinavian as well as RTL/Paris and Radio 21/Brussels.

BELGIUM

Front 242

- Signed to RRE/Play It Again Sam.
- Publisher: Les Editions Confidentielles.
- Tour Management: Sound & Vision (Phillippe Kopp)/Brussels.
- New Album: *Tyranny For You*, released on January 21, spent one week in the UK album charts at no. 69. Other chart positions: Germany (76), Belgium (3), Holland (91), Sweden (27) and no. 74 in the European Top 100 Albums.
- Single: *Tragedy For You* released on September 23 and at press time no. 49 in Germany.
- New single: *Gripped By Fear*. Release date to be announced.
- Recorded at Repulsion.
- Producer: Daniel B. & Patrick Codenys.
- Marketing: In-store campaign with Belgium's 60 top retailers. UK only: LP limited full-colour print on metal paper. The initial pressing of the CD goes with a special packaging: four panels digipack plus an eight-page full-colour booklet.
- European tour will kick off in Holland, from March 13 till the end of May. UK dates to be announced.
- European releases in the UK, Germany, Benelux, France, Spain and Switzerland (January 21).

Although Belgian, Front 242 were always considered a "foreign band", who fared better abroad than at home. With the latest album, the band's fifth, things seem to be



changing. The LP has rocketed the national charts and is currently at no. 3.

"*Tyranny For You* is probably the best soundtrack to reflect the current situation in the Gulf," says Lux Janssens, DJ/producer for both Belgian national radio BRT and Dutch VPRO radio. The band have always been in the frontline of avant-garde dance music, or so-called "electronic body music". On the new album, Front 242 have broadened their scope and create a slightly different pop image, that is still very dancefloor-orientated.

Belgian Radio 21 and Studio Brussels have both dedicated airtime to the launch of the new album, and the band spent most of January doing interviews for radio, press and TV. The Belgian rock magazine *Rock This Town* produced a special Front 242 issue which is already a collectors' item. In the US, the band are signed to Epic and their single is currently charted in the Billboard Dance Chart Top 20.

UNITED KINGDOM

Soho

- Signed to Savage, distributed by Sony Music in the UK.
- Publisher: PolyGram Music.
- Management: CMO/London.
- New Album: *Goddess*, to be released on February 27.
- Current Single: *Hippychock* initially released on April 1 1990 and reissued on January 7. Currently at its second week at no. 8 in the UK chart, and no. 37 in the Coca-Cola Eurochart Hot 100 Singles.
- New single: *Love Generation*, out on March 4.
- Recorded at LRG/London.
- Producer: Soho.
- Marketing: In-store and press advertisements. Radio advertisements to be confirmed.
- A UK tour with Jesus Jones has started on February 8 and will run until February 27.
- European licensing rights to Warner Brothers. The single has already been released in the GAS territories.

Soho were the first British dance act whose favourable press base was transla-

ted into US success and *Hippychock* peaked at no. 14 of the Billboard Hot 100 in November of last year.

The song is based on a sample of Johnny Marr's impressive tremolo guitar in The Smiths' song *How Soon Is Now?*. The twin sisters Jaqui and Pauline Cuff add a fine rap over this distinctive riff. The trio is completed by Tim Brinkhurst.

The same song with the same mix has finally become a hit on home territory. Soho signed a deal with A&O in the US, with Sony Music holding distribution rights for the UK. For the rest of the world, licensing deals have been struck with Warner Brothers.

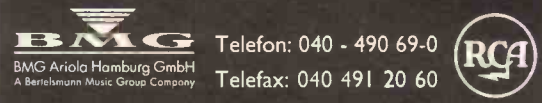
The band are currently on tour supporting Food signing Jesus Jones. The stage act features ex-Bow Wow bass player Lee Gorman, who also owns the LRG studio.

