Warner Edges PolyGram For Album Title

Warner Music squeezed by PolyGram to take top honours in M&M's year-end Top 100 Albums survey for 1991.

The company, grabbed a 23.1% chart share, thanks mostly to the cross-over, cross-border success of R.E.M.'s second album for Warner Brothers, Out Of Time, which sold over three million copies in Europe. Other acts contributing to the company's album share include Seal, Madonna, Rod Stewart, Chris Rea and Chris Isaak.

PolyGram followed with 22.7%, largely due to Elton John's The Very Best Of, as well as albums from Dire Straits, Scorpions, Sting, and INXS. (For more data on the survey, see page 25.)

Quota Showdown In France

by Emmanuel Legrand

One month after the Vive La Radio conference in Paris, a radio war over quotas has broken out in France. Not since the beginning of French FM radio 10 years ago has the situation been so tense.

At the center of the battlefield is Jean-Paul Baudecroux, president of the leading FM EHR network NRJ. In taking a stand in support of his colleagues and industry body SNEP, Baudecroux has outraged some in the French FM industry in general, resulting in less than a week the French music industry by sending a fax to a meeting of radio representatives and industry body SNEP in which he stated, "The only solution [regarding the question of French music played by radio stations] is a legal obligation to all stations to programme a minimum of French music, without regard to format or style. To be acceptable, this minimum must be established after discussion, and must be realistic, mainly with regard to formats aimed at young audiences."

In addition, these minimums must also consist of a 50% share of new releases (records released over the previous three months) and applied to all the stations at hours of significant audience." One observer present at the meeting said Baudecroux's move caught negotiators completely by surprise. Although most industry executives described the move as a "major coup," by backing legal quotas Baudecroux has been accused of having a limited interest in the current negotiations between radio stations and SNEP.

His position, some say, has effectively put the "quota" ball back in the court of minister of culture Jack Lang, who has been trying to establish a cross-over, cross-border success of R.E.M.'s second album for Warner Brothers, Out Of Time, which sold over three million copies in Europe. Other acts contributing to the company's album share include Seal, Madonna, Rod Stewart, Chris Rea and Chris Isaak.


MAJOR RELEASES SPUR SALES

Holiday Sales Look Cheerful

by Robbert Tilli

It's beginning to look a lot like Christmas—and that has the music industry happy. Record companies and major retailers both are predicting sales during this holiday season probably will surpass—albeit only slightly—last year's dismal results.

The flood of top releases in the last part of the year from such major acts as Dire Straits, Guns N’ Roses, Genesis, U2 and Michael Jackson has cash registers ringing louder in 1991. Says BMI Music Worldwide international marketing manager Henrie van Kuijeren, "At this point, we already have better results in the Christmas period than we did last year. We're far above budget. Our unexpected priority in the Christmas period is Queen. There's a rush on the complete back catalogue, but the Greatest Hits II album is out.

Rete 105 Retains Private Leadership

by David Stansfield

Milan-based EHR national network Rete 105 continues to be the ratings leader in the Italian private commercial radio sector, despite audience increases by key competitors.

The latest Radio Bank listener survey by the Milan-based research institute Datamedia reports Rete 105 has an average daily audience of 3.30 million for the period July-September 1991. This is an increase of 32,000 over figures released for the previous three months.

Other private national networks such as Radio Italia Solo Musica Italiana (Italian-language), Radio Dimensione Suono (EHR), Radio Deejay (EHR/EDR), Radio Monte Carlo (AC) and RTL 102.5 (EHR), also had audience increases. However, Radio Kiss Kiss (AC/EHR) and 101 Network (EHR/EDR) both lost listeners.

No. 1 in EUROPE

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Black Or White

(Epic)

Coca-Cola Eurochart

Michael Jackson

Black Or White

(Epic)

European Top 100 Albums

Micheal Jackson

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Gipsy Kings
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Kid Safari
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LL Cool J
Manic Street Preachers
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SN'T EVEN}

RATED

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Sade
Shabba Ranks
Spagna
Bruce Springsteen
Barbara Streisand
Ten Sharp
The The
Toto
T99
Andreas Vollenweider
Chris Whitley
Paul Young

... BUT WE HAVE!
(and this is just the first quarter)

Sony Music International
Deutsche Schallplatten Berlin (DSB) and the Hamburg-based Ideal Vertrieb have announced the signing of a long-term distribution contract. Beginning on January 1, 1992, Ideal Vertrieb and its sister company, Berlin-based Ideal Record Service (DSB) and Robel, where a sister company of Ideal Vertrieb. The centralized Record Service is wholly-owned by Ideal MD Manfred Achtenhagen, former president of Sony Music Europe and now co-owner/MD of DSB, the company’s management has “spent the last few months intensively working on setting up a functional national sales and distribution system. Having decided against building up our own distribution team or licensing our entire repertoire to only one distributor, we have sought out highly qualified and specialized distributors for our five diverse repertoire categories: pop/rock/schlagere, classical, German folk music, dance music and children’s records. Ideal has proven to be a dynamic and flexible company over the last two years, and I am confident it will show the necessary commitment to help establish our DSB, Gala, Zong and Blesserich.

Ideal, the sales division of Edel Gesellschaft für Produktmarketing, covers all German record retailers, wholesalers, department stores and jobbers, as well as bookstores and textile outlets with Ideal’s book and T-shirt merchandising products. In addition to releasing a diversified repertoire on eight-owned and licensed labels, including Edelton, Silva Screen, Navigation, Academy, Control, China, Cube and Ultrapop, Edel, the Hamburg-based parent company also owns and operates four record retail outlets. These outlets include Cadillac Record Shops in Rostock, Neuenbrunnzwick, Zwickeau and Gera, and a merchandising T-shirt production facility in former East Germany. Says Ideal’s MD Achtenhagen, “We believe that DSB’s A&R policy will help us reach our strategic goal of becoming a fully-fledged independent. In light of our involvement in the new federal states, in terms of logistics as well as retail, it is quite natural that we cooperate with a company like DSB, which is giving priority to developing working relationships with artists from eastern countries.”

Hunt Continues For Bootleggers In Germany

by Wolfgang Spohr

In 1991, the damage caused by record pirates in Germany totalled more than US$880 million. The German IFPI confirms that in the five new east German states alone, four million illegally produced music cassettes have been sold worth an estimated US$28 million in revenue. Germany Phono Academy chairman Gerd Gebhardt says, “It is depressing that unscrupulous wheeler-dealers are able to reproduce protected music in Poland to be illegally sold on open-air markets in east Germany at low prices. The police and the public prosecutor have to put a stop to this kind of economic crime.” The close cooperation between the record industry, the police and the public prosecutor have already led to excellent results, especially at the border between Poland and Germany. IFPI legal adviser Hans Schafer adds, “Confronted with the flood of illegally imported music cassettes, it seems almost impossible to win the fight against these pirates.” The public prosecutor and customs officers, in coordination with the Federation of Sound Carrier Producers, is tackling the problem immediately after re-arrival. Since then, continuous national action by the customs office, connected to the Customs ID of Holland, has led to more than 100,000 music cassettes being seized. Another major problem for the German record producers is the distribution of so-called ‘bootlegger.’

Gabriele Schulze, a lawyer for Warner/Chappell, is closely involved in the search for bootleg product on behalf of the Germany Federation of Music Publishers. She believes some 2,000 illegally recorded concerts are sold in Germany and that such activity is on the rise. Says Schulze, “The trade of the bootleggers is booming.” Artists, producers and record producers are working closely together to be able to stop the trade of these wheeler-dealers. Music publishers want to present the courts with statements by the artist to stop the illegal recording of concerts. Schulze says controls at the concerts of the big stars will have to be intensified to prevent the pirates (and their tape recorders) from entering the venues.

M & M BUSINESS CALENDAR

- January 19-23 - MIDEM '92 (International Music Industry Market), Palais des Festivals, Cannes, France. Tel: (+33) 1.4045.1403. Fax: (+33) 1.4405 0223.
- February 11-18 - Winter Olympics, Albertville, France.
- March 11-15 - SXSW '92 Music & Media Conference, Austin, Texas, USA. Tel: (+1) 512.467 7979; Fax: (+1) 512.451 0754.
- April 12-16 - National Association of Broadcasters Conventions, Dallas, Texas, USA. Tel: (+1) 214.222.5506.
- June 3-5 - APRI'S '92, Olympia 2, London. Tel: (+44) 734.756 218.

M&M Observes Holiday Season

Due to the Christmas and New Year holidays, Music & Media will take a two-week publishing hiatus, resuming with the first 1992 issue dated January 11 (available January 7). M&M's editorial and sales offices will be open during regular business hours except for December 24-26 and January 1.

"We believe that DSB's A&R policy will help us reach our strategic goal of becoming a fully-fledged independent. In light of our involvement in the new federal states, in terms of logistics as well as retail, it is quite natural that we cooperate with a company like DSB, which is giving priority to developing working relationships with artists from eastern countries."
Preliminary Discussions Held

Murdoch Talks Media Investment In Estonia

by Gerard O'Dwyer

Media mogul Rupert Murdoch has held exploratory talks with top state officials in Estonia concerning possible investments by The News Corporation in the Baltic states. Murdoch, whose wife's father is Estonian, is reportedly taking a "personal interest" in helping the Baltics develop into market economies.

Murdoch met with Estonian prime minister Arnold Rüütel, finance minister Reim Mayer and culture minister Lepe Sumero during a three-day visit in November. Both sides are expected to meet for a second round of talks in 1992.

Electronic Media Focus

Estonian officials said Murdoch was mostly interested in electronic media investments and ventures, such as commercial radio and TV and cable/satellite TV, which remain badly underdeveloped and under-capitalized in the Baltic area.

"There is a great depth of goodwill for the Baltic countries in the West," commented Murdoch at a press conference after his four-hour meeting with Rütet. "We all should do what we can to help, and the talks I have had in Estonia have been productive and fruitful. There will be no instant projects. Real decisions and ventures will take time to work out."

Murdoch said that during his meeting with Rüütel, he stressed the point that The News Corporation would be "instantly available" to offer advice and practical help. Rüütel praised Murdoch and said Estonia and other Baltic states needed "such friends in the West."

As far as new investments by The News Corporation, Rüütel said that "no firm plans" were at hand, but that "talks would continue."

Given the run-down state of virtually all state and privately run broadcast companies in the Baltic area, any new investment by companies such as The News Corporation, if and when they arise, would most likely go to green-field projects rather than upgrading existing companies and facilities.

UK Label Collins Classics Launches CD Singles Series

by Lucien Jenkins

UK company Collins Classics has launched a new series of CD singles which specializes in the music of contemporary classical composers. The series, called "20th Century Classics," is now available in the UK, France and Germany, distributed by New Note, NTI, and Trubach, respectively. It will be in the US and the rest of Europe in January.

A Five-Title Launch

The first five titles to be recorded include John Taverner's The Organum Tripli, with Andrew Marriner and Michael Tilson Thomas conducting the London Symphony Orchestra; Harrison Birtwistle's Earth Dances, a recording from the 1991 'proms' in London, with Peter Ertos conducting the BBC Symphony Orchestra; the suite from Peter Maxwell Davies' ballet Caroline Mathilde, with Davies conducting the BBC Philharmonic; Robert Saxton's In The Beginning (BBC SO/Matthias Bamert) with Music to Celebrate the Resurrection of Christ (English Chamber Orchestra/Stuart Bedford); and Benedict Mason's The Lighthouses of England and Wales (BBC SO/Lothar Zagroski).

Long-Play Singles

The 25-30 minute singles, with a recommended retail price of £4.99 (app. U.S.$9.00), are intended to act as an introduction to contemporary composers. Collins hopes to keep costs to a minimum with English-only booklets, smaller cases, and the shorter pieces, which allow for lower editing costs. With an initial pressing of 1,500 per title, Collins estimates a breakeven point of 700 units.

According to the UK company, music released on CD singles can later be included in full-length recordings, which helps to spread costs. For example, Saxton's In The Beginning will be heard again coupled with his violin concerto.

Other work underway includes full-length recordings of Peter Maxwell Davies' Strathclyde Concertos, to be released in February, and a recording of his Black Pentacost, which is still in the planning stage. Collins also intends to bring out Saxton's opera Caritas, based on the play by Arnold Wesker.

The company is confident that a market exists for the music of contemporary composers on full-length discs. Peter Maxwell Davies' Trumpet Concerto, it reports, sold some 4,000 copies—considered a success in this market—even when up against competition with a similar recording from Decca.
DYNAMIC DUO — Tina Turner (left) celebrated her 52nd birthday in November at a special party thrown by EMI Records in London. Turner was presented with five platinum discs by EMI MD Rupert Perry (right) for sales in the UK of 1.5 million units of her 1990 album "Foreign Affair."

Spire FM Awarded Salisbury Licence

by Paul Easton

Spire FM has been awarded the independent local radio (ILR) licence for Salisbury (proposed service area [TSA] is 53,000 adults). The station plans to be on-air next year.

Calling itself "The Spirit of Salisbury," Spire's financial backers include Michael Maidment, owner of Salisbury's famous Red Lion Hotel; Chris Carnegie, who has just resigned as programme controller of 2CR/Bournemouth; and tax consultant and broadcaster Sharon Horswill.

The largest single investor is the BBC's record library. Those included holdings in category A or B licences. Ownership of more than 20% in either of these licences does not count toward the limitation on the maximum number of licences allowed to be held. In addition, the position of creditors must now be considered before the station's presenters will also be involved in ad sales.

Meanwhile, the Radio Authority has advertised another two FM licences: Harlow and Windsor/Slough/Maidenhead, with TSA's of 100,000 and 390,000 adults, respectively.

The area is already overlapped by Radio 210/Reading and County Sound/Woking, as well as the major London stations.

The closing date for Harlow is March 24, 1992, while Windsor/Slough/Maidenhead is March 31, 1992.

BBC, Comet Give Away

BBC Radio and consumer electronics retail chain Comet have joined forces in a competition that will allow five winners to pick their all-time favourite songs from the BBC's record library. Those tracks will then be made into a CD. The contest is open to anyone buying a radio, clock radio or radio cassette player from Comet before Christmas.

IR Ad Revenue Down Nearly 12%

by Mike McGeever

Independent radio advertising continues to suffer from the recession's grip. Gross ad revenue for the second quarter of 1991 decreased 11.9% to £5.12 million (app. US$6.6 million) compared to the same period last year, according to figures released by the AIReq.

Says AIReq marketing executive Jane Parry, "It was another poor quarter; obviously a product of the economic climate." He adds that last year's second quarter was a tough act to follow because it was a relatively strong one—an 8.9% increase on the second quarter of 1989.

Galpin is optimistic about the second half of this year and prospects for 1992. "After talking to several people, I think it will show an improvement," he says, pointing to the fact that advertisers spent £6.3 million more on radio during the second quarter of this year than they did in the first.

RA Clear: Confusing Licence Rules

The Radio Authority has clarified some of its guidelines on station ownership. One area of confusion included holdings in category A or B licences. Ownership of more than 20% in either of these licences does not count toward the limitation on the maximum number of licences allowed to be held. In addition, the position of creditors must now be considered before there be a request for a transfer of licences.

The Authority now requires a statement of intent by the proposed new licensee regarding the position of any unsecured creditors, and a licence will not normally be transferred to a third party where a director of the original licensee is involved unless arrangements exist to satisfy all creditors.

Foreign restrictions are also likely to be changed, although this can only be accomplished through legislation. This follows the recent EC/EFTA accord, which provides for free movement of capital and services within the European economic area beginning on January 1, 1993.

Key Staff Reshuffle At Jazz FM

Major management changes have taken place at Jazz FM, London following its acquisition by Golden Rose (M&M December 14).

MD John Bradford, programme controller Malcolm Laycock and chairman Jasper Gradinger, as well as several other staffers, have all been transferred to its sister company International Satellite Marketing (ISM), while Tim Waterstone, of the Waterstone bookstore chain, is the new chairman.

Says former staffer, "We were told we were dismissed at 15.00 last Friday [December 6] and given two hours to clear our desks."