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

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

NEWS

- * "No Tricks - Just Kicks" German Hard-Rockers **CRAAFT** have released their new album in Germany on February 11.
- * Thank you for your feedback on **FFW**, Kari. Ronald and Albert also like the album and want "Werdelic" to be released in Holland.
- * The Metal Maniac Master Mind will be back: **U.D.O.** are going to release their 4th album "Timebomb" on March 25. The new LP was produced by metal expert **STEFAN KAUFMANN** at Dierks studios, Cologne.
- * "Funky Amadeus" by **DOUBLE W** is getting international attention among BMG people.
- * Congratulations: **CHINCHILLA GREEN** have been voted as "The Berlin Band in 1990 !"
- * Philippe and Morten, what do you think about **FFW**? Aren't they innovative enough?
- * **DANCE WITH A STRANGER's** "Invisible Man" is still getting top airplay in Austria.



- AD Styx**- Show Me The Deep Purple- Love Conquers Jimmy Somerville- Smalltown Chicago- Explain It To My Michael Oldfield- Heaven's Open Scorpions- Wind Of Change
- SDR 3/Stuttgart**
Hans Thomas - Prod.
PP Chris Rea- Auberge
LP Tanita Tikaram
- SR 1/EUROPAWELLE SAAR/Saarbrücken**
Dieter Exter - DJ/Prod.
AD Chris Rea- Auberge
Lindy Layton- Echo My Heart Jason Donovan- I'm Doing Fine XL- I Love Music
Kim Appleby- G.L.A.D.
Heeren Stevens- Trust
Lorca- Ninos Del Sol
Londonbeat- No Woman No Cry
Strings- Katharina
LP Gloria Estefan
Queen
- SFB 2/Berlin**
Jürgen Jürgens - Head Of Music
AD Thomas Barquee- Girls' Talk
Chris Rea- Auberge
Harriet- Woman To Man
Klaus Lage- Nichts Erinnert
Pur- Wenn Sie Diesen Tango
Billy Meyer- Send Me An Angel
L.Prima/K.Smith- Just A Gigolo
Kim Appleby- G.L.A.D.
Die Härte- Winter
Udo Lindenberg- Ein Herz Kann
- Surface**- The First Time
LP Tanita Tikaram
Gloria Estefan
- RB 4/Bremen**
Axel Sommerfeld/
Burghard Rausch - DJ/Prod.
AD Kim Appleby- G.L.A.D.
Chicago- Explain It To My
Phil Collins- Who Said I
Julian Cope- Beautiful Love
Die Antwort- Morgen Tut Es
Jason Donovan- I'm Doing Fine
Pauline Ester- Qui Je L'Adore
Great White- Congo Square
Harriet- Woman To Man
Susanna Hoffs- My Side Of The
Kenya:ta- I Wanna Do Something
Soulsister- Well Well Well
Living Colour- Love Rears Its
Michael Oldfield- Heaven's
Pet Shop Boys- How Can You
Chris Rea- Auberge
Michy Reincke- Romeo & Julia
Tim Simenon- Love So True
Styx- Show Me The Way
UB 40- The Way You Do The
Edo Zanki- Wenn Unsre
- RIAS 2/Berlin**
Henry Gross/Andreas Dorfmann - Head Of Music
AD Chris Rea- Auberge
Susanna Hoffs- My Side Of The
Freudiana- Little Hans
- RSH/Kiel**
Martin Schwebel- Head Of Music
PP Chris Rea- Auberge