Basically, most of those connected with the station before the takeover are out. Meanwhile, Jazz is due to begin a major ad campaign in the new year to promote its rock-and-soul orientated jazz format. Made was not available for comment.

SARS Restructures To Meet Budget

Satellite and Radio Sales (SARS) has restructured, following a failure to meet revenue targets. The sales house was set up by the Radio Cheltenham Group, which operates satellite/cable station Europe FM (QEFM) and which plans to bid for the recently advertised Cheltenham independent radio licence.

As well as selling QEFM, SARS had recently picked up some of the stations formerly represented by Broadcast Marketing Services (BMS). SARS was also trying to organize an "alternative radio" rate card, which included such stations as Choice FM and WNK.

Silver Winds — The Scorpions gathered to receive silver discs for their hit single "Wind Of Change," which sold more than 200,000 copies in the UK. Pictured [l-r] are: Mathias Jabs, Phonogram UK MD David Clipsom, head of A&R David Bates, Rudolf Schenker, Klaus Meine, Francis Buchholz, Heman Rarelly and Scorpions manager Scott McGhee. Seated: PolyGram UK chairman/CEO Maurice Ober.

SILVER WINDS — The Scorpions gathered to receive silver discs for their hit single "Wind Of Change," which sold more than 200,000 copies in the UK. Pictured [l-r] are: Mathias Jabs, Phonogram UK MD David Clipsom, head of A&R David Bates, Rudolf Schenker, Klaus Meine, Francis Buchholz, Heman Rarelly and Scorpions manager Scott McGhee. Seated: PolyGram UK chairman/CEO Maurice Ober.
Varrod New Polydor A&R Manager

by Emmanuel Legrand

After spending several years at France Inter, Didier Varrod’s arrival as Polydor A&R manager at the beginning of October is new proof of the interplay between the record and radio industries. Varrod takes the post in addition to continuing his work as co-host on France Inter’s daily francophone music-oriented show “Pollen.”

Varrod says he accepted the label job for the challenge it posed and because of the “personalities of Paul-Ren Albertini [president of PolyGram Disques] and Nagi Baz [the new GM of Polydor].”

Varrod met Albertini when he was looking for investors for a music TV show he wanted to host. “Instead of talking about the show, we talked about Polydor, and about how Albertini was looking for a new generation of A&Rs,” says Varrod. “I liked what he said, and then he offered me the position. I thought it was about time to find out about another aspect of the industry.”

Currently, Varrod has made no decision on which criteria he will use to programme “Pollen.” He says he is looking for different options, especially a weekly programme featuring only new acts—“except Polydor’s signings,” he adds. “I’ve had a lot of freedom at France Inter. I could say what I wanted about the artists. When I didn’t like an act, I said so. When I really loved something, I played it. That was a real window of freedom and I don’t want to stop that. It’s my daily breath of fresh air.”

Replaces Lumbroso

Varrod replaces Marc Lumbroso, who left to set up with producer Michel Elie. He says his three “complement each other in tastes.”

Varrod has only dropped three acts since coming on board. “Instead of cleaning house, I have taken a close look at all the acts and asked myself what I can do for them.”

New Acts

Since his arrival, he has signed the following new acts: Stephanie Morato, Pelo Serbielle and Princesse Erika, who had a Top 50 hit two years ago with Polydor, but who was free of contracts. Other key acts signed to Polydor are Mylene Farmer, Niagara, Lio and rapper MC Solaar. Varrod says he will give his attention to acts “that can perform live” and those who “can write songs with a strong content.”
L'Age D'Or Signs Polydor Distrib Pact

by Bob Lyng

As of January 1992, the five-year-old Hamburg-based independent label L'Age D'Or will be distributed by Polydor. DSB a modern and dynamic company with its main priority in the German-language market. Larsen says, "We plan to make Polygram TV merchandising division of our firm." Georgi adds, "I am very confident in Polygram's marketing, special marketing, graphic design and merchandising. I am here to help the division."

Georgi will be responsible for product management, promotion, special marketing, graphic design and merchandising. Larsen continues, "His long-term experience in all areas of the music industry, in addition to his concentration during the past years on special marketing, are especially valuable to our firm."

Georgi adds, "I am very content with what I have achieved with Polygram. However, the task of building up a new music company in Berlin, where I can put the experience I have accumulated over the years to use, is a real challenge."

Schmich Adds On Swiss Media Control MD Post

Media Control head/media research Michael Schmich, who is charge of foreign operations in France, Austria and Switzerland, has added on MD duties for the Swiss operation. Schmich replaces Uschi Heeb, who left the company for personal reasons.

Project is to put together a new Swiss hit parade, with the inclusion of airplay for the first time. Until now, the charts were solely based on sales. We have already installed the Mediscure System to monitor radio stations. Before, we only monitored six stations; we have increased that number to 30 broadcasters in German- and French-speaking Switzerland.

Logic 'Snaps' Up PR

As part of its major rollout for the new Snap single Colour Of Love on December 9, Offenbach-based Logic Records pre-released a special run of the 12-inch DJ mixes of Studio B and Not In Love. The pressing was limited to 10,000 worldwide.

Logic also undertook a special pre-release promotion on November 30. Having installed a huge Snap window display in Frankfurt's new Virgin Megastore, Logic used the setting to present the new Snap logo, designed for both the single and the forthcoming album Madman's Return, due in February. The logo was designed as a tattoo, and a Megastore employee was tattooed within before hundreds of shoppers.

Pulse 8-signed artist Rozalla (marketed by Logic/Ariola on national territory, who is current number 12 in the official German singles Top 100 with Everybody's Free (To Feel Good), was also present at the Megastore to sign autographs and talk with fans. Additional autograph sessions were also held in Frankfurt's WOM and Saturn stores, and a special promotions performance was held in Frankfurt's Omen disco.

News In Brief

Optimal Building New E. German CD Plant

Similar to its arrangements for the September NAB W. conferees, German-based consulting firm Broadcast Consulting International (HCI) is arranging a package deal for German broadcasters attending Mediam Radio 1993 in January. The deal includes airfare, hotel, registration, sponsored evening events, a French English/German language translation service, and a visit to the studios of NRJ in Nice.

For further information, contact BCI's Birgit Hofstetter: tel. (+49) 0911 50 95 93 48, fax: (+49) 0911 309 96 52.
BEST IN FORTY YEARS

East West Celebrates Record Results

by Machgiel Bakker

For Hamburg-based company east west there is cause for celebration. According to MD Jürgen Otterstein, east west has booked its best results in the 40-year history of the company, having achieved a turnover of 125% above budget.

Last December, Teldec became east west, a name inherited from the founder of Warner International, the late Nesuhi Ertugen.

Says Otterstein of the results, "This is despite the loss of MCA (which took place in November 1990) and the attractive classical label Decca." Compared to last year, the company maintained its market share of eight percent, including distributed product by national budget repertoire specialist Carousel.

A major contributing factor, according to Otterstein, is the series of artist development programmes that the company has run this year. "We are now a market-led organization with a qualified team of motivated people. We have been very flexible, looking at every opportunity to market the records we have. The first year we took over Atlantic (1990), it became the best year in the history of that label for this market [increasing its turnover for 1990 by 172%]. This year we again exceeded that result and broke a lot of new artists.'

On the international side, Otterstein cites the inroads that have been made with newcomers like Marc Cohn (Atlantic), Rembrandts (Atco) and Marky Mark & The Funky Bunch (Interscope/east west America).

German sales during 1991 of the Rembrandts (singles and albums combined) accounted for 63% of total European sales. Also, Marc Cohn enjoyed a good year and 52% of the European sales came from Germany. Combined with Marky Mark's hit single Good Vibrations, a 21% growth was registered by the pop marketing division.

Even better results were seen in the rock-repertoire division, with a 102% increase in sales. Particularly, the label's three-month "Harper Sommers" (Hard Summer campaign) (M&B), in conjunction with the country's largest youth magazine Bravo and MTV Europe, has strengthened the sales base of Atlantic acts such as Foreigner, White Lion, Winger and Mr. Big.

In addition to this campaign, east west orchestrated an intensive promotional package to boost album sales of AC/DC. The German market is known for its easy acceptance of hard rock, and at least 18% of total pop music sales can be attributed to the hard rock genre.

In the case of AC/DC, however, sales of the band's albums slipped below the 200,000 mark. Supported by frequent touring, spot advertising campaigns and two ensuing hit singles (Thunderstruck and Moneytalk), the band's most recent album The Razor's Edge reached 750,000 copies in Germany. Again, it made east west the leader in Europe.

The company is aiming for a pop-classical crossover market. It has recently released an album by Placid Domingo entitled The Broadway I Love, while A&R/marketing director-national Klaus Ebert has signed tenor singer Jose Carreras and teamed him up with conductor/Grammy Award-winner Lalo Schifrin for an upcoming album to be recorded in the Abbey Road Studios.

"This is despite the loss of MCA" which took place in November 1990 and the attractive classical label Decca.

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"This is despite the loss of MCA" which took place in November 1990 and the attractive classical label Decca.
Sony, Made In Europe Link To Stop 'Dangerous' Album Counterfeits

Sony Music Italy has partnered with the 100-outlet retail clothing chain Made In Europe Project to help curb illegal imports of Michael Jackson's new album Dangerous. Sony artist marketing director Massimo Bonelli admits imports and piracy are major problems on the local market. He says slyly, "in any of Made In Europe Project's stores will receive a 10% discount on a range of clothing. All retail outlets are carrying window displays for Dangerous.

At press time, Jackson's single Black Or White reached the number 10 to number three in RAI's album chart, which is from number 10 to number three. The decision to launch its jazz label, Strumento Jazz with the release of five records by local newcomers Anto In Luigi Bonafe, the Antonio Farao Quartet, the Giancarlo Locatelli Quartet and Nightflight.

DDD already has the Strumento label, which concentrates on new age instrumental music. The decision to launch its jazz label was based on the existence of quality local musicians and composers, according to company promotions manager Enrico Leonardelli.

Leonardelli, "The jazz market is often dominated by US musicians," he says. "But we believe there is a space for local talent, both on national territory and in Europe."

DDD presented its new jazz roster at a special concert in Milan sponsored by American bourbon company Four Roses. Pianist Antonio Farao also picked up a Four Roses award for best newcomer in a competition staged by the distillery at this year's Umbria Jazz Festival.

The label's launch concert was filmed by the music channel Videomusic for future screening. Leonardelli does not expect much positive radio reaction to product on Strumento Jazz, but highlights Radio Monte Carlo, Radio Popolare/Milan and Gamma Radio as stations that will be targeted for airplay.

Radio Deejay now amounts to only 10%, with the business group Gianni Miscioscia owning the other 15%. Ceccheto remains president and artistic director at the station, while Miscioscia becomes MD.

Eleradio president Silvio Muraz says the reason for the takeover was quite simple. "We wanted to control at least one national station," he says. The TV sector is now closed. We are interested in providing news, information and music. Radio can provide outlets for those. Who knows whether we will control another national station or stations in the future?"

Eleradio also owns a 10% stake in Radio Monte Carlo, which is 70% controlled by the Berlusconi family's RAI group.

Company executive Edoardo Hazan sees no conflict of interest in Eleradio's recent acquisition of Radio Deejay. "It's a business deal, a normal state of affairs," he says. "Montadori is a big international operator and we have an excellent rapport with it, thanks to my brother Alberto Hazan."

Eleradio Takes Control Of Radio Deejay Net

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At press time, Jackson's single Black Or White reached the number 10 to number three in RAI's album chart, which is from number 10 to number three. The decision to launch its jazz label, Strumento Jazz with the release of five records by local newcomers Anto In Luigi Bonafe, the Antonio Farao Quartet, the Giancarlo Locatelli Quartet and Nightflight.

DDD already has the Strumento label, which concentrates on new age instrumental music. The decision to launch its jazz label was based on the existence of quality local musicians and composers, according to company promotions manager Enrico Leonardelli.

Leonardelli, "The jazz market is often dominated by US musicians," he says. "But we believe there is a space for local talent, both on national territory and in Europe."

DDD presented its new jazz roster at a special concert in Milan sponsored by American bourbon company Four Roses. Pianist Antonio Farao also picked up a Four Roses award for best newcomer in a competition staged by the distillery at this year's Umbria Jazz Festival.

The label's launch concert was filmed by the music channel Videomusic for future screening. Leonardelli does not expect much positive radio reaction to product on Strumento Jazz, but highlights Radio Monte Carlo, Radio Popolare/Milan and Gamma Radio as stations that will be targeted for airplay.

Radio Deejay now amounts to only 10%, with the business group Gianni Miscioscia owning the other 15%. Ceccheto remains president and artistic director at the station, while Miscioscia becomes MD.

Eleradio president Silvio Muraz says the reason for the takeover was quite simple. "We wanted to control at least one national station," he says. The TV sector is now closed. We are interested in providing news, information and music. Radio can provide outlets for those. Who knows whether we will control another national station or stations in the future?"

Eleradio also owns a 10% stake in Radio Monte Carlo, which is 70% controlled by the Hazan family's Finelco holding company.

Company executive Edoardo Hazan sees no conflict of interest in Eleradio's recent acquisition of Radio Deejay. "It's a business deal, a normal state of affairs," he says. "Montadori is a big international operator and we have an excellent rapport with it, thanks to my brother Alberto Hazan."
ALREADY TOPPING THE CHARTS THROUGHOUT EUROPE!
Sony, PolyGram Join Radio 1's Xmas Promo

Radio 1/Oslo has joined forces with Sony Music and PolyGram Records to produce two albums containing hit material and Christmas evergreens. Radio 1’s hit album is titled Radio 1 Hits 4 and the Christmas project is called Jul Med Radio 1 (Christmas With Radio 1). Earlier, Radio 1 released Radio 1 Hits 1, Radio 1 Hits 2, Radio 1 Hits 3 and Radio 1 Summer Hits.

The latest project, Radio 1 Summer Hits, sold 25,000 copies and included tracks such as Daryl Braithwaite’s One Summer, Charlie Rich’s The Most Beautiful Girl and Harold Melvin And The Blue Notes’ If You Don’t Know Me By Now.

Comments Radio 1 station manager Jon Morten Melhus, “The amount of sold copies rose due to bankruptcy. The station has lost much income. However, we have achieved a good relationship with the record companies.” Radio 1 previously worked with Sony on these projects.

New Backers Bailing Out Norges Radio?

by Kai Roger Ottosen

Norway’s Norges Radio/Oslo, one of the contenders tipped by Erik Togstad at the Ministry of Cultural Affairs to bid for the fourth Norwegian national licence P4 (see M&M December 7), has secured funding from two investors after its recent closure due to bankruptcy. The station reportedly has a debt worth an estimated Nkr5.5 million (app. US$700,000) and the only asset of any value is the licence, worth Nkr2 million.

The two backers said to be interested in financing the station are Klaus Vaette Jr, who has a radio background at Radio 1/Oslo and Eirik Sundal.

According to a source inside Norges Radio, the chairman and station manager of the station Nils Rykkens has taken a leave of absence for an indefinite period but the station will return to regular broadcasting hours in the near future. In the meantime, Norges Radio will broadcast music to avoid having a dead frequency.

Ad Levy Rule Tinkers With 'Musikkavisa's Future

"Musikkavisa," a Norwegian syndicated show produced by Bel Studio, may have to find alternative ways to finance itself if it is prevented from paying a five percent ad levy. Currently Bel Studio is offering a barter arrangement with stations. In return for allowing the "Musikkavisa" programme to be aired, it gets free ad time from subscribing outlets. Bel Studio then goes to private companies and offers them ad time for a fee.

This is the first time ever in Norway, however, that a production company rather than a broadcast group has been able to offer ad time on the air. Nerkringkastingsnemnda, which has always dealt only with broadcast groups, says it cannot accept payment from a production company because it is not licensed for radio broadcast.

Says "Musikkavisa" MD Rolf Jansen, "We are interested in paying the five percent levy but, at the moment, there is no mechanism to handle it in Nerkringkastingsnemnda. This is pure bureaucracy. The rules are badly written." The regulations in question are currently being reviewed at the Ministry of Cultural Affairs.