- AD Seal**- Crazy
New Mixed Emotions- Sensuality
Robert Palmer- Mercy Mercy
E.M.F.- Unbelievable
J.B.Ellis/T.Hare- Go For It
LP Wolf Maahn
- RADIO FFH/Frankfurt**
Sabine Neu - Head Of Music
PP Freudiana- Little Hans
A List:
AD Sting- All This Time
B List:
AD Hall & Oates- Don't Hold Back
- HUNDERT,6/Berlin**
Fred Schoenagel - Head Of Music
PP Roland Kaiser- Viva L'Amor
Roch Voisine- On The Outside
- RADIO GONG 2000/Munich**
Freyd Kogel - Music Dir.
PP Betty Boo- 24 Hours
Kylie Minogue- What Do I Have
Robert Palmer- Mercy Mercy
A List:
AD Tony Carey- The Deal
Kenny Rogers- What I Did For
Sting- All This Time
B List:
AD Prefab Sprout- Carnival 2000
Susanna Hoffs- My Side Of The
E. Brickell & TNB- Mama Help
- RADIO GONG/Nuremberg**
Steffen Meyer - Music Dir.
PP Victoria Miles- Just The Way
Winger- Miles Away
AD Phil Collins- Who Said I
Heinz Rudolf Kunze- Wenn Du
Queen- Innuendo
LP Queen
- RADIO CHARIVARI/Nuremberg**
Mathias Hofmann - Music Dir.
PP Sting- All This Time
Kim Appleby- Don't Worry
Stevie B.- Because I Love You
AD Maxi Priest- Human Work Of
Waggershausen/Lazlo- Jesse
Seal- Crazy
- STAR'SAT RADIO/Grünwald**
Jo Lueders - Prog. Dir.
AD Wilson Phillips- You're In
Mandy Winter- Could I Be
Janet Jackson- Alright
Hall & Oates- Change Of
Human League- Let's Get
A-Ha- Crying In The Rain
Maxi Priest- You
- RADIO 107/Hamburg**
Peter Steppich - Head Of Music
AD Harriet- Woman To Man
Seal- Crazy
Chris Rea- Auberge
Chris Isaak- Wicked Game
Thomas Barquee- Girl's Talk
Hall & Oates- Give It Up
Stevie B.- Because I Love You
- RADIO REGENBOGEN/Mannheim**
Rolf Balschbach - Music Dir.
PP Sailor- Music
AD Surface- The First Time
Stevie B.- Because I Love You
- HIT RADIO N1/Nuremberg**
Cetin Yaman - Prog. Dir.
PP Nomad/MC Mikee- Devotion
AD Off-Shore- I Can't Take The
L.L. Cool J- Around The Way
2 In A Room- Wiggle It
Everyday People- I Guess It
- SCHWARZWALD RADIO/Freiburg**
Pete Traynor - Head Of Music
AD Everyday People- I Guess It
- RADIO SALÜ/Saarbrücken**
Adam Hahne - Prog. Dir.
A List:
Dr. Alban- Hello Afrika
Queen- Innuendo
Janet Jackson- Love Will Never
C&C Music Factory- Gonna
Kim Appleby- Don't Worry
B List:
Stevie B.- Because I Love You
Scorpions- Wind Of Change
Yazoo- Situation
Londonbeat- A Better Love
Seal- Crazy
Rick Astley- Cry For Help
Sting- All This Time
LP Robert Palmer
- OK RADIO/Hamburg**
Ollie Weiberg - Head Of Music
PP Fine Young Cannibals- Johnny
- Thiers On Tracks**- The Night
AD Rick Astley- Cry For Help
INXS- Disappear
UB 40- The Way You Do The
Travolta/John- Grease Megamix
Anita Skorgan- Proud To Be
LP Jesus Loves You
- RADIO T.O.N./Bad Mergentheim**
Reinhard Boerenz - Head Of Music
PP Elton John- Easier To Walk
A List:
AD Jonathan Butler- All Grow'd Up
Will To Power- I'm Not In
Susanna Hoffs- My Side Of The
Kylie Minogue- What Do I Have
B List:
AD Lenny McDowell Project- What
Paolo Conte- Colleghi
- RADIO F/Nuremberg**
Sigi Hoga - Prog.Dir.
A List:
Timmy Thomas- (Dying Inside)
Claudia Jung- Er War Wie Du
Phil Collins- Do You Remember
Robert Palmer- Mercy Mercy
Tom Jones- Couldn't Say
Vaya Con Dios- Nah Neh Nah
Hollies- Shine Slightly
Wayne Daisley- Follow Your
Righteous Bros.- Unchained
Annette Humpe- Ich Küsse
- RADIO RESIDENZ/Karlsruhe**
Axel Reimann - Prog.Dir.
AD Alexander O'Neal- All True
Vanilla Ice- Play That Funky
Queen- Innuendo