According to Jansen, either the stations pay 'Musikkavisa' for the show, or it is the end of the show. Many of the major stations pay because they can secure all of their ad space. Currently, we want part of the ad time to help produce the show because the smaller stations can't afford to pay the levy." KRO

Sanne Goes Double Platinum

In the first week of December, Virgin Denmark’s act Sanne went double platinum (200,000 copies) with her Where Blue Begins album.

After eight weeks at number one and five months after its release, Where Blue Begins is still in the Danish album chart. The album is gold in Sweden (50,000 units) and has sold more than 10,000 units in Norway. The Virgin PointBlank blues label—the home of Johnny Winter and Albert Collins—will release the Jim Gaines-produced album (of ZZ Top and Stevie Ray Vaughan fame) in North America and Australia in the new year.

Classic Radio 96.8 Debuts

Classic Radio 96.8 Helsinki in Finland becomes the first local radio station to play only classical music. The station is using the old FM frequency of Radio Lohi, which broadcast on 96.8 MHz.

Classic Radio operates 24-hours a day with a regular staff of four to five people, headed by MD Leena Rynninen. The station is looking for sponsorship deals rather than using traditional ad spots.

News in Brief

Misty Music see you at MIDEM in the SWEDISH STAND

Anders Morén


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A MULTI-LINGUAL TEAM — Pepe Navajos (far left), head of ONDA CERO International, poses with his Scandinavian and English disc jockeys. Pictured (l-r) are: Tina Hill (English), Anne Knudsen (Swedish), Peter Cochrane (English), Sammy and Nini (Danish).

La Barricada Heads For Platinum With Por Instinto

PolyGram act La Barricada is riding high on the heavy metal wave sweeping the country. Their latest album Por Instinto appeared in the top 10 sales list for seven consecutive weeks, making it the second-best-selling band after Mecano.

Since its release on September 9, over 90,000 units have been sold. "We expect it to go platinum (100,000) by Christmas," says local product manager Montse Adam, who considers this album to be one of the band's most commercial to date. "I think it managed to cross over into the mainstream because of its softer approach," she adds.

The single En Blanco y Negro stayed three weeks in leading pop network Los 40 Principales' (Top 40) charts. "It's the very first time a local hard rock group has hung on for so long," states Adam, citing the success of Guns N' Roses as the key to this revived interest in heavy metal music.

According to Adam, radio support nationwide has been encouraging. The four-piece band is reported to be negotiating a series of gigs in Switzerland in February. PolyGram affiliates in Portugal, France, Germany and Switzerland have also expressed interest in releasing the album in their respective markets, but nothing is confirmed yet.

Cadena Dial Scores In 100% Spanish Format

by Anna Marie de la Fuente

SER's all-Spanish music network Cadena Dial has tripled its audience in seven months since revamping its format in January 1991. According to the latest audience research findings from EGM (out last summer), the station has an audience of 600,000. Adds Cadena Dial programming head Paco Herrera, "We hope to capture one million listeners by early next year."

Featuring only Spanish artists with at least a 10-year track record, Cadena Dial's concept has been copied by many rivals. Antena 3's Madrid station Radio Olé plays more traditional Spanish music such as flamenco and coplas (ballads).

At present, Radio Olé is the top hang on for so long," states Adam, "We play a broader spectrum of Spanish music which can range from pure flamenco to salsa and sevillanas," says Herrera, who adds that the network is continuing its expansion. Its newest station has just opened (late November) in Murcia, a southeastern coastal region. "The labels are very enthusiastic about us," claims Herrera. Ariola label radio promoter Pedro Sobrino adds that before Cadena Dial came on the scene, "The local traditional music artists had no real radio support."

All-Spanish music indie HORUS MD Eugenio Serch says Cadena Dial "is to traditional Spanish music as Los 40 Principales hung on for so long," states Adam, citing the success of Guns N' Roses as the key to this revived interest in heavy metal music.

According to Adam, radio support nationwide has been encouraging. The four-piece band is reported to be negotiating a series of gigs in Switzerland in February. PolyGram affiliates in Portugal, France, Germany and Switzerland have also expressed interest in releasing the album in their respective markets, but nothing is confirmed yet.

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Belgian IFPI Ends Chart Flyer Distribution

Beginning January 1, the Belgian IFPI group will stop mailing its weekly chart leaflet. The IFPI's four-page flyer, which includes the Top 75 singles chart, the Top 50 albums chart, the Top 20 national singles and albums chart, plus a 10-unit compilations chart, is printed weekly and mailed to retailers, industry, and press.

According to IFPI director Vincent van Mele, "The whole operation costs about Bfr73 million (app. US$92,000) per year, which is a lot of money for a leaflet that didn't really make it to the record-buying audience. We know of record stores where the 500 copies we had sent them never left the desk."

He adds that IFPI will continue to distribute charts by fax to the industry, media, and clients applying for the service. "The IFPI chart will remain the same, but the audience and record buyers will now be informed by the media."

French-language pubcaster Radio 21/Brussels uses the IFPI chart in its 12.00-13.00 Sunday programme. Public outlet Studio Brussel stopped using the chart in the summer because, says Van Mele, "It includes records that are not really popular in Flanders. It is a Belgian chart rather than a chart for the Flemish-speaking audience."

Sony Continues Compilation Ventures With BRT, RTBF

Sony Music Belgium special marketing manager Linda Coopman will continue the company's compilation venture with Belgian national broadcasters BRT and RTBF. Following the success of the Knuffelrock compilation series, Sony Music teamed with Radio 21/Brussels to release Rock Mantique, a two-CD compilation featuring the same track listing as the successful Knuffelrock series.

"We released the first Rock Mantique volume in June, which sold over 25,000 units, and we hope to do even better with its follow-up. In Flanders, the first volume of Knuffelrock sold over 90,000 units," says Coopman, adding that Rock Mantique is supported by radio ads on Radio 21 and Tele 21.

Together with BRT's Radio 2 producer/host Marc Brilouet, Sony also released a follow-up to the 10,000-unit-selling Funki Chic Funkula CD, a mix of light classical and "crooners" compiled from Brillouet's playlists. The CD is advertised on both Radio 1 and Radio 2, and Coopman is convinced the 250,000-strong audience for the two-hour radio programme has a big buyer potential.

Another new project is the De Afrekening compilation, a synergy between Sony Music and Studio Brussel. The compilation is based on the public station's weekly Top 20 chart "De Afrekening," hosted by Stefan Ackermans.

"Artists such as the Pixies, Jesus Jones or Morrissey are not listed on the normal 'hit compilations.' These acts appeal to a different segment of the market," adds Coopman, explaining that over 4,000 units have been sold so far.

The De Afrekening CD is backed by spots on Studio Brussel and has the station's logo on the cover.
Ad agencies are a constant subject of amazement and anxiety among radio salespeople. Like the search for the Holy Grail, there have been dreams, myths and many radio salespeople yearn for a universal tool to help them negotiate their way through the maze of agency bureaucracy and politics.

Unfortunately, too many radio salespeople still approach ad agencies like the blind men and the elephant... groping to identify their quarry and stymied from effective communication.

The hard-headed radio sales manager knows there is no easy answer or magical phrase that will unlock the magic door. Most agencies on a day-to-day basis will answer or magical phrase that their quarry and stymied from their search for the golden fleece, most agencies produce their own broadcast commercials, make effective use of the medium. Therefore, unless you are in the name of clients, many great recommendations are locked up. The goal of most agencies is to produce their own broadcast commercials, make effective use of the medium. Therefore, unless you are in the name of clients, many great recommendations are locked up.

Know The Playing Field

- The first step in penetrating and selling to an advertising agency is understanding what an agency is and how it works. Each agency is different. There are many variables, in limitless combinations, which can break in your favor or against you.

Ad agencies come in all shapes and sizes. But they all basically perform the same functions, although they are consolidated among a few people in small shops and spread among a larger staff in huge ones. In theory, agencies serve as the market-antenna, creative and production arms and delivery legs for stations. Some agencies do much more than execute client directives. Others are simply the arms and legs.

Account management is the direct liaison with the client. Account executives and account supervisors present the agency's recommendations and transmit and translate advertisers' requests inside the agency. In smaller shops, the principals frequently handle this function. Some account executives are basically messengers. Others are the true decision-makers. You have to find out who's making the account seek to influence and then gauge who's who and what's what.

Copywriters, art directors and producers develop the commercials or ads. Although some agencies produce their own broadcast commercials, concepts are often executed by independent producers, production houses and sometimes by your station's production staff. Creative directors often can influence which media is selected. They often can influence which medium is selected on the basis of the creative approach or the tagline they recommend.

Media departments play different roles at different agencies, but they basically decide how much of which media to use. Buying is usually circumscribed by the station's contract. Time buyers usually don't determine the markets to be bought, the dollars involved or the media used. These decisions are usually made by planning groups and approved by account people and clients long before avails are made.

Media directors often draw up and approve station, select markets, determine time, choose media weights and confirm budgets. They can often decide to include or exclude your market and/or your station.

Do Media Queens Still Reign?

As sexist as the term is, it captures the peculiar image of an autonomous field where media budgets were wielded rather than invested. Media queens were thought to have madecapricious and often arbitrary decisions based on friendship, favours and existing relationships.

However, the concept of a media queen suggests that client needs and station stations were being short-changed. The reign of a media queen indicates that not enough time or energy was being devoted to radio planning and buying.

Competition among agencies, and the threat that Carat and other buying conglomerates pose, has essentially ended the reign of media queens, since clients want post-buy analyses and they demand results. Moreover, buying services, hot on the heels of their agency counterparts, are constantly switch-pitching clients with claims that they can plan and buy radio with similar results at dramatically lower cost.

The rise in stature of media departments and buying services underscores rising client awareness of the organization. This usually involves delicate footwork and subtle probing. Often staff members at an agency stand in the way or insulate decision-makers from contact with your radio station.

Other times, underlying politics within or between the advertiser and the agency make for a job which calls for diplomatic combined with detective work. In every case, you must get the lay of the land and understand who the players are before moving ahead.

In an ideal world, the station, agency and advertiser work together sharing a common goal—results for the advertiser. Often, however, the relationship is more delicate, concentrated. Ad agencies serve at the pleasure of their clients. They sometimes lose accounts with little notice.

All this makes agencies extremely protective of relationships with advertisers. The agency plays a buffer role. It's in your interest to get as close to the client as possible, but it's often difficult to determine how much contact will be appropriate or allowed by the agency.

There are always an element of risk in expanding relationships on this level. What pleases one party may offend the other.

For example, a buyer may jealously guard access to the agency team. This could be an agency policy, the account executive's individual style or the buyer's ego at work. It's difficult, but essential, to determine if the media buyer is indeed speaking for the client or the other agency players when the answer is "no."

Don't necessarily take the buyer's word. Never assume you know the decision-making structure until you've gathered all the facts. Prudence and good judgment are called for, since going over the buyer's head, even unintentionally, can have negative impacts on your billing. As a rule, don't circumvent anyone unless you either have their blessing or an absolute statement.

If you experience an agency acting as a filter for the client, remember that account people are the gatekeepers for the agency team. If in doubt, call on the account people, since they will have the broadest view of the client's needs and regularly see marketing issues through the client's eyes.

On each account, someone is in charge. Find out who it is and persuade that someone. This person can vary from department to department and may not have anything to do with titles, seniority or years of experience. This person can vary from department to department and may not have anything to do with titles, seniority or years of experience. It's in your interest to get as close to the client as possible, but it's often difficult to determine how much contact will be appropriate or allowed by the agency.

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On each account, someone is in charge. Find out who it is and persuade that someone. This person can vary from department to department and may not have anything to do with titles, seniority or official positions. Therefore, it requires delicate, concentrated probing to figure out who is running the show. Then zero in on that individual.

Empathy Vs. Emnity

Once you know who the players are, you must figure out what's important to them. Like an eclipse, the relative alignment of your station, the agency and its client can either shine brilliantly or go totally dark. Therefore, it's important to understand what motivates the agency and how the agency goes about its business. Then, you position yourself and your station as a way to serve these needs.

On a macro level, an ad agency wants to keep clients, attract new ones and earn profits on its billing. Agencies are usually compensated on a percentage basis from media buys, by carrying charges on production expenses and increasingly by standing retainers with provisions for bonuses based on sales or performance.

While it's easy to point the finger and blame an agency as the ultimate bad guy in any sales scenario, the reality is that agencies often have interests that are different from a radio station. Serving their client, as they define it, may or may not include buying your radio station. Therefore, you must scope out their needs and serve them.

On a micro level, an agency wants to create the most effective commercials, make effective media choices, get the best possible prices and be able to justify these decisions easily.

Agencies finesse the traditional assumption that radio is hard to buy by setting rules-of-thumb to speed the process. This is why cost per thousand (CPM) and cost per point (CPP) are such pervasive buying and planning tools. Many agencies informally figure that radio commercials have one-third the consumer impact of television commercials and plan media weight on that basis. The goal of most agencies is to produce the most effective radio plan as quickly as possible with a minimal staff. Since buying radio is marginally more labor and cost-intensive, agencies have an interest in taking, the shortest route to achieve their goal.

Next time: Why Agencies Buy.
**Tuning In To Milan Radio**

Jungle rule still dominates the frequencies in the Italian broadcast sector. More than a year has passed since parliament finally approved legislation to regulate the airwaves, but nothing has been done yet to implement it. Only fools and fortune tellers will predict when the Minister of Post and Telecommunications will finally instigate some action.

Players on the market, however, are loathe to be seduced into speculation. When asked when government regulation will be enforced, most reply, not with words, but with a shrug of the shoulders which can be taken to be read, "Don't ask me."

The government’s indecision means that a rough total of 4,000 local, regional and national stations still operate on national territory. Some 44 of these can be heard in Milan, a key city in Italy’s broadcast sector.

National network stations Rete 105, Radio Deejay, Radio Italia Solo Musica Italiana, 101 Network and Radio Montecarlo all have their base in the city. RTL 102.5 Hit Radio has its headquarters a few miles away in Bergamo, but its signal can be heard loud and clear in Milan.

Rete 105 was the first private station to broadcast throughout national territory. It has always stayed in tune with the latest music trends, but music director Alex Peroni finds it difficult to define its format. "We play hits on a new generation. All stations are the same to the 13-16-year-olds. They don't understand the market. I want them to know and believe that Rete 105 is the station for the young generation and we are giving them proof. With the new car radio to hear it. With RTL 102.5, that situation doesn't exist."

Benson believes the competition is hot between stations, but he retains an admiration for his rivals and maintains that his attitude is healthy. "Some of the competition is tricks."

"We don't just have to select hits. A major part of our sound is dance music, but it has to be exactly right for the moment."

— Alex Peroni

The station's playlist consists of 60% "music of the moment," 20% oldies from the 1980s and 20% locally produced music. Peroni believes that the selection process is more complicated than that of an EH1 station. "We don't just have to select hits. A major part of our sound is dance music, but it has to be exactly right for the moment."

He is eager to point out that the station buys all its own records and explains that a team of three people have the task of listening to them all.

Rete 105 uses Selector adapted to the station's own needs. Peroni emphasizes the need to humanize it as much as possible and quips, "It's one thing to ask it to be a human being, but another to ask it to behave like an Italian human being.

Promotion is important to the station. It uses traditional avenues like the press and TV, as well as distributing posters and stickers. It links up with record companies for joint promotional campaigns and has also involved major artists and artists in giving testimony to the station. It is currently involved in what Peroni describes as an experiment to renew its image with a young audience.

**Sunday Discos**

One phenomenon throughout national territory is the opening of discoteques on Saturday and Sunday afternoons for youngsters. Rete 105 has contact with DJs and PR managers at leading discoteques in every major city and they have become what Peroni terms "message carriers for the station, a part of the 105 family."

He says that a good disco PR manager can attract 500 kids into a disco in one night. "We know where they are going to be on a Saturday evening at 10.30 and they turn up on the dot."