ITALY

- RETE 105/Milan**
Alex Peroni - Prog. Dir.
A List:
Sting CD
Queen CD
Seal- Crazy
Londonbeat CD
Bombalurina CD
Gloria Gaynor CD
Rick Astley- Cry For Help
Milli Vanilli CD
E.M.F.- Unbelievable
Absent Friends CD
Horse CD
Soulsister CD
Ellis In Wonderland- Good
Kiyon Stone- A Piece Of My
Front Page- Radio Station
AD Gloria Estefan CD
Kylie Minogue- What Do I Have
Leila K- Time
- RAI STEREOUNO/Rome**
E.Molinari - Dir.
E.Bellisario - Prog. Dir.
PP Sting- All This Time
Enigma- Sadness Part 1
Vanilla Ice- Ice Ice Baby
Queen- Innuendo
AD Chris Rea- Auberge
Lucio Dalla- Denis
KLF- 3 A.M. Eternal
Extreme- Get The Funk Out
Will To Power- I'm Not In
Chris Isaak- Wicked Game
La Union- Tentacion
Quarts- It's Too Late
Jeremy Days- History Of The
Junior Giscombe- Step Off
Elmer Food Beat- Daniela
Big Dish- Miss America
Chicago- Explain It To My
David Foster- River Of Love
- RADIO DIMENSIONE SUONO/Rome**
Carlo Mancini - Music Director
PP Londonbeat- No Woman No Cry
Johnny Panic/B.O.D.- Johnny
Pet Shop Boys- How Can You
Kim Appleby- G.L.A.D.
AD Mantrax- Don't Go Messing
Praise- Only You
Banderas- This Is Your Life
Happy Mondays- Bob's Yer
- RADIO MONTE CARLO/Milan**
Francesco Migliozzi - Prog. Contr.
A List:
Sting LP
Queen LP
Ralph Tresvant- Sensitivity
Horse LP
Scorpions- Wind Of Change
Gloria Estefan LP
Traveling Wilburys LP
Whitney Houston LP

- Beverley Craven**- Woman To The Outfield LP
Rick Astley- Cry For Help
Elton John- Easier To Walk
Absent Friends- I Don't Want
Alias- More Than Words Can
Dave Koz- Nothing But The
AD Divinyls LP
Roger McGuinn- Someone To
Susanna Hoffs- My Side Of The
- RAI STEREO DUE/Rome**
Maurizio Riganti - Dir.
Alfredo Morabito/Simonetta
Zauli - DJ's
A List:
Raf- Interminatamente
The Box- Temptation
The La's- There She Goes
Lucio Dalla- Tempo
Pino Daniele- Gente Di
Queen- Innuendo
Nelson- Love And Affection
Horse- Never Not Going To
Julee Cruise- Falling
Enigma- Sadness Part 1
Vanilla Ice- Ice Ice Baby
Peter Gabriel- Solsbury Hill
FPI Project- Everybody
Tanita Tikaram- Only The Ones
Sting- All This Time
- RADIO KISS KISS/Naples**
Gianni Simioli - Prog. Dir.
PP Afrika Bambaata- Just Get Up
AD Susanna Hoffs- My Side Of The
Caron Wheeler- Don't Quit
Stevie B.- Because I Love You
Mod 222- Check Your Woppa
2 Tuff- The Jazz Thang
LP Sold Out
Susanna Hoffs