The station's playlist contains an average 100 records. This includes new releases and records which are up to three months old. The playlist is continually updated.

The station uses a range of radio-related software, including Selector. Says Benson, "I get fed up with the critics of Selector because most of them have never used it. It only carries out what I want it to do and doesn't suggest an idea to me. It's quick, so why dig a hole with your hands when you can use a shovel?"

Benson believes the competition is hot between stations, but he retains an admiration for his rivals and maintains that his attitude is healthy. "Some of the competition is tricks."

"We have a problem where you can't hear frequencies. That probably doesn't exist on other territories. I have a battered car radio which doesn't pick up some of our rivals to the centre of Milan. But I've always said I never want work for a station where I'd need a new car radio to hear it. With RTL 102.5, that situation doesn't exist."

Benson claims that his station makes sure that it keeps its one iso-frequency clean, a fundamental point he says some other stations do not seem to acknowledge. He also believes that the station spends less on outside promotion than other competitors. "We do poster campaigns and TV promotion with record companies. But it's comforting to know that in this jungle, decent radio is winning."

"If we operated in Bologna, for example, we could well be the number one station, but we don't and it's tough."

— Marco Garavelli

**Regional Broadcasters**

Inter-regional station Radio Peter Flowers runs the risk of being cut back to a regional broadcaster if, when legislation is applied. But this air of uncertainty did not stop it from introducing a new logo recently, as well as investing in a heavy promotions campaign to back up its new image.

Artistic director Marco Garavelli says the station's playlist contains around 50-60 records. This comprises 60% new releases, chart records and imports, plus 40% "flash-backs."

Programme director Franco Lazzarini has the main responsibility for selection, but all of the station's DJs have a say.

Radio Peter Flowers has opted for Melody Maker, instead of Selector. Garavelli says it is less complicated and quicker. He believes the competition in Milan is fierce because it is the city with the most national networks and the base of most record companies. "If we operated in Bologna, for example, we could well be the number one station, he says. "But we don't and it's tough."

The station claims its main strengths are its choice in music and news content. Its weaknesses are its limited number of staff. It recently launched a promotions campaign which includes TV and press advertising, large posters and 200,000 stickers in various formats. It also introduced an FM Card which lists the frequencies of key Milan stations, including Radio Peter Flowers.

Garavelli looks to a future where all broadcasters are what he describes as clean. It will take active legislation to make that happen and, though he remains optimistic, he is shy of predicting when that day will come.

— David Stansfeld
Dear Michael,

we would like
to congratulate you
on winning
THE MUSIC & MEDIA
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SINGLE AND
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for
ENIGMA'S
"Sadness Part I" and
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Thank you for letting us have part in this success.
The biggest musical surprise of 1991 was the final break-through of Athens, Georgia band R.E.M. With the I.R.S. label having carefully built up the band's profile since their debut album Chronic Town in 1982, R.E.M. switched to Warner Brothers in 1988 and released Green. However, it was this year's Out Of Time album that brought the band the final pop mainstream crossover. Fuelled by the hit single Losing My Religion, the album has sold more than three million copies to date in Europe and this was achieved without touring or special European promo schedules. After finally breaking into the UK charts, R.E.M. spent 18 weeks at number one, breaking the former record held by child star Heintje's 1968 Ich Bin Der Ein Schloss (I'll Build You A Castle). Like last year, 1991 was overall a good year for continental European acts. Only in recent years have mainstream European artists managed to break albums out of their respective national borders. A European act's longevity is better proven than those from elsewhere. So far, EMI has released no less than four singles from the year-end chart's top three European singles. Sweden's Roxette, Scorpions and Enigma. German rock act Scorpions enjoyed one of the most surprising comebacks of this year. The glitzy-looked single Wind Of Change managed to stay in the chart for 47 weeks and (is still on at present), breaking the former 1988 record held by Black's Wonderful Life (46 weeks). After a resounding success on the continent, the single started a second life after finally breaking into the UK charts. The album from which the single was taken, Crazy World, sold over five million copies worldwide and is number six in the year-end album ranking. Another German act that fared well—and which can claim being the most successful debut of 1991—is the Michael Creutz-led project Enigma. Precipitated by the eight-week Eurochart topper Sadeness Part 1, the Gregorian-house style quickly caught Europe by fire. The album MCMXC A.D. ranked as the seventh-best charted year-end album of 1991. Apart from the above, the year-end top 10 is dominated by 'Best Of' albums, including those of Elton John, Phil Collins and Eurythmics.

**Year-End Singles**

While singles sales show an overall downfall in general, Bryan Adams has been refuting all trends by releasing a single this year that is likely to end up being one of the best-selling singles of all-time. With an estimated eight million copies sold worldwide, 'Everything I Do I Do It For You' dominated all worldwide charts, including the Eurochart Hot 100. Here follows a summary of Adams' main chart feats during 1991: * The single entered the Eurochart at number nine in July and hit number one in its fourth week. It stayed in the pole position for 18 weeks in a row (Michael Jackson's Black Or White broke that tie), breaking the record that Kaoma's Lambda famously held (13 weeks). * The single went to number one in 14 European countries. The only markets where Adams did not make the top were Italy and Spain. * Adams is the first male solo artist to top the year-end Eurochart. Leaders in previous years were either groups or female vocalists. Since 1985, these include: USA For Africa's We Are The World, Madonna's Papa Don't Preach, Madonna's La Isla Bonita, Kylie Minogue's I Should Be So Lucky, Kaoma's Lambada and last year's Nothing Compare 2 U by Sinead O'Connor. * The single spent 16 weeks at number one in the UK, the longest ever. * Sales in the UK exceed the 1.5 million mark, the first million-seller since German singer Jennifer Rush's The Power Of Love in 1985. * In Holland, it has been at number one for 12 weeks, breaking the former record held by child star Heintje's 1968 Ich Bin Der Ein Schloss (I'll Build You A Castle). With 11 weeks on top of the Belgian chart, it managed to outdo the former 10 week record by Boney M's Rivers Of Babylon. * In Norway, the single spent 17 weeks on top, making it the best-selling single since Scottish act Nazareth's Love Hurts.
Listed below is M&M's ranking of the 100 most-played songs of 1991, as determined by airplay at European Hit Radio (EHR) stations.

**EHR Year-End Top 100**

1. Bryan Adams*/Everything I Do I Do It For You* (A&M)
2. Rod Stewart*/Rhythm Of My Heart* (Warner Brothers)
3. Roxette*/Falling Like A Star* (Virgin)
4. Paula Abdul*/Rush Rush* (Virgin)
5. Zucchero*/Una Donna* (London)
6. Cher*/Love And Understanding* (Elektra)
7. The Shoop Shoop Song (It's In His Kiss) (Epic)
8. Chesney Hawkes*/The One And Only* (Chrysalis)
9. Bee Gees*/Secret Love* (Warner Brothers)
10. Michael Bolton*/Love Is A Wonderful Thing* (Columbia)

**1991 MAKERS & BREAKERS On EHR**

Since the launch of the European Hit Radio (EHR) chart in December 1990, no less than 186 different records have entered the formatted airplay Top 40 at one point in time. The EHR chart has proven to be a lively programming ranking, with enough new talent coming through to challenge the names of the established. Some of EHR's Top Newcomers have included Seal, C&C Music Factory, KLF, Chesney Hawkes, Zucchero, Rembrandts, Cathy Dennis, Color Me Badd, Beverley Craven and Extreme. All these artists enjoyed their breakthroughs in 1991 and their product was heavily featured in EHR playlists. Overall, new artists account for 25% of the EHR Year-End Top 100 as printed above.

Leading the EHR Year-End Top 100 list is obviously Bryan Adams who, just like in the year-end Eurochart Hot playlists, is obviously the dominant artist. Adams, the year-end Eurochart Hot 100 (see page 19), can boast some impressive records:

+ Everything I Do / Do It For You Top 10 for an unbroken 11 weeks, a chart endurance record that will be hard to beat in the future.
+ The single never really collected a big number of new additions. That honour is usually reserved for eagerly anticipated records like Michael Jackson's Black Or White or Dire Straits' Calling Elvis. But this song has shown true chart longevity: after 24 weeks it is still featured in the EHR Year-End Top 40, making it the longest-charted single of 1991.
+ Adams can claim being the first to have three singles charted at the same time: Everything I Do, Can't Stop This Thing We Started and There Will Never Be Another Tonight were all featured in the EHR chart of December 14.
+ With 61 stations playing the song in heavy rotation, Adams was also second-best "A" rotation leader of 1991. Michael Jackson's Black Or White just managed to collect one "A" rotation more.
+ Everything I Do was also the longest "A" Rotation leader in a row (9 weeks).

Another rocker that enjoyed considerable popularity on EHR was Rod Stewart.

+ Rhythm Of My Heart dedicated in the EHR chart at number 11 and landed at the top spot two weeks later, making it the second-longest song to scale the number one peak (Sting's All This Time only needed two weeks to reach the top).
+ Stewart can also claim being the second-best EHR chart-topping artist of the year with Rhythm Of My Heart staying for eight weeks in the pole position.
+ Three songs of the British singer are featured in the EHR Year-End Top 100. Apart from Rhythm, these include The Motown Song and his duet with Tina Turner, It Takes Two. Only three other artists can claim the same feat, although none of them have managed to chart their singles that high:
  - Roxette (Joyride, Fading Like A Flower (Everytime You Leave), The Big L), Seal (Crazy, Future Love Paradise, The Beginning) and Whitney Houston (All The Man That I Need, I'm Your Baby Tonight, My Name Is Not Susan).

An additional chart that has defined the essence of EHR programming is Swedish duo Roxette.

+ The title track of their three-million-plus album, Joyride, entered the EHR chart at number four, the highest debut ever.
+ Roxette is the only act to have had two number one singles in one year. Apart from Joyride, the duo also reached the top spot with Fading Like A Flower.
+ Roxette has also become the first act to score four EHR Top 10 hits singles in one year: Joyride, Fading Like A Flower, The Big L and their most recent to date, Spending My Time.
+ Apart from Bryan Adams (nine weeks), Joyride enjoyed the longest run of "A" rotation leadership (seven consecutive weeks).

**New Add Leaders (One Week)**

1. Michael Jackson*/Black Or White* (Epic) 38
2. Dire Straits*/Calling Elvis* (Vertigo) 23
3. Simple Minds*/Let There Be Love* (Virgin) 22

**Top Chart Debuts**

1. Roxette*/Joyride* (EMI) no. 4
2. Michael Jackson*/Black Or White* (Epic) no. 5
3. Genesis*/No Son Of Mine* (Virgin) no. 7

**"A" Rotation Leaders (One Week)**

1. Michael Jackson*/Black Or White* (Epic) 62
2. Bryan Adams*/Everything I Do* (A&M) 61
3. Simply Red*/Something Got Me Started* (MCA) 56

**Top Chart Singles**

1. Bryan Adams*/Everything I Do* (A&M) 24 weeks
2. Zucchero*/Una Donna* (London) 19 weeks

**Longest-Charted Singles**

1. Bryan Adams*/Everything I Do* (A&M) 11 weeks
2. Cristina Ferri*/You Are The One* (A&M) 8 weeks

**Highest Number Of Total Reporting Stations (One Week)**

1. Genesis*/No Son Of Mine* (Virgin) 68
2. Bryan Adams*/Everything I Do* (A&M) 67
3. Michael Jackson*/Black Or White* (Epic) 66
<table>
<thead>
<tr>
<th>TITLE ARTIST</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
<th>TITLE ARTIST</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
<th>TITLE ARTIST</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Everything I Do) I Do It For You</td>
<td>Bryan Adams - Admark/MCA (Rondor/Zomba)</td>
<td>Auteuil, Neulliy, Passy (Rap B.C.B.G.)</td>
<td>Les Incorruptibles - Productions Lederman (Lederman)</td>
<td>It Takes Two</td>
<td>Red Stewart &amp; Tari Turner - Warner Bros (Island)</td>
</tr>
<tr>
<td>Wind Of Change</td>
<td>Scorpions - Mercury (PolyGram Music/Contact Control)</td>
<td>I Wanna Give You Devotion</td>
<td>Nana Mouskouri - Rambouillet (Skatch/Copyright Control)</td>
<td>Petit Frang</td>
<td>Francois Feldman - Phonogram (Maruni/Carole)</td>
</tr>
<tr>
<td>Sadness Part 1</td>
<td>Enigma - Virgin (Data Alpha/Mano/segel)</td>
<td>Fading Like A Flower (Every Time You Leave)</td>
<td>Roxette - EMI (EMI)</td>
<td>Une Femme Avec Une Femme</td>
<td>Meccano - Ariola (Bla Bla Bla/BMG Music)</td>
</tr>
<tr>
<td>Jayride</td>
<td>Rosetta - EMI (Simpney Fun Music)</td>
<td>Baby Baby</td>
<td>Amy Grant - A&amp;M (Age To Age/Edward Grant/WYellow Elephant)</td>
<td>Wicked Game</td>
<td>Chris Isaak - London (Warner Chappell)</td>
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<tr>
<td>The Shoop Shoop Song (It's In His Kiss)</td>
<td>Little Richard - MCA Music/BMG Music</td>
<td>Innuendo</td>
<td>Queen - EMI/Parlophone (EMI/Music/EMI)</td>
<td>Bowl Down Mister</td>
<td>Jesus Loves You - More Protein (Virgin)</td>
</tr>
<tr>
<td>Senza Una Donna (Without A Woman)</td>
<td>Zucchero Fantasia &amp; Paul Young - Warner (PolyGram/EUR)</td>
<td>Qu'Est Ce Qu'On Fait Maintenant</td>
<td>Benny B. - EMI (Copyright Control)</td>
<td>Natal</td>
<td>Chico &amp; Roberta - Corre (Adages)</td>
</tr>
<tr>
<td>Ice Ice Baby</td>
<td>Vanilla Ice - SRI (Various)</td>
<td>Where The Streets Have No Name</td>
<td>Pet Shop Boys - Parlophone (EMI/Warner Chappell)</td>
<td>Future Love Paradise</td>
<td>Seal - ZIT/WEA (Beethoven Street/Perfect)</td>
</tr>
<tr>
<td>Gypsy Woman (La Da Dee La Da Da)</td>
<td>Crystal Waters - MCA Music/BMG Music</td>
<td>Don't Worry</td>
<td>Kim Appleby - Parlophone (Copyright Control)</td>
<td>A Nos Actes Manques</td>
<td>Fredericks, Goldner &amp; Jones - Columbia (BGR/Marc lambrass)</td>
</tr>
<tr>
<td>Crazy</td>
<td>JET/WEA (Beethoven Street/Perfect)</td>
<td>Mary Had A Little Boy</td>
<td>Snap - Logistics/Ariola (Willie Johnson/Story Of Logic)</td>
<td>Poupée Psychédélique</td>
<td>Thierry Hazard - Columbia (Sony Music)</td>
</tr>
<tr>
<td>You Could Be Mine</td>
<td>Guns N' Roses - Geffen (Warner Chappell)</td>
<td>I'm Too Sexy</td>
<td>Right Said Fred - 4th &amp; Fun</td>
<td>One More Try</td>
<td>Timmy T. - Quality (EMI)</td>
</tr>
<tr>
<td>3 A.M. Eternal</td>
<td>The 12/12 - The Children Of The Revolution - B'G'Community (EMI/Warner Chappell)</td>
<td>Keep On Running</td>
<td>Mill Vallance - Ariola (Far Music/Production)</td>
<td>Snap Megamix</td>
<td>Snap - Logistics/Ariola (Warner Chappell/Zomba/Minder)</td>
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<tr>
<td>Gonna Make You Sweat</td>
<td>C&amp;C Music Factory - Columbia (Virgin Music)</td>
<td>Mea Culpa Part II</td>
<td>Enigma - Virgin (Data Alpha/Mano/segel)</td>
<td>Promise Me</td>
<td>Bebe &amp; Cat - Epic (Warner Chappell)</td>
</tr>
<tr>
<td>Do The Bartman</td>
<td>The Simpsons - Geffen (ATV/Sorcerous Labyrinth)</td>
<td>Sailing On The Seven Seas</td>
<td>O.M.D. - Virgin (Raw Unlimited/Virgin)</td>
<td>The Fly</td>
<td>U2 - Island (Blue Mountain)</td>
</tr>
<tr>
<td>I've Been Thinking About You</td>
<td>Londonbeat - Anxious/RCA (Warner Chappell)</td>
<td>I'm Too Sexy</td>
<td>Right Said Fred - 4th &amp; Fun</td>
<td>Enter Sandman</td>
<td>Metallica - Vertigo (Creeping Death/PolyGram)</td>
</tr>
<tr>
<td>Last Train To Trancentral</td>
<td>The E! Of Trance - E! (Warner Chappell/Warner/Chappell)</td>
<td>Let's Talk About Sex</td>
<td>Salt 'N' Pepa - (Next Plateau/All Boys)</td>
<td>Can't Stop This Thing We Started</td>
<td>Bryan Adams - A&amp;M (Adams/Zomba)</td>
</tr>
<tr>
<td>Unchained Melody</td>
<td>The Righteous Brothers - Verve/Polydor (MPL Communications)</td>
<td>AllTogetherNow</td>
<td>The Farm - Produce (Farm Music)</td>
<td>Good Vibrations</td>
<td>Matty Mark &amp; The Funky Band feat. L'Holloway - interspace (EMI/WMG)</td>
</tr>
<tr>
<td>I Wanna Sex You Up</td>
<td>Color Me Badd - Giant (Hip Hop/Hifrost)</td>
<td>Show Me Heaven</td>
<td>Marria McKee - Epic (Famous/Ensign Music)</td>
<td>Danca Tago Mago</td>
<td>Koooma - Columbia (Adagio/BM Productions)</td>
</tr>
<tr>
<td>The One And Only</td>
<td>Cheesay Hawkes - Chrysalis (Warner Chappell)</td>
<td>Il Faut Laisser Le Temps Au Temps</td>
<td>Felix Gtery &amp; Victor Barshaskov - Stere (Zone Musique)</td>
<td>Go For It! (Heart &amp; Fire)</td>
<td>Joey B. Ellis &amp; Tynetta Hare - Capitol (Bush)</td>
</tr>
<tr>
<td>Now That We Found Love</td>
<td>Heavy D &amp; The Boyz - MCA (Warner Chappell)</td>
<td>Gett Off</td>
<td>Prince - The New Power Generation - Peso (Warner Chappell)</td>
<td>Send Me An Angel</td>
<td>Scorpions - Mercury (PolyGram Music)</td>
</tr>
<tr>
<td>Should I Stay Or Should I Go</td>
<td>The Clash - Columbia (Kinned)</td>
<td>Safari Africa</td>
<td>Yannick Noah - Carrere (Copyright Control)</td>
<td>Tonight</td>
<td>New Kids On The Block - Columbia (M.Mar/April/A. Laavel)</td>
</tr>
<tr>
<td>Losing My Religion</td>
<td>R.E.M. - Warner (Brothers (Chappell)</td>
<td>Pray</td>
<td>M.C. Hammer - Capital (Contemporary/Warner Chappell/Bush)</td>
<td>Rescue Me</td>
<td>Madonna - (W/B/Blue Donkey/Weba Girl)</td>
</tr>
<tr>
<td>La Zoubida</td>
<td>Lagal - Florenas (Copyright Control)</td>
<td>Sasha Africa</td>
<td>Yannick Noah - Carrere (Copyright Control)</td>
<td>Sit Down</td>
<td>James - Fontana (Blue Mountain)</td>
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<tr>
<td>Rhythm Of My Heart</td>
<td>Rod Stewart - Warner Brothers (WB/Janm/Bliss)</td>
<td>I'll Be Your Baby Tonight</td>
<td>Robert Palmer feat. UB40 - EMI (Copyright Control)</td>
<td>Cry For Help</td>
<td>Rick Astley - RCA (BMG Music)</td>
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<tr>
<td>I'm Your Baby Tonight</td>
<td>Whitney Houston - Arista (Kear/Epic/Solar)</td>
<td>To Love Somebody</td>
<td>Jimmy Somerville - London (Gibb Brothers/BMG Music)</td>
<td>Chorus</td>
<td>草原 - Hutu (Sonet/Sony)</td>
</tr>
<tr>
<td>Calling Elvis</td>
<td>Dave Sharr - Vertiga (Charisgoddard/CR)</td>
<td>The Joker</td>
<td>Steve Miller Band - Capitol (Warner Chappell)</td>
<td>All This Time</td>
<td>Sting - A&amp;M/Magnetic (Regatta/Illegal)</td>
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<tr>
<td>Hello Afrika</td>
<td>Dr. Alban - Swamix (Progressive/Miny/Swamix)</td>
<td>Don't Cry</td>
<td>Guns N' Roses - Geffen (Warner Chappell)</td>
<td>Falling</td>
<td>Jelle Creus - Warner Brothers (BCA Music)</td>
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<tr>
<td>Ring Ring Ring (Ha Ha Hey)</td>
<td>De La Soul feat. Gorillaz Girls (Cheek/Iron/EMI/MCA)</td>
<td>Beinhart</td>
<td>Tarfattrak - Polkar (Konstantin Music)</td>
<td>Something Got Me Started</td>
<td>Simply Red - West End (BMG/White)</td>
</tr>
<tr>
<td>Bacardi Feeling (Summer Dreaming)</td>
<td>Kate Yasui - WE (La Fortune Music Paris)</td>
<td>Shiny Happy People</td>
<td>R.E.M. - Warner Brothers (Warner Chappell)</td>
<td>Love And Understanding</td>
<td>Chester - Geffen (EMI)</td>
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<tr>
<td>Secret Love</td>
<td>Bee Gees - Warner Brothers (Gibb Brothers/BMG Music)</td>
<td>Darling</td>
<td>Rach Voinse - Ariola (Ed. Georges Mary)</td>
<td>It Takes Two</td>
<td>Red Stewart &amp; Tari Turner - Warner Bros (Island)</td>
</tr>
<tr>
<td>No Coke</td>
<td>Dr. Alban - Swamix (Swamix Publishing)</td>
<td>Fantasy</td>
<td>Black Box - Groove Groove Melody (EMI Music)</td>
<td>Petit Frang</td>
<td>Francois Feldman - Phonogram (Maruni/Carole)</td>
</tr>
</tbody>
</table>

The year-end Eurochart Hot 100 Singles is based on sales data from the Coca-Cola Eurochart Hot 100 Singles from November 24, 1990 to November 16, 1991. Each week, sales accumulate a certain number of points, based on position and territory. These have been added up over a 12-month period and the final ranking is determined by the total amount of accumulated points.
PolyGram would like to thank all of their 'Music & Media' award winning acts who have contributed to making 1991 our most successful year ever:

Bryan Adams
Carreras, Domingo, Pavarotti
Mylene Farmer
Elton John
Scorpions
Zucchero

But this is only part of the story. 1991 has seen Polygram artists topping charts around the world and our thanks and congratulations go to them all........

The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. © BPI Communications BV/Imus/Stemra. All rights reserved.
### Warner Music Tops European Album 1991 Chart Analysis

Warner Music is the leading album company in the European Top 100 Albums survey for 1991. With 23.1%, the company is slightly ahead of PolyGram's 22.7% share.

Warner's top position is for a large part due to R.E.M.'s album *Martyr's Lane*, which has sold over three million copies and occupied the European Top 100 Albums for 13 consecutive weeks, the longest run of Top 100 Albums for 13 consecutive weeks.

### Leading Albums Companies

<table>
<thead>
<tr>
<th>Labels</th>
<th>Sales Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warner Bros</td>
<td>23.14%</td>
</tr>
<tr>
<td>Virgin</td>
<td>22.77%</td>
</tr>
<tr>
<td>Columbia</td>
<td>14.54%</td>
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<tr>
<td>Virgin/WEA</td>
<td>13.78%</td>
</tr>
<tr>
<td>EMI</td>
<td>11.45%</td>
</tr>
<tr>
<td>Polydor</td>
<td>10.81%</td>
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<tr>
<td>RCA</td>
<td>7.57%</td>
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</tbody>
</table>

### Leading Singles Companies

<table>
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<th>Labels</th>
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</thead>
<tbody>
<tr>
<td>Warner Bros</td>
<td>23.43%</td>
</tr>
<tr>
<td>Virgin</td>
<td>20.63%</td>
</tr>
<tr>
<td>Polydor</td>
<td>15.94%</td>
</tr>
<tr>
<td>RCA</td>
<td>14.68%</td>
</tr>
<tr>
<td>Epic</td>
<td>11.18%</td>
</tr>
<tr>
<td>Virgin/WEA</td>
<td>7.57%</td>
</tr>
</tbody>
</table>

### Methodology

All graphs and statistics are based on the Eurochart Hot 100 Singles and European Top 100 Albums during the period from November 24, 1990 through November 16, 1991. Each record collects a certain number of points every week, based on position and territory (chart ratios per country are based on IFPI trade deliveries over 1991). These have been added over a 12-month period and related to specific labels or companies. The result is a ranking by companies or label for both singles and albums.

Readers of this section should realise that the presented statistics do not necessarily give an indication of market share but of European chart performance. All percentages are rounded.

The methodology acknowledges licensing deals that are made on a territory-by-territory basis whereby each national entry receives two indexes—original label and (licensing) company. In this way, labels are included in the statistics for either the parent company or the licensor on a country-by-country basis. Shares in the leading label category are based on original label as they appear in the Eurocharts. For these statistics all original labels compete with each other—be it Epic versus Columbia, Sire versus Elektra or Polydor versus Phonogram.
Radio Programming Standards Improve With Competition

In general the standard of radio programming is improving. I think a lot of credit has to be given to the fact that programmers are being faced with more competition in the marketplace with the growth of music stations. Our DJs are German, the French format as such, we have not exported the philosophy. We have not exported the try to connect with the public. And the recent 10 years with this kind of programming is improving. I think the important thing that we may be nearing saturation point in respect of Gold stations. I believe we should be looking towards more adult contemporary or country music stations in certain areas if we are not to get stuck in a time warp. A touch of space could be refreshing. Angela Bond, Angela Bond Consultants.

It would be silly for me to say 1991 was "the year of dance" because 1990 was just as dominant by dance. As every year since Steve 'Silk' Hurley’s Jack Your Body pop hit in the UK charts. Jack Your Body signified that "the underground" had been embraced by the mainstream. Here was a record that hit the summit without pop radio airplay. Here was a track that finally demonstrated the power of clubs and pirate radio. Dance music has been an integral part of the equation since the innovative Motown label was created. Our format programmers don’t think of The Four Tops as "dance." These days, everyone wants to make people dance. When The Pet Shop Boys appeared as guest DJs on BBC Radio 1, what did they play? It certainly wasn’t the music of album-selling rock acts. And what's this coming through my postcode? Can it possibly be a Paul Oakenfold re-mix of U2’s Mysterious Ways? In 1991, dance music became even more mainstream. This was the year that UK dance artists became acts and sold albums, and the future holds big things for Cathy Dennis, Kenny Thomas, Seal, The Young Disciples, Omar, Maxi Priest and Lisa Stansfield. Let's hope some A&R executive doesn’t come along and say to Omar, "Come on, son, let's try and sell Michael Bolton quantities on your next album!

1991 was also the year of 'rave'; a glorious, UK-originated hybrid of many forms of dance. "Welcome to the '90s. Isn't it time 'the dance boom' to end. I say to them, 'rave' is just good for the excitement about audio," Stubbs comments. "It's just good for the business to have new technology. DCC could stir up industry enthusiasm about new technology. "DCC will guarantee more excitement about audio," Stubbs comments. "It's just good for the business to have new technology in the marketplace. While initially it will make more noise than impact on sales, the potential is there."
The promotion side, Stubbs says pan-European repertoire is getting stronger and more appealing. "We've seen that with our own act Roxette, for example, but also with others like Ramazzotti, Zucchero and the Scorpions." Those records are finding a growing acceptance among programmers in major national markets, he says.

The growing impact of the media also contributes to cross-border potential. "The R&B scene in France and Germany is also growing," says Stubbs. "There's more new media outlets. All this offers considerable exposure for new and established acts."

Music Biz Cautious About 1992

An economic slowdown, the Gulf War and fears of cutbacks in local media have all conspired to guarantee that 1991 will not go down in the record books as one of the decade's better years in the music industry.

Says EMI Continental Europe planning director Roger Stubbs, "Market growth has slowed down progressively as the year has gone on because of some of the largest economies have been slowing down."

While Europe's largest market, Germany, continues to grow, the continued benefits of re-unification, other markets are struggling. For the third consecutive quarter in 1991, album shipments declined in the UK. Across the channel, France is also mired in a slump, with total unit shipments down 7.2% for the first 10 months of 1991. "Mega-trade is going to be a tough year," predicts Stubbs. "We'll see some growth, but not like we did earlier, when CD sales boosted sales dramatically in some countries."

But Stubbs isn’t all doom and gloom about 92. On the plus side is the digital compact cassette (DCC). While it might be autumn snare drum; all scratched, mixed, re-mixed and re-edited like a maniac, chaotic mixture of Kraftwerk and Public Enemy. The KLF featuring Tammy Wynette might have seemed a crazy idea 12 months ago but not any more.

Dance music appeals to the traditional teenaged market and they have the £140 training shoes to prove! A whole area of 'commercial rave' has sprung up. Unlimited was massive and watch out for Shaft and Convert.

"we have realised that there is a gap between what is played in France and in Germany. Germans are usually in advance compared to France."

"The US"

Regarding formats, we should be very careful of not trying to always duplicate the US situation. They are ahead of us, their market is structured differently, their recipes are very complex. We should be inspired by them, but

"We have realised that there is a gap between what is played in France and in Germany. Germans are usually in advance compared to France."

--- Max Guazzini

Learning From The US

Regarding formats, we should be very careful of not trying to always duplicate the US situation. They are ahead of us, their market is structured differently, their recipes are very complex. We should be inspired by them, but

up with a ready-made solution. Each format has its own limits. On an European basis we have really always been the best format, while AC music stations. On an European basis we have really always been the best format, while AC could work under certain conditions. The radio market is in its early stages in Europe, and only the future will tell if we are heading towards real specialisation. Max Guazzini, GM NRJ/Paris.

"1991 was also the year of 'rave'; a glorious, UK-originated hybrid of many forms of dance."

Lindsey Wesker

"Dance Continues To Grow; Dominates The Mainstream"

Solution, D-Zone, Shut Up And Dance and Kickin' were filling the charts with imaginatively-named acts such as Bizzarre Inc., Cedric Winklerburger & The Yellow Blueberries, The Sanity Clause and Tekno Too. 'Rave' contains everything: Led Zeppelin rifforama, Michael Jackson theatricality, Steve 'Silk' Hurley bass drum, Art of Noise...
1991 REVIEW

Europe, The Programmer's Choice

Egil Houeland, head of music Radio 102/Norway:
Best New Act: Marc Cohn
Best National Act: September When
Best Live Act: REM
Best Album: Out Of Time, REM
Best Single: Loosing My Religion, REM

Best Re-release: Driver’s Seat, Sniff N The Tears

"There were not many new acts in 1991. It was a conservative year. Record companies should think longer term. There was a return to rock in 1991 and this will continue in 1992."

Adam Hahne, PD Radio Satu/Germany:
Best New Act: Marc Cohn
Best National Act: Westerhagen
Best Established Act: Phil Collins/Genesis
Best Live Act: Scorpions
Best Album: Joyride, Roxette
Best Single: Let’s Talk About Sex, Salt ‘n’ Pepa

"There was excellent EHR material last year. It will be hard to maintain the standard in 1992."

Peter Belte, music director Power FM/Holland:
Best New Act: Jellyfish
Best National Act: Gotcha!
Best Established Act: Red Hot Chili Peppers
Best Live Act: Sounds Of Blackness
Best Album: Mama Said, Lenny Kravitz
Best Single: Don’t Fight It, Feel It, Primal Scream
Best Re-release: Back To Mono, Phil Spector

"In 1991 the club circuit had a rapidly growing influence on radio. Commercial radio will breakthrough in 1992, but some stations will face a lot of problems."