- RADIO BABBOLEO/Genova**
Lenny - Prog. Dir.
PP Dream Academy- Love
A List:
Sting- All This Time
Londonbeat- A Better Love
Righteous Bros.- Unchained
Rick Astley- Cry For Help
Seal- Crazy
The Box- Temptation
Pet Shop Boys- Being Boring
Elton John- Easier To Walk
R.Stewart/T.Turner- It Takes
U2- Night And Day
- R.T.L. 102.5 HITRADIO/Bergamo**
Luca Viscardi - Head Of Music
Grant Benson - DJ/Prod.
PP The Box- Temptation
Queen- Innuendo
Gloria Estefan- Coming Out
AD Sting- Mad About You
George Michael- Heal The Pain
David Lee Roth- Tell The
- ANTENNA DELLO STRETTO/Messina**
Filippo Pedeli - DJ
PP Alexander O'Neal- All True
Billy Idol- Prodigal Blues
Damn Yankees- High Enough
Marion Meadows- The Real
Roe- Saborear
AC/DC- Moneytalks
Queen- Innuendo
LP C&C Music Factory
- RADIO STAR/Vicenza**
Maurizio Maressi - Prog. Dir.

- PP Creation**- Poy The Price
AD Roman- You Can't Always Get
Mantrax- Step To Me
The Box- Temptation
LP Sting
Dream Warriors
Tanita Tikaram
- RADIO CLUB 91/Naples**
Franco Mory Russo - Prog. Dir.
A List:
Righteous Bros.- Unchained
Ashley Cleveland- Willy
Marvin Gaye- My Last Chance
Candyman- Melt In Your Mouth
Cliff Eberhard- The Long Road
Lindy Layton- Echo My Heart
Tim Simenon- Love So True
Jazz Got Soul- House Work
Julee Cruise- Falling
Surface- The First Time
- RADIOLINA/Cagliari**
Ivano Conca - Prog. Dir.
Andrea Angioni - Head Of Music
PP Rick Astley- Cry For Help
A List:
Sting- All This Time
Julee Cruise- Falling
Pino Daniele- Un Uomo En
Enigma- Sadness Part 1
Liffiba- Woda Woda
Will To Power- I'm Not In
Lucio Dalla- Denis
KLF- 3 A.M. Eternal
Donna Summer- Breakaway
Gabibbo- Ti Spacco La Faccia
LP Gloria Estefan
Marvin Gaye

HOLLAND

- VERONICA/Hilversum**
Hans Van Der Veen - Prog. Dir.
PP Celine Dion- Where Does My
AD Stef Bos- Papa
George Michael- Heal The Pain
MC Juice- Satisfaction
2 In A Room- Wiggle It
Big Dish- Miss America
Londonbeat- No Woman No Cry
Angela/The Rude- Young Souls
Debbie D.- Sound Your Funky
Extreme- Get The Funk Out
- NOS/Hilversum**
Tom Blomberg - Prod.
PP Muskee- Brother Boozie
AD Jimmy Barnes- Let's Make It
Dream Warriors- Ludi
2 In A Room- Wiggle It
John Spencer- In De Tijd Van
Londonbeat- No Woman No Cry
Chris Rea- Auberge
Boom Ska- Boom Ska
Hanne Boel- Light In Your
LP Won Ton Ton
- VARA/Hilversum**
Rolf Kroes - Head Of Music
PP Maggie's Dream- Love And Tears
LP Bunny Wailer
- AVRO/Hilversum**
Jan Steeman - Head Of Music
PP Praise- Only You
I Spy- Kite
AD Steve Allen- Letter To My
Happy Mondays- Loose Fit