Hakan Persson, head of music Chiltern Network/UK:
Best New Act: Seal
Best National Act: Cathy Dennis
Best Established Act: R.E.M.
Best Live Act: Zucchero Fornaciari
Best Album: Use Your Illusion I & 2, Guns 'N Roses
Best Single: Sacrifice, Elton John
Best Re-release: Box Set, John Lennon

"1991 was very much dominated by synthesizer pop. I predict 1992 will be the year of the performer."

Peter de Groot, producer BRT 2/Belgium:
Best New Act: Seal
Best National Act: Wigbert
Best Established Act: Genesis
Best Live Act: Zucchero Fornaciari
Best Album: Closer To The Truth, Tony Joe White
Best Single: Indian, Eg & Alice
Best Re-release: Box Set, John Lennon

"1991 was a very mediocre year with many 60s rehashes thanks to advertising campaigns. I predict there will be more of this in 1992 along with a further merger between rock and black music."

Jean-Paul Michel, head of music RFM France:
Best New Act: Marc Cohn
Best National Act: Francis Cabrel
Best Established Act: Genesis
Best Live Act: Zucchero Fornaciari
Best Album: Closer To The Truth, Tony Joe White
Best Single: Promise Me, Beverley Craven
Best Re-release: New Wave Years compilation

"The major networks are all starting to sound very similar, which is a mixed blessing. But I expect the ratings to increase for radio everywhere in France."

was a great year

Congratulations to
Reggie, Jo Bogaert, Marc Adam, Dennis Celie and Gordon Edwards

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Bryan Adams
Toni Childs
Extreme
Amy Grant
Robyn Hitchcock & The Egyptians
Milltown Brothers
Aaron Neville
Ce Ce Peniston
Sting
Soundgarden
Sounds Of Blackness
Barry White
And everybody else at A&M
1991 REVIEW

Hot News, Hold The Front Page

January
Spain Increases Lead As Top Euro Radio Market — Ad spend is up 10%, the best growth in Europe.
Sky FM New No. 1 In Greece — The revamped station knocks Antenna 97.1 from the top slot.
UK Tightens INR Rules — The Radio Authority says pop music was born in 1960.
Radio Launches Heavy Gulf War Coverage — As operation Desert Shield begins, music stations throughout Europe increase news content.
IFPI Puts Euro Piracy Bill At US$150 million — Illegal CD production rises.

February
MIDEM Marches On Despite Gulf Fears — US labels are missing as more than 6,000 others attend Cannes conference.
War Causes Labels To Rethink Strategies — BBC suggests local radio should not play John Lennon's "Give Peace A Chance.
Ten In A Row For RTL In France — RTL stays at the top in Paris for the 10th-year running.
Home Taping Stimulates Music Sales, Says Timmer — Philips president Jan Timmer says copying boosts the sales of cassette records and pre-recorded tapes.
Public Radio Wins Key Ruling In Germany — The Supreme Court backs the public stations' right to ads.
Philips Schedules DCC Launch For April 1992 — The Digital Compact Cassette makes a public appearance.

March
German Practices Shock Marketeers — McDonalds and PepsiCo say ad spots are not being aired.
Volume Down As Reasssion Hits UK — Music shipments drop 7.4% in 1989, but CD sales rise 22.1%.
Radio Celebrates Gulf Ceasefire — Sales houses welcome back advertisers.
Privates Counter Shoddy Practices With Strict Rules — German privates defend their record on advertising.
NRJ Wants Its MTV — NRJ bids (but later fails) for Robert Maxwell's stake.
Pop Definition Tightened — UK Radio Authority classes Glen Miller's "Moonlight Serenade" as pop.
Europa Plus Celebrates 1 Year — The Soviet Union's first private station is a hit in Moscow.
Austrian Sound Carrier Sales Increase Nearly 10% — CD sales rise 68.4%.

April
EMI/Hipswax Crowned Label Leader In 1990 — Revamp gives label 22% of Spanish market.
Sony Joins Kiss Kiss Boycott — The blacklist grows after Kiss Kiss "offends" national artists.
Germany Sound Carrier Sales Increase 19% in 1990 — Sixty percent of the increase is due to east German record buyers.
Warner Music Int. Names Zumkeller Sr. VP/Europe — Manfred Zumkeller succeeds Larsen as head of Sony.

May
Radio Faces Simple Truth — The concert in aid of Kurdish refugees is aired all over Europe.
Twenty Vie For Radio 100 Frequency — The competition hots up for the vacant Berlin frequency.
BBC Dominates Sony Radio Awards — Public broadcasters take 23 of 31 prizes.
RTBF Gets No. 1 Spot For 100% French Radio Station — Belgian state broadcaster gains media authority permission for commercials.

June
Larsen Exits Sony — Jorgen Larsen resigns as company plans radical reorganization in mainland Europe.
Three Bids For UK Radio Licence — Classical and show band music dominates.
Cadena COPE Outlines New Religious Ideology — Church-backed Spanish network, aims to balance ethical and commercial needs.
Commercial Cable Radio Allowed In Holland — New media law allows commercial stations, but not on terrestrial frequencies.
Dutch Music Sales Jump 24% — Ninety-two percent of turnover is now due to CDs.
Unit Sales Up 6% In Scandinavia — CD sales increase by 36.2%.

July
Norway Votes In Scandi's First Private National Licence — Strict rules will govern ownership.
FNR Wins INR1 With US$2.92 Million Bid — Showtime gets eighth-licence for the UK's first national commercial station.
Record year For BMG — Company takes 14.3% worldwide share with US$131.3 million in operating profits.
Diaz's Goal: Boost Sony European A&R — New VP for Europe aims to recapture market share.
PolyGram Promotes Oberstein, Munns — UK chairman Maurice Oberstein adds executive VP/PolyGram International to his titles, while David Munns becomes senior VP/pop marketing.
Metropolis, RTL Merge: Maximum Reduced To Flagship — French FMs join forces.
Radio Italia SMI Increases Audience By 1 Million — National music station chases joint audience figures.

August
Radio Contact Fights Flemish Administration — Belgian privates challenge anti-net-work laws.
Norway Radio Begins Listener Research — Public and private radio commissions first joint audience figures.
Oyston Out At Trans World — Radio group chairman resigns, but retains 22% shareholding.
Gassner Outlines Music Challenges For The 90s — BMG International president and CEO Rudi Gassner says "Recession, What recession?"
German Dance Labels Protest Chart Methodology — Airplay weighting hits dance and indie labels.
FNR Looses INR1 To Classic FM — The Showtime Station fails to fund finding.

September
Lang Supports French "Quotas" — The minister of culture favours backing national product through radio play.
SER Buys 48% OF SODERA Network — Spanish broadcaster buys into French FM.
Jazz FM Adds Pop To Format, Awaits Possible Golden Takeover — Troubles continue for Europe's first jazz-only station.
NRK'S Ad Spend Leaps 49% — US$80.7 million is spent in the first half of 1991.

October
Rete 105 Still Tops — But Radio Italia Solo Musica Italiana moves to no. 2 in Datamedia ratings.
63 Asked To Play More National Product — Austrian public broadcaster concludes agreement with IFPI.
Swedish Radio Goes Commercial — Private stations broadcast ads, despite court ruling.
Swiss Petition Calls For More Pop/Rock Acts To Be Aired — Local acts want more air-time.

November
Bate Offers To Buy Jazz FM — New offer values the company at US$360.000, less debt.
IR Up, BBC Down In Latest JICRAR — Independent radio takes 37.1% of UK audience.
Sing! New Gong PD, Moves Format To AC — "Broader musical scope" supersedes EHR at German private.
French Lobbies Seek Quota Agreement By Year-End — FM radio celebrates 10 years as industry bodies demand more support for local talent.
US$25 Million Set For German DAB Fund — Research ministry backs digital audio broadcasting research.
Power FM Nabs All Star Cast For Launch — New Dutch cable station aims to take on DJ-free Sky Radio.
Arbitron Confirms RAJAR Bid Plans — US research group wants to carry out UK joint RAB/IRB survey.
PolyGram Picks Up Motown Distribution — Motown moves from BMG following US sales/distribution deal.
Sony Restricts "Dangerous" UK — UK airplay cut to 15-minutes-per-hour to stop home taping.
Lights Out At Dublin's Century — Ireland's national commercial EHR station closes with major debts.

December
Last Vinyl Pressed At BMG Ariola Belgium — With sales of 1-2%, vinyl goes out of production.
Majors Boycott 20 Norway Stations — Royalty payment now hits record service.
1991 REVIEW

Quotes Of The Year - Who Said What?

**United Europe?**
"For the last 30 years, the music industry has revolved around London and New York and never really touched France." — Bruno Lion, assistant to French minister of culture Jack Lang.

"The climate is changing and product from the continent has more chances than ever." — Holger Muller, now MD of Bellaphon/Germany.

"It's always difficult for Danish acts to cross over. There's always a language barrier." — Jesper Bay, MD Genlyd Denmark.

"It's becoming easier to get people abroad to listen to Scandinavian music now." — Kjell Andersson, marketing manager Warner Music Sweden.

"What works in London won't be appealing in Frankfurt." — Tim Blackmore, PD Unique Broadcasting.

**Radio Developments**
"I see the day when public broadcasting is based on the UK system and private broadcasting is pretty much based on the US. At least, I am hoping it turns out that way." — Mike Haas, PD Antenne Bayern.

"If they have the same type of programmes as the private stations, why should there be public radio?" — Bernd Neumann, media speaker CDU.

"What do we need a consultant for? We have everything we need here." — Jean Francois Acker, station manager Oui FM/Paris.

"To improve a station, you may need to confront people with truths that will shock them." — Ad Roland, consultant.

"Beware of Americans giving advice about how to run your radio industry...Whatever the similarities, there are sure to be major differences." — John Abel, EVP NAB.

**Computer Love**
"I think I can pick the music as well as Selector." — Pete Wagstaff, WABC/Wolverhampton programme controller.

"You could not develop the range of music that we play if it was run by a computer system." — Chris Lycett, head of music BBC Radio 1.

"There were the usual suspicions from the presenters that this was an evil monster to take away our creative input, but once they saw the advantages, they were won over." — John Rosborough, head of programmes Downtown Radio/Belfast.

"If I had to get on the back of a truck with a loudspeaker, rolling down the street and playing my records, I would do it." — Al Teller, chairman MCA Music Entertainment.

**To Format Or Not To Format?**
"We arrived at the 1960 date by a process of discussion. I can't give it any more credence than that." — UK Radio Authority chairman Lord Chalfont on the definition of pop music.

"I would give anything for a rock-formatted station." — Bobbie Coppen, head of promotions Sony Music.

"We'd like to have more stations like Jazz FM. It's unique in Europe and its impact on sales is tremendous." — Michael Jacoby, MD veralba Records.

"So far in Europe, we have been fortunate because we have not had a multitude of formats." — Stuart Watson, EVP MCA International.

**And Finally...**
"Women may have a perfectly good coffee machine, but a professional-style expresso machine would be most welcome in the kitchen." — Scott Lockwood, consultant, speaking about on-air promotions.

"The most important thing for us is to make our listeners happy." — Rafael Revert, MD Los 40 Principales.

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Robin Valk  
Head of Music  
BRMB-FM & XTRA-AM  
Birmingham-Coventry

Robin began his career in radio in the US at age 22 in the '70s at progressive rocker WPHD-FM/Buffalo, NY. He joined BRMB two years later as Rock DJ, working up to Head of Music in 1982. He is now Head of Music for both EHR BRMB-FM/Birmingham and Gold XTRA-AM/Birmingham & Coventry. He is also Head of Research for the Midlands Radio Group.
Stephan Eicher

- Signed to Phonogram Germany and Barclay (France).
- Publisher: Electric Unicorn Music.
- Management: Martin Bros/Zürich.
- New album: Engelberg, released on June 10 in France, Switzerland and Belgium, and on August 19 in Germany and Austria. At press time, it is charted in France at number 11 (and peaked at number 2), Switzerland at number 19 (peak: 1) and Belgium at number 27. In the European Top 100 Albums, it is charted at 44 but peaked earlier at 17.
- New single: Pas D'Ami (Comme Toi), released on November 25.
- Current single: Déjeuner En Paix, released on July 22, currently, it is at number 14 (peak: number 2) in France and 9 in Belgium. In the Coca Cola Eurochart Hot 100 Singles, it is at 46.
- Recorded at Kursaal/Casino Engelberg/Engelberg.
- Producer: Stephan Eicher/Dominique Blasius.
- Promotion: In August, Eicher prepared the promotional groundwork in Germany; in mid-February, he will be going to Italy.
- Concerts: From November 26-December 22, Eicher is touring Switzerland, while a "Tour De France" follows from January 7-February 15, including three dates in the famous L'Olympia. A German tour is planned for March.
- European releases. The album is out in the above-mentioned territories, plus Holland, Denmark and Sweden. Spain and Italy will follow in January and February.

With songs recorded in French, English, German and Swiss-German, Swiss singer/songwriter Stephan Eicher is the ideal person to promote the pan-European ethos in 1992. Engelberg, his fifth solo album, marks a coproduction between Phonogram Germany and the French Barclay label.

At home, he affirmed his superstar status by gracing Eicher's album was voted for transcontinental stardom. American producer Humbert Gatica is responsible for the international sound of Valentine's music. Gatica has already received two Grammies for his work as an engineer for Michael Jackson and Chicago. The album was recorded at the famous Wisseloord Studios/Hilversum and the single mixed at Studio Ground Control in LA. But even without expensive studio facilities, this young man easily holds his own in a simple acoustic setting, as proven by his recent Dutch radio tour.

The international appeal of Valentine is quickly noticed, and the artist had a label deal in the US (Polydor) for his album before its actual release. Such a coup hasn't happened for a Dutch artist since the early '80s with the hard rock band Vandenberg.

Robby Valentine

- Signed to Polydor.
- Publisher: PolyGram.
- Management: Intertune/Hollandsche Radiot."
**NEW RELEASES**

**SINGLES**

**BRYAN ADAMS**
*There Will Never Be Another Tonight - A&M (EHR)*
**PRODUCER:** Robert John "Mutt" Lange
Bryan Adams keeps on rocking on his third single from his *Waking Up The Neighbours* album. Thanks to the "Adams' groove," the people next door can forget about a good night's sleep. Currently at 26 in the EHR Top 40 chart.

**BAD ENGLISH**
*Tune Stood Still - Epic*
**PRODUCER:** Ron Niven
The second single off the album Backlash comes closest to singer John Waite's antecedents in the Babys. This is the kind of melodic ballad which makes your listeners feel they can escape the rat race of everyday life for as long as it takes (5:21). Happy-go-lucky, they will sing along with it while driving home from work.

**CHEER**
*Love Nurt - Geffen*
**PRODUCER:** Richie Zito
Millions have sung this Béla Béla Béla Bryant composition before--from the Evenly Brothers to Gram Parsons and Nazareth. If all they can get away with it, why not Cheer? It's the title track and fourth single off her current hit album. Expect a new entry in Chartboard first week of January.

**MARC COHN**
*True Companion - Atlantic AC/EHR*
**PRODUCER:** Marc Cohn/ Ben Wisch
Cohn was this year's major discovery on the singer/songwriter front. This piano ballad taken from his self-titled debut album would not be out of place in the Springsteen songbook.

**GUNS N' ROSES**
*Live And Let Die - Geffen R/EHR*
**PRODUCER:** Mike Clink/Guns N' Roses
After " Terminator II," the gunners now seem to be applying for a future 007 soundtrack. They are remarkably respectful to the Paul and Linda McCartney composition. Radio stations who are still sceptical about them can now breathe a sigh of relief. A new entry in Chartboard this week.

**HAPPY MONDAYS**
*Judge Fudge - Factory/London A/EHR/D*
**PRODUCER:** Happy Mondays
After their *Live* album, the controversial Mancunians have returned to the studio. The result is vintage--Happy Mondays with calculated monotony in both melody and rhythm, while singer Shaun Ryder is as deliberately whimsy as ever.

**SABRINA JOHNSTON**
*Friendship - east west EHR/D*
**PRODUCER:** Sabrina Johnston/Ken Johnston
Johnston continues to wave the white flag for. By adding the *soul* of the European pop/dance hit Peace. On the musical level, there are also no major changes. With her heavenly vocals, you can only hope for the best for the future.

**KEIZAH JIAINES**
*Fingers Inteasenna Ep - Delabel/Circa EHR*
**PRODUCER:** Kevin Armstrong
This 4-track EP marks the first release on Delabel, the new label within the Virgin group in France. Originally hailing from Nigeria, Jones specializes in "blufunk", a digest mix of blues and funk. The track *The Wisdom Behind The Smile (Cash)* focuses his musical direction somewhere between Lenny Kravitz and Eric Gales with Level 42 overtones. Very promising.

**THE KINKS**
*Did Ya - Columbia EHR*
**PRODUCER:** Ray Davies
Ray Davies and Co. turn back the clock to circa 1967, the days of Waterloo Sun- set. It sounds like an overlooked gem from the golden age of pop music. It is their purest and most honest effort so far.

**MARY MARGARET O'HARA**
*Christmas EP - Virgin AC/C*
**PRODUCER:** Morag Margaret O'Hara
The vulnerable Canadian singer/songwriter contributes to a festive mood with four splendidly arranged songs. Just like Sinéad O'Connor, she sings the inevitable Xmas carol Silent Night. Instead of White Christmas, she chooses for a Blue Christmas, a superb country tearjerker. Which matches the vibrato in her voice best. Her own composition Christmas Evermore is popcasy with a cabaret chanson twist.

**BACK TO THE FUTURE**
*Kick It - FMA (Italy) D/EHR*
**PRODUCER:** White label copy
The similar piano chord patterns make it very often hard to distinguish one Italodance product from another. The single, streetwise to the soundtrack. They are remarkably respectful to the Paul and Linda McCartney composition. Radio stations who are still sceptical about them can now breathe a sigh of relief. A new entry in Chartboard this week.

**NATIONAL SELECTION**
*Natural Selection - east west America EHR/D/C*
**PRODUCER:** Frederick Thomas/Elliot Erickson
Their Prince pastiche Do Anything has drawn global attention to these talented newcomers headed in the more soulful direction of dance. The debut album features back-to-back potential future hits on a multitude of formats. Apart from the current single, the most groovy number is Let's Get It Together, with its soothing groove. Peeples proves her all-round capacity by aptly handling the sweet ballad Faces Of Love, which should work as perfectly on the AC format as Paula Abdul's Rush Rush.

**WILD ONE**
*Wild One - Burns (LP) (Denmark)*
**PRODUCER:** Mike Clink/Guns N' Roses
The single *Street of Dreams* and *Hurricane* gives him an unexpected new sound. But the wig in sheep's clothing sheds his disguise on the vicious funky track Pappa Gets Meana.

**NEW TALENT**

**ADEVA**
*Love Or Lust - Cooltempo D/EHR*
**PRODUCER:** Steve Doherty
The similar piano chord patterns make it very often hard to distinguish one Italodance product from another. The single, streetwise to the soundtrack. They are remarkably respectful to the Paul and Linda McCartney composition. Radio stations who are still sceptical about them can now breathe a sigh of relief. A new entry in Chartboard this week.

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**NEW TALENT**

**NAUGHTY BY NATURE**
*Nuffin' New-R Walton/RF/Atlantic EHR/D/EHR*
**PRODUCER:** Naughty By Nature/Fonac
The baseball bat in their logo hammers home their raucous message, spoken in "explicit lyrics." This is a real street-wise rap posse and definitely not your average gangsta on. Their strong debut album reflects the current trend of an increasing degree of reggae influences. Check out the cool track Wickedest Man Alive and the ultimately demanding single O.P.P., and you'll know what we mean.

**NAAGIE PEEPEES**
*Nia Peeples - Charisma EHR/D*
**PRODUCER:** Various
The spitting image of Whitney Houston works the same musical territory, but is sometimes a bit more daring, especially on the *follow-up*. The single Street Of Dreams and *Hurricane* boasts a Janet Jackson-like sweaty dance groove. Peeples proves her all-round capacity by aptly handling the sweet ballad Faces Of Love, which should work as perfectly on the AC format as Paula Abdul's Rush Rush.

**TONE-LOC**
*Cool Hand loc - Delicious Vinyl/4th & Broadway D/EHR*
**PRODUCER:** Matt Dike/Michael Ross
Mirror, mirror on the wall, who's the coolest of them all? Westside, the opening track on his second album, startles the torch with an extremely strong hip hop sound. The song is based on a sample of reggae classic Funky Kingston by Toots & The Maytals while our main man quotes Bob Marley's I Shot The Sheriff. The lead-off single All Through The Night gives him an unexpected Barry White angle—very sexy and far from the combat zone. Tone Loc's class is best described by song titles alone: It's Kinda Different and Fattest Attraction.

**WORLD OF TWIST**
*Quality Street - Circa A/EHR*
**PRODUCER:** Dave Ball/Richard Norris
These "sons of the stage" prove to be excellent studio kids as well. The 12 tracks on their debut album—named after the famous fudge brand—taste like these candies. Crossover potential scenes guaranteed for these "indie rockers". The melodies may be hard, but the wrapping paper is hard to remove and gives it the raw edge alternative programmers crave for. By adding the psychedelic Rolling Stones cover. She's A Rainbow, they should pay tribute to the late Martin Hannett, who coproduced the song.

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

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<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Country/Label (Publisher)</th>
<th>Countries Chatted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Black &amp; White</td>
<td>Michael Jackson</td>
<td>UK, US, D, B, NL, DE, CH, S, DK, SF</td>
<td></td>
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<tr>
<td>2</td>
<td>Let's Talk About Sex</td>
<td>Sash &amp; Pepsy</td>
<td>F, NL, D, NL, D, CH, S, DK, SF</td>
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<tr>
<td>3</td>
<td>Everything I Do Do It For You</td>
<td>Bryan Adams - A&amp;M (MCA/Rondor/Zomba)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Let's Sun Down On Me</td>
<td>George Michael &amp; Elton John - Epic (Big Pop)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>The Fly</td>
<td>U2 - Island (Blue Mountain)</td>
<td>F, NL, D, NL, D, CH, S, DK, SF</td>
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</tr>
<tr>
<td>6</td>
<td>No Sun On Me</td>
<td>Genesis - Virgin</td>
<td>F, NL, D, NL, D, CH, S, DK, SF</td>
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</tr>
<tr>
<td>7</td>
<td>21 Nights</td>
<td>Cream - Prince Of Wales</td>
<td>F, NL, D, NL, D, CH, S, DK, SF</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Justified And Ancient</td>
<td>Dire Straits - Vertigo</td>
<td>D, B, CH, S, DK, SF, GB, FR</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Oui A Le Droit</td>
<td>Patrick Bruel - RCA (14 Production)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>When You Tell Me That You Love Me</td>
<td>Diana Ross - EM/Empire (Warner Chappell)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Ride Like The Wind</td>
<td>East Side Beat - (Warner Chappell)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Good Vibrations</td>
<td>UK, NL, D, CH, S, DK, SF</td>
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<tr>
<td>13</td>
<td>Everybody's Free (To Feel Good)</td>
<td>Rozalla - Pulse (Peer Music)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
<td></td>
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<tr>
<td>14</td>
<td>Change</td>
<td>Lio &amp; Stilfield - Anisa</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Smells Like Teen Spirit</td>
<td>N'Prance - Copyright Control</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
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</tr>
<tr>
<td>16</td>
<td>Mysterious Ways</td>
<td>U2 - Island (Blue Mountain)</td>
<td>F, NL, D, NL, D, CH, S, DK, SF</td>
<td></td>
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<tr>
<td>17</td>
<td>Something Got Me Started</td>
<td>Simply Red - west end (EM)/3What</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
<td></td>
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<tr>
<td>18</td>
<td>The Shoop Shoop Song (It's In His Kiss)</td>
<td>Cher - Epic (Alley/Trio/Hudson Bay)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
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<tr>
<td>19</td>
<td>Spending My Time</td>
<td>Roxette - EMI (Jimmy Fun/EMI)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
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<tr>
<td>20</td>
<td>Crucified</td>
<td>Army Of Lovers - Son Ton (Son Ton)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
<td></td>
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<tr>
<td>21</td>
<td>James Brown Is Dead</td>
<td>LA Style - Decadence (ORA/Hi-Tension)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
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<tr>
<td>22</td>
<td>Song Of Ocarina</td>
<td>Phillips Avdix &amp; Diego Moderno - Delphine (Delphine)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
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<tr>
<td>23</td>
<td>All Of A Sudden</td>
<td>Brian May - Parlophone</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
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<tr>
<td>24</td>
<td>Don't Talk Just Kiss</td>
<td>Black Machine - New Music (Lanpi)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
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<td>25</td>
<td>Love To Hate You</td>
<td>Vicky Lewis - Mute (Mute/Massive Attack)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
<td></td>
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<tr>
<td>26</td>
<td>Send Me An Angel</td>
<td>Scorpions - Mercury (PolyGramMusic)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
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<tr>
<td>27</td>
<td>Driven By You</td>
<td>Brian May - Parlophone (Queen/EMI)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
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<tr>
<td>28</td>
<td>I Can't Believe You</td>
<td>Guns N' Roses - Geffen (MPL Communications)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
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<td>29</td>
<td>You Could Be Mine</td>
<td>Guns N' Roses - Geffen (MPL Communications)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
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<td>30</td>
<td>The Show Must Go On</td>
<td>Queen - Parlophone (Queen/EMI)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Get Ready For This!</td>
<td>Simple Minds - EMI (UK)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
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<tr>
<td>32</td>
<td>Rocket Man (That's It's Gonna Be A Long, Long Time)</td>
<td>The Bee Gees - Polygram (PolyGramMusic)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
<td></td>
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<tr>
<td>33</td>
<td>More Than Words</td>
<td>Extreme - A&amp;M (Rondor)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
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</tr>
<tr>
<td>34</td>
<td>You Showed Me</td>
<td>Sash &amp; Pepsy - FLY (FLY-Essex)</td>
<td>UK, D, NL, D, CH, S, DK, SF</td>
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</tr>
</tbody>
</table>

**Eurochart Hot 100 Singles**

*The Eurochart Hot 100 is compiled by BPI Communications BV in cooperation with Buma/Stemra and boned other media control organizations.*
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
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<tbody>
<tr>
<td>Nick Carter</td>
<td>Crazy Train</td>
<td>RCA</td>
<td>UK, D, CH, A, GR</td>
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<tr>
<td>Enya</td>
<td>Shepherd's Moons</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
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<td>Cliff Richard</td>
<td>Together With Simon &amp; Garfunkel</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
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<td>Cher</td>
<td>Love Hurts</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
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<td>Lucio Dalla</td>
<td>La Città Dei Bulldog</td>
<td>RCA</td>
<td>UK, D, CH</td>
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<tr>
<td>Queen</td>
<td>Simply Red</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
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<tr>
<td>Bryan Adams</td>
<td>On Every Street</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
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<tr>
<td>Lisa Stansfield</td>
<td>Simply The Best</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
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<tr>
<td>Prince</td>
<td>Time &amp; The New Power Generation</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
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<tr>
<td>Guns N' Roses</td>
<td>Use Your Illusion II</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
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<td>Queen Osten</td>
<td>Simply The Best</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
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<tr>
<td>Paul Young</td>
<td>You Time</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
</tr>
<tr>
<td>Pet Shop Boys</td>
<td>Discography - RCA</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
</tr>
<tr>
<td>Susan Boyle</td>
<td>It's Only Love</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
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<tr>
<td>Paul Young</td>
<td>Love Is Here</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
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<td>Gipsy Kings</td>
<td>Estre Mundial</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
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<td>Les Inconscus</td>
<td>Bonheur et Bienheureux</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
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<tr>
<td>Mariah Carey</td>
<td>Emotions</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
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<tr>
<td>Fabio Contabo</td>
<td>Punto E Virile</td>
<td>RCA</td>
<td>UK, D, M, CH</td>
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<td>J. Geils</td>
<td>Melodrama</td>
<td>RCA</td>
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</tbody>
</table>
### UNITED KINGDOM

**Singles**
1. G.Michael/E.L-John - Don't Let The Sun... (EMI)
2. Diana Ross - When You Tell Me That... (EMI)
3. K.U/Tommy Wynette - Justified And Ancient (EMI)
4. Michael Jackson - Bad (Sony Music)
5. East Side Beat - Ride Like The Wind (PolyGram)
6. Brian May - Drive By You (PolyGram)
7. Nirvana - Lithium (Replay)
8. Kate Bush - Rocketman (Mercury)
9. Simply Red - Star (Parlophone)
10. U2 - Mysterious Ways (Island)

**Albums**
1. Queen - Greatest Hits II (EMI)
2. Simply Red - Stars (Warner Music)
3. M.Bolton - Time, Love & Tenderness (Virgin)
4. Genesis - We Can't Dance (Virgin)
5. Chimo Bayo - Asi Me Gusto (PolyGram)
6. Nirvana - Smells Like Teen Spirit (MCA)
7. Genesis - We Can't Dance (EMI)
8. Genesis - We Can't Dance (BMG)
9. Simply Red - Stars (Virgin)
10. Mecano - Aidalai (Parlophone)

### SPAIN

**Singles**
1. Michael Jackson - Black Or White (Sony Music)
2. Prince/T.M.P. - Cream (Metallica)
3. Genesis - We Can't Dance (EMI)
5. Genesis - We Can't Dance (BMG)
6. Genesis - We Can't Dance (BMG)
7. Genesis - We Can't Dance (BMG)
8. Genesis - We Can't Dance (BMG)
9. Genesis - We Can't Dance (BMG)
10. Genesis - We Can't Dance (BMG)

**Albums**
1. Michael Jackson - Dangerous (Sony Music)
2. Genesis - We Can't Dance (EMI)
3. Genesis - We Can't Dance (BMG)
4. Genesis - We Can't Dance (BMG)
5. Genesis - We Can't Dance (BMG)
6. Genesis - We Can't Dance (BMG)
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8. Genesis - We Can't Dance (BMG)
9. Genesis - We Can't Dance (BMG)
10. Genesis - We Can't Dance (BMG)

### DENMARK

**Singles**
1. Michael Jackson - Black Or White (Sony Music)
2. Queen - The Show Must Go On (EMI)
3. Simply Red - Stars (Virgin)
4. U2 - Achtung Baby (BMG)
5. Genesis - We Can't Dance (EMI)
6. Genesis - We Can't Dance (BMG)
7. Genesis - We Can't Dance (BMG)
8. Genesis - We Can't Dance (BMG)
9. Genesis - We Can't Dance (BMG)
10. Genesis - We Can't Dance (BMG)

**Albums**
1. Michael Jackson - Dangerous (Sony Music)
2. Genesis - We Can't Dance (EMI)
3. Genesis - We Can't Dance (BMG)
4. Genesis - We Can't Dance (BMG)
5. Genesis - We Can't Dance (BMG)
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8. Genesis - We Can't Dance (BMG)
9. Genesis - We Can't Dance (BMG)
10. Genesis - We Can't Dance (BMG)

### SWITZERLAND

**Singles**
1. Michael Jackson - Black Or White (Sony Music)
2. Salt-N-Pepa - Let's Talk About Sex (Parlophone)
3. Genesis - We Can't Dance (EMI)
4. U2 - Achtung Baby (BMG)
5. Genesis - We Can't Dance (BMG)
6. Genesis - We Can't Dance (BMG)
7. Genesis - We Can't Dance (BMG)
8. Genesis - We Can't Dance (BMG)
9. Genesis - We Can't Dance (BMG)
10. Genesis - We Can't Dance (BMG)