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EUROPEAN TOP 100 ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED
1	3	Sting	The Soul Cages - A&M	UK,D,B,NL,E,A,CH,S,DK,I,N,SF,GR,IR	35	10	Jesus Jones	Doubt - Food	UK,IR	69	62	Phil Collins	...But Seriously - Virgin/WEA	UK,F,D,NL
2	84	Queen	Innuendo - EMI	UK,D,B,NL,E,CH,S,DK,I,N,SF,IR	36	29	Londonbeat	In The Blood - Anxious/RCA	D,NL,E,A,CH,DK,SF	70	55	The Stranglers	Greatest Hits 1977-1990 - Epic	UK
3	3	Elton John	The Very Best Of... - Rocket	UK,D,B,NL,E,A,CH,S,DK,I,N,SF,GR,IR	37	28	Peter Gabriel	Shaking The Tree - Golden Greats - Virgin	UK,D,B,NL,CH,P,SF	71	66	Pooh	25 - La Nostra Storia - CGD	I
4	2	Enigma	MCMXC A.D. - Virgin	UK,F,D,B,NL,E,A,CH,S,DK,I,N,SF,GR,IR	38	91	Motorhead	1916 - Epic	UK,D,S	72	70	Michael Bolton	Soul Provider - Columbia	UK,DK,IR
5	4	Phil Collins	Serious Hits...Live! - Virgin/WEA	UK,F,D,B,NL,E,A,CH,S,DK,I,N,SF,GR,IR	39	39	Francois Feldman	Une Presence - Philips	F,B	73	77	Roger McGuinn	Back From Rio - Arista	NL,S,DK,N
6	5	Whitney Houston	I'm Your Baby Tonight - Arista	UK,F,D,B,NL,E,A,CH,S,DK,I,N,SF,GR,IR	40	34	The Police	Their Greatest Hits - A&M	D,B,NL,E,DK,I	74	64	Xuxa	Xuxa - RCA	E
7	67	Gloria Estefan	Into The Light - Epic	UK,D,B,NL,CH,S,DK,I,N,SF,IR	41	35	Soundtrack - Ghost	Ghost - Milan	D,B,E,A,CH	75	NE	Saxon	Solid Ball Of Rock - EMI	D,DK
8	6	Madonna	The Immaculate Collection - Sire	UK,D,B,NL,E,A,CH,S,DK,I,N,SF,GR,IR	42	42	New Kids On The Block	Step By Step - Columbia	F,D,B,NL,E,GR	76	NE	Dream Warriors	And Now The Legacy Begins - 4'th & B'Way	UK
9	7	Jimmy Somerville	The Singles Collection 1984/1990 - London	UK,D,B,NL,A,CH,I,IR	43	33	Paul Simon	The Rhythm Of The Saints - Warner Brothers	UK,D,NL,E,A,CH,P,DK,SF	77	NE	Torfroek	Order Wait? - Polydor	D
10	13	Chris Isaak	Wicked Game - Reprise	UK,D,B,NL,DK,SF,IR	44	30	Robert Palmer	Don't Explain - EMI	UK,D,S,IR	78	75	Fabrizio D'Andre	Il Viaggio - Fonit Cetra	I
11	8	Vanilla Ice	To The Extreme - SBK	UK,D,B,NL,E,A,CH,S,DK,I,N,SF,GR,IR	45	46	Heroes Del Silencio	Senderos De Traicion - EMI	E	79	NE	Faith No More	Live At The Brixton Academy - Slash/London	UK,IR
12	14	Soundtrack - Twin Peaks/Angelo Badalamenti	Music From Twin Peaks - Warner Brothers	UK,NL,S,DK,I,N,IR	46	47	Patrick Bruel	Alors Regarde - RCA	F,B	80	89	Sinead O'Connor	I Do Not Want What I Haven't Got - Ensign	UK,F,NL,P,IR
13	9	Carreras/Domingo/Pavarotti	In Concert - Decca	UK,D,B,NL,E,A,S,DK,I,GR,IR	47	40	Lucio Dalla	Cambio - RCA	CH,I	81	73	Beautiful South	Choke - GoldDiscs	UK,D,IR
14	12	David Lee Roth	A Little Ain't Enough - Warner Brothers	UK,D,NL,CH,S,DK,I,N,SF,IR	48	NE	Tanita Tikaram	Everybody's Angel - East West	UK,D,DK,I,IR	82	NE	Chicago	Twenty 1 - Full Moon/Reprise	D,NL,S,DK,N
15	11	Snap	World Power - Logic/Ariola	UK,D,B,NL,E,A,S,DK,GR,IR	49	43	ZZ Top	Recycler - Warner Brothers	F,D,CH,S,DK,SF	83	72	A-Ha	East Of The Sun, West Of The Moon - Warner Brothers	D,N
16	15	AC/DC	The Razor's Edge - Atco	F,D,B,NL,CH,DK,SF,IR	50	60	Patricia Kaas	Scene De Vie - Columbia	F,D,B,CH	84	71	David Hasselhoff	Crazy For You - White Records/Ariola	D,A,CH