**Albums**
1. Michael Jackson - Dangerous (Sony Music)
2. Genesis - We Can't Dance (EMI)
3. Genesis - We Can't Dance (BMG)
4. Genesis - We Can't Dance (BMG)
5. Genesis - We Can't Dance (BMG)
6. Genesis - We Can't Dance (BMG)
7. Genesis - We Can't Dance (BMG)
8. Genesis - We Can't Dance (BMG)
9. Genesis - We Can't Dance (BMG)
10. Genesis - We Can't Dance (BMG)

### AUSTRIA

**Singles**
1. Salt-N-Pepa - Let's Talk About Sex (Parlophone)
2. Bryan Adams - Do It For You (PolyGram)
3. Salt-N-Pepa - Let's Talk About Sex (Parlophone)
4. Salt-N-Pepa - Let's Talk About Sex (Parlophone)
5. Salt-N-Pepa - Let's Talk About Sex (Parlophone)
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8. Salt-N-Pepa - Let's Talk About Sex (Parlophone)
9. Salt-N-Pepa - Let's Talk About Sex (Parlophone)
10. Salt-N-Pepa - Let's Talk About Sex (Parlophone)

**Albums**
1. Erste Allgemeine Verunsicherung - Wastato (EMI)
2. U2 - The Fly (BMG)
3. Genesis - We Can't Dance (EMI)
4. Genesis - We Can't Dance (BMG)
5. Genesis - We Can't Dance (BMG)
6. Genesis - We Can't Dance (BMG)
7. Genesis - We Can't Dance (BMG)
8. Genesis - We Can't Dance (BMG)
9. Genesis - We Can't Dance (BMG)
10. Genesis - We Can't Dance (BMG)

### GREECE

**Singles**
1. Bryan Adams - Do It For You (PolyGram)
2. PM Dawn - Set Adrift On Memory Bliss (Virgin)
3. Salt-N-Pepa - Let's Talk About Sex (Parlophone)
4. Genesis - We Can't Dance (EMI)
5. Genesis - We Can't Dance (BMG)
6. Genesis - We Can't Dance (BMG)
7. Genesis - We Can't Dance (BMG)
8. Genesis - We Can't Dance (BMG)
9. Genesis - We Can't Dance (BMG)
10. Genesis - We Can't Dance (BMG)

**Albums**
2. Genesis - We Can't Dance (EMI)
3. Genesis - We Can't Dance (BMG)
4. Genesis - We Can't Dance (BMG)
5. Genesis - We Can't Dance (BMG)
6. Genesis - We Can't Dance (BMG)
7. Genesis - We Can't Dance (BMG)
8. Genesis - We Can't Dance (BMG)
9. Genesis - We Can't Dance (BMG)
10. Genesis - We Can't Dance (BMG)

### PORTUGAL

**Singles**
2. Genesis - We Can't Dance (EMI)
3. Genesis - We Can't Dance (BMG)
4. Genesis - We Can't Dance (BMG)
5. Genesis - We Can't Dance (BMG)
6. Genesis - We Can't Dance (BMG)
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**Albums**
2. Genesis - We Can't Dance (EMI)
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10. Genesis - We Can't Dance (BMG)
SLOGANS ALSO ANALYSED

What Turns Radio Listeners Off?

Denver-based Paragon Research recently surveyed 400 radio listeners nationwide to determine listeners' tolerance for non-music elements, such as DJ talk, commercials and news and information reports. The national study was comprised of 15-64-year-olds who listen to the radio for at least an hour per day.

What Makes Listeners Switch?

When asked about switching from one music station to another, listeners scored the reasons:

1. When they break away from music and start talking:
   - Always 18%
   - Sometimes 28%
   - Never 18%
2. When they play commercials:
   - Always 25%
   - Sometimes 55%
   - Never 20%
3. When they hear or news or other non-music features:
   - Always 7%
   - Sometimes 49%
   - Never 44%

It seems that many listeners are turned off as much by DJ chatter as they are by commercials. The results of these two questions are very similar; 82% always or sometimes change stations when the music stops and DJs talk, compared to 80% when commercials are played.

On the other hand, listeners are more likely to tolerate news and non-music features, since 44% said they never switch to avoid news and information reports.

Commercial Patience

When asked how many commercials, if any, would listeners typically sit through before changing radio stations, they responded as follows:

- None 7%
- One 24%
- Two 28%
- Three 15%
- Four 7%
- Never switch 18%

Thirty-one percent of listeners change stations either immediately or after one commercial air; this figure increases to 59% after two commercials. Only 37% of listeners will listen to three or more commercials in a row.

Structuring Preferences Detailed

When asked about music sweeps and stopsets, listeners reacted to the following question with these responses:

Which station would you rather listen to?

- 70% - One that plays longer sets of music and has less frequent but longer periods of commercial breaks
- 30% - One that plays shorter sets of music and has more frequent but shorter periods of commercial breaks.

By a margin of more than two to one, listeners prefer stations that have longer sets of music, followed by longer commercial breaks.

EMA Backs 'Big Backyard' College Show

Export Music Australia (EMA) is now providing funding support for distribution of "The Big Backyard" radio show in North America. "The Big Backyard" is a weekly half-hour show exclusively featuring contemporary Australian music and interviews, hosted by Mark Dodson and produced by Laurence Boswell. The programme has been distributed by satellite to US college radio stations for the past 14 months.

From January 1992, the College Media Journal Radio Network will distribute The Big Backyard to at least 250 stations on compact disc, reaching 9.5 million listeners. CMJ's Christen McClennan says, "The Big Backyard" will achieve a nationwide penetration not comparable to any other college radio network in existence.

EMA chairman Chris Gilbery adds, "We are pleased to assist 'The Big Backyard' with this new distribution deal. The CMJ connection will achieve an important increase in exposure for Australian music and will strengthen our presence on the US college market, which has been vital to the success of artists like INXS, Midnight Oil, Crowded House, the Church and Hoodoo Gurus."

EMA is an industry-owned, music promotion/marketing service managed by a 14-person board including artists, managers, independent and major record companies and music publishers.

Radio Slogans — Believe It Or Not?

Paragon also surveyed 400 15-64-year-old radio listeners to gather feedback about the on-air slogans stations use to promote their product. For each slogan tested, they asked respondents if they listen to a station that uses that slogan, and if the station keeps the promise made by the slogan.

Paragon asked respondents two other general questions related to radio slogans:

1. Did you say that you recognize radio stations in your area based on slogans they use?
   - Always 12%
   - Sometimes 63%
   - Never 21%
   - Don't know/no answer 4%

2. I find radio station slogans to be:
   - Very believable 10%
   - Somewhat believable 73%
   - Not believable 12%
   - Don't know/no answer 5%
Shakin’ Stevens

Christmas is usually an easy excuse for compilation albums. Merry Christmas Everyone by Epic UK artist Shakin’ Stevens is the favourable exception on this rule.

“Shaky” has gone back to his authentic rock ‘n’ roll roots of his Thin Lizzy House days and with the help of a “man into the wire” rock sound with guitarist Micky Gee seriously spanking the plunk, and with backing vocalists in a typical “doo wop” style. Ten of the tracks on the John David-produced album are brand new songs instead of cheap covers.

Says Epic UK marketing manager Ian Dickson, “He really wanted to make a classic Shakin’ Stevens album. He did the two covers—Silent Night and White Christmas—in such a different manner than anybody else. He didn’t croon them; he tackled them in a rock ‘n’ roll fashion. He definitely did kick a snarlthly, jump-on-the-bandwagon Christmas album.”

Epic is currently running advertising spots on Capital Gold/London, and also took ads in television magazine TV Times. Explains Dickson, “We really wanted to approach the silent majority. We released the single I’ll Be Home This Christmas in November and with backing vocalists in a typical ‘doo wop’ style. Ten of the 12 tracks on the John David-produced album are brand new songs instead of cheap covers.

In the UK every pub organises at least one karaoke night a week. Adds Dickson, “Don’t underestimate the power of that karaoke machine. The working class seems to return to their sing-along roots come Christmas. "I do a lot of club promotion as well. We’ve sent out singles to the so-called Mecca club chain. Those are just true places for Mr. and Mrs. Joe Average. On Sundays the supermarkets give away a postcard with an inscription of the special formats. With the 7” format we give the single I’ll Be Home This Christmas in November and with backing vocalists in a typical ‘doo wop’ style. Ten of the tracks on the John David-produced album are brand new songs instead of cheap covers.

Dickson notices the same trend and speculates, “It seems to take ages before people get it in the Christmas mood these days. So we’re not very happy with the results on this album so far.”

Restaurant - A Night For

Most played records on BBC stations and major independent stations.

(1) Simply Red - Stars
(2) Simply Red - Something Got Me Started
(3) Simply Red - Stars
(4) Simply Red - Let’s Talk About Sex
(5) Simply Red - Let’s Talk About Sex
(6) Simply Red - Let’s Talk About Sex
(7) Simply Red - Let’s Talk About Sex
(8) Simply Red - Let’s Talk About Sex
(9) Simply Red - Let’s Talk About Sex
(10) Simply Red - Let’s Talk About Sex
(11) Simply Red - Let’s Talk About Sex
(12) Simply Red - Let’s Talk About Sex
(13) Simply Red - Let’s Talk About Sex
(14) Simply Red - Let’s Talk About Sex
(15) Simply Red - Let’s Talk About Sex
(16) Simply Red - Let’s Talk About Sex
(17) Simply Red - Let’s Talk About Sex
(18) Simply Red - Let’s Talk About Sex
(19) Simply Red - Let’s Talk About Sex
(20) Simply Red - Let’s Talk About Sex

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

(1) Simply Red - Stars
(2) Simply Red - Let’s Talk About Sex
(3) Simply Red - Let’s Talk About Sex
(4) Simply Red - Let’s Talk About Sex
(5) Simply Red - Let’s Talk About Sex
(6) Simply Red - Let’s Talk About Sex
(7) Simply Red - Let’s Talk About Sex
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(16) Simply Red - Let’s Talk About Sex
(17) Simply Red - Let’s Talk About Sex
(18) Simply Red - Let’s Talk About Sex
(19) Simply Red - Let’s Talk About Sex
(20) Simply Red - Let’s Talk About Sex

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

(1) Simply Red - Stars
(2) Simply Red - Let’s Talk About Sex
(3) Simply Red - Let’s Talk About Sex
(4) Simply Red - Let’s Talk About Sex
(5) Simply Red - Let’s Talk About Sex
(6) Simply Red - Let’s Talk About Sex
(7) Simply Red - Let’s Talk About Sex
(8) Simply Red - Let’s Talk About Sex
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(19) Simply Red - Let’s Talk About Sex
(20) Simply Red - Let’s Talk About Sex
France

(continued from page 1)

to settle the issue without resorting to legislation.

Baudercoux, by asking the same questions for every group, is considered by the CSA to change the communication of the label's releases. Promotion will now be handled by EMG's staff. Magny had been in charge of Chrysalis since the mid-80s and had set up the label as an independent company with its own promo and marketing staff two years ago.

ON THE MOVE: Diana Graham, senior VP of BMG Music Publishing International, has been appointed as the new MD of Arista in the UK. She succeeds Roger Watson who, in April of this year, was made redundant by BMG Records (UK) chairman John Prelish. The same restructuring also scaled the fate of RCA MD Lisa Anderson, who had a pretty good replacement. Graham is now the only woman MD in the UK of a major record company.

EUROPE AT A GLANCE: Has the head of radio programming at BR3 in Germany been relieved of his duties? Has France's CSA finally given the nod to begin negotiating with the Radio Contact about to start broadcasting in Bucharest? What wasmaking NRJ was kicked out of and RFM MD Andrew Manders who is in charge of artistic services at RTL, forced to respect them. "It's slow, but over the last days it has certainly picked up dramatically. We will not be a record-breaking Christmas for the industry this year, but PolyGram will have an "okay" holiday season. Although the recession has been felt in several places—especially in the UK—we're quite happy about the year 1991.

However, BMG UK senior director/enterprises Gareth Har-

RADIO CONTACT about to start broadcasting in Bucharest? What was

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## MUSIC & MEDIA DECEMBER 21 1991

### CHARTBOUND RECORDS

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### AIRPLAY ACTION

By Macchiapol Bakker

Michael Jackson scores a hot trick for the second week in a row by topping the Coca-Cola Eurochart Hot 100 Singles, the European Top 10 Albums and the EHR Top 40. However, the EHR role position continues to be challenged by Genesis, and the difference in chart points is still marginal in favour of Jackson. Black Or White remains unstoppable in all European EHR markets (14), although Germany is lagging a bit behind the rest of Europe.

Michael Bolton's When A Man Loves A Woman continues to climb the EHR chart and is currently at number four with a bullet. The single is receiving good airplay in the UK, Denmark and Holland.

The singles that rule EHR this week is... A Wonderful Thing which occupied the top slot for three consecutive weeks, and Time, Love And Tenderness, which peaked at number six.

One of the best movers this week is... TINA TURNER's Way Of The World. With solid airplay in the UK, Germany and Holland, it successfully topped the no. six spot.

### EHR NEW ADD LEADERS

#### SIMPLY RED/Stars | [East West] 11
#### U2/Mysterious Ways | [Island] 11
#### GUNS N' ROSES/Live And Let Die | [Geffen] 9
#### KLF/Justified & Ancient | [KLF Communications] 9
#### TINA TURNER/Don't Let The Sun... | [Epic] 8
#### M-PEOPLE/How Can I Love... | [deConstruction] 8
#### BRYAN ADAMS/(Everything I Do) | [Cooltempo] 7
#### PRINCE/Diamonds And Pearls | [Columbia] 6

**PRINCE/Cream**: The best mover this week is PRINCE/Cream which received a strong boost in the UK, Denmark and Holland.

**U2/the Fly**: With solid airplay in the UK, Holland and Italy, the single stands a good chance of improving on the peak position of the previous week, the no. 8 fly.

**QUEEN/The Show Must Go On**: The highest debut (22) in the EHR Top 40 is... QUEEN/The Show Must Go On which tripped the no. 18 spot. However, the EHR pole position remains untouchable for the second week in a row.

**THE UK**: Simply Red's Diamonds And Pearls, the third single and the track from their latest album.

### "A" ROTATION LEADERS

**MICHAEL JACKSON/Black Or White**: The single continues to top the EHR Chart for the second week in a row, having received the heaviest boost of this week. The single is currently... A Wonderful Thing.

**BRIAN MAY/Driven By You**: The single reached the number 12 spot in the UK, Denmark and Holland.

**ROXETTE/Spending My Time**: The single spent the first week in the EHR Top 40, but may reappear with new airplay in the near future.

### "A" ROTATION PERFORMANCE

**ROZALLA/Everybody's Free (To Feel...)**
**KENNY THOMAS/Tender Love (Cooletempo)**
**LISA STANSFIELD/All Woman (Arista)**

**BONNIE TYLER/Bitter Blue**: "A" Rotation Performance is a listing of those records which received the highest number of airplay slots playing them on "A" stations during the past seven days, together with the total number of airplay slots playing them on "A" stations during the past seven days. The single that received the highest level of interest.

**EUROPEAN HIT RADIO**

**EHR TOP NEWCOMERS**

**ROXETTE/Spending My Time**
**BRIAN MAY/Driven By You**
**TINA TURNER/Nutbush City Limits**

**BRIAN MAY/Driven By You**: The best mover this week is... BRIAN MAY/Driven By You which received the heaviest boost of this week. The single is currently... A Wonderful Thing.

**ROXETTE/Spending My Time**: The single reached the number 12 spot in the UK, Denmark and Holland.

**EHR Hit Leaders**

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new company moving ffwd

into the spotlight

press play and activate recording simultaneously

- guns n' roses recording
- tom petty & the heartbreakers recording
- cher recording
- heavy d. & the boyz recording
- kim wilde recording
- robbie robertson recording
- patti labelle recording
- dave grusin recording
- tesla recording
- bobby brown recording
- aerosmith recording
- nirvana recording
- sheena easton recording
- b. b. king recording
- the blessing recording
- transvision vamp recording
- jan hammer recording