17	21	George Michael	Listen Without Prejudice Vol. 1 - Epic	UK,D,NL,E,S,DK,SF,GR,IR	51	44	The Righteous Brothers	The Very Best Of The Righteous Brothers - Verve/Polydor	UK,D,A,IR	85	69	Led Zepelin	Remasters - Atlantic	UK,D,SF
18	NE	Thin Lizzy	Dedication - The Very Best Of Thin Lizzy - Vertigo	UK,IR	52	52	Roch Voisine	Double - GM/Ariola	F,B	86	83	The Sisters Of Mercy	Vision Thing - Merciful Release/East West	D,A,CH
19	18	Soundtrack - Werner Beinhart	Werner Beinhart - Polydor	D,A	53	49	Jon Bon Jovi	Blaze Of Glory/Young Guns II - Vertigo	D,A,CH,S,DK,N	87	82	Mecano	Descanso Dominical - Ariola	F
20	22	Soundtrack - Rocky V	Rocky V - Capitol	UK,D,NL,A,CH,S,GR	54	74	Front 242	Tyranny For You - R.R.E.	D,B,NL,S	88	79	La Union	Tentacion - WEA	E
21	20	Vaya Con Dios	Night Owls - Ariola	D,B,NL,CH,P,DK,GR	55	56	Michel Sardou	Le Privilege - EMI	F	89	78	Benny B	L'Album - PLR	F,B
22	17	M.C. Hammer	Please Hammer Don't Hurt 'Em - Capitol	UK,D,B,NL,E,DK,SF,GR,IR	56	50	Pino Daniele	Un Uomo En Blues - CGD	I	90	61	Status Quo	Rocking All Over The Years - Vertigo	UK,NL,CH,S,DK
23	24	Jean-Jacques Goldman	Fredericks, Goldman & Jones - Columbia	F,B	57	54	UB40	Labour Of Love II - Virgin	UK,F,NL,IR	91	90	Elmer Food Beat	30 Centimeters - Polydor	F
24	27	INXS	X - Mercury	UK,F,D,B,NL,E,CH,S,DK,GR,IR	58	51	Pet Shop Boys	Behaviour - Parlophone	D,E,S,SF,GR	92	NE	Low Budget Blues Band	Low Budget Blues Band - WEA	S,DK
25	23	Westernhagen	Live - Warner Brothers	D	59	57	New Kids On The Block	No More Games (The Remix Album) - Columbia	D,B,NL,E,A,GR	93	81	Claudio Baglioni	Oltre - Columbia	I
26	41	BAP	X Fuer 'E U - Electrola	D,CH	60	58	Matthias Reim	Matthias Reim - Polydor	D,CH	94	95	Alain Souchon	Nickel - Virgin	F
27	48	Belinda Carlisle	Runaway Horses - Virgin	UK	61	53	Chet Atkins & Mark Knopfler	Neck And Neck - Columbia	F,NL,E,DK,IR	95	94	Depeche Mode	Violator - Mute	F,D
28	19	Soundtrack - Pretty Woman	Pretty Woman - EMI USA	UK,D,E,CH,DK,IR	62	38	Paul McCartney	Tripping The Live Fantastic - Parlophone	E,P,DK,I	96	96	The Cure	Mixed Up - Fiction/Polydor	UK,D,E,DK
29	26	Scorpions	Crazy World - Mercury	F,D,CH,DK,SF	63	36	Soundtrack - Dirty Dancing	Dirty Dancing - RCA	UK,F,IR	97	87	Gary Moore	Still Got The Blues - Virgin	D,DK,GR
30	16	Alexander O'Neal	All True Man - Tabu	UK,NL,S	64	63	The Simpsons	The Simpsons Sing The Blues - Geffen	UK,IR	98	98	Francois Cabrel	Sarbacane - Columbia	F
31	25	Supertramp	The Very Best Of... - A&M/Arcade	D,B,NL,E,CH,I	65	45	Bee Gees	The Very Best Of The Bee Gees - Polydor	UK,D	99	100	Roch Voisine	Helene - GM/Ariola	F,B
32	31	Herbert Groenemeyer	Luxus - Electrola	D,A,CH	66	65	Rondo Veneziano	Masquerade - Baby Records	F	100	76	Patsy Cline	Sweet Dreams - MCA	UK
33	37	Julio Iglesias	Starry Night - Columbia	UK,B,NL,E,GR	67	68	Cinderella	Heartbreak Station - Vertigo	D,CH,GR	UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece.				
34	32	Soundtrack - The Lost Boys	The Lost Boys - Atlantic	UK,IR	68	59	Kylie Minogue	Rhythm Of Love - PWL	UK,F,E	○ = FAST MOVERS NE = NEW ENTRY RE = RE-ENTRY				

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Cowboy Junkies

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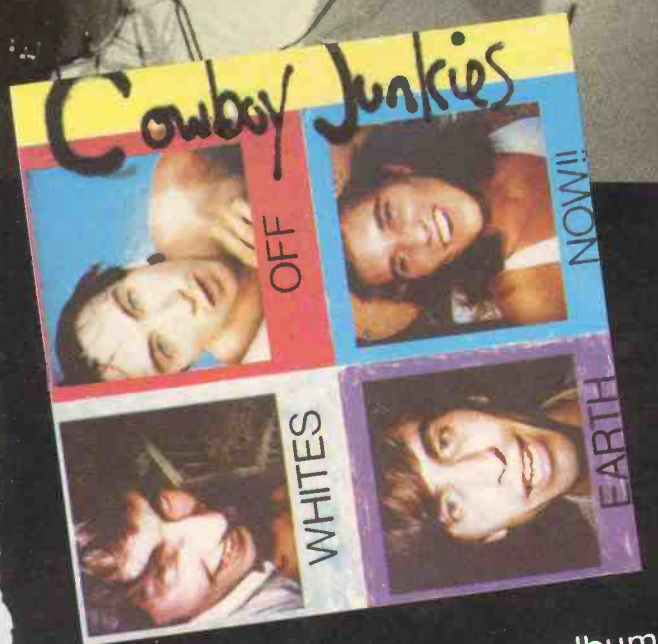


June 28, 1976 was an unseasonably hot Spring day in Toronto. In the early afternoon of that day, the four of us gathered in our rehearsal space which was the garage of the house that Alan, Pat, and I lived in at the time. Six hours and one barbecue later "Whites One Earth Now!!" had been recorded.

"Whites One Earth Now!!" is the first formal recording Cowboy Junkies ever made. It was recorded in exactly the same way that we would later record "The Trinity Session". That is, with one microphone directly to two-track - no mixing, no overdubs. In other words, what you hear is exactly what you would have heard if you had been with us in the garage that day.

Since those early years in the garage the way that we approach our music has changed quite dramatically, but the feel and attitude of our music has remained the same.

Mike Timmins



Originally the band's debut album. Previously released in Canada as a limited edition on vinyl only! Now available to you on Compact Disc Cassette LP