

MUSIC & MEDIA

M&M Spotlights Holland & The Benelux Publishing Scene.
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OK FOR OBK — Catalan techno pop duo OBK were recently presented with a platinum disc by Los 40 Principales MD Luis Merino for sales of over 100,000 units of their debut album "Historias de Amor." Pictured are indie Blanco y Negro representatives (left and right), Merino (2nd left) and OBK.

Antenne Bayern Forced To Market Bavarian Locals

by Miranda Watson

The **Bavarian Media Authority** (BLM) has granted state-wide private EHR broadcaster **Antenne Bayern/Munich** an eight-year licence on condition

that it markets at its expense Bavarian local and regional radio stations grouped together under the **Bavarian Local Radio** (BLR) board. If the station refuses, the BLM would be able to re-issue Antenne Bayern's licence.

Antenne Bayern MD **Mike Haas** also claims that there is a clause in the agreement whereby if Antenne Bayern does not raise the DM15 million (app. US\$9 million) per year in revenue needed to support the locals, then it must make up that money itself. "It's pure highway robbery," he says. "But there's absolutely nothing we can do about it."

Last summer, a group of publishing houses, including **Gong Verlag**, **MBT** and **Yellow Page Publishing**, all owners of struggling

Haeggqvist Resurrects Gazell Music

by Ken Neptune

Dag Haeggqvist has fulfilled his promise to start a new music company when he resigned as **Sonet Scandinavia** chairman in November 1991. On January 1,

(continues on page 25)

Sony Names Russell Euro President, Burger UK CEO

by Machgiel Bakker

Sony Music has consolidated its European operations and put it under the responsibility of **Paul Russell**, naming him European president of **Sony Music Entertainment**. Russell, formerly chairman/CEO of **Sony Music UK**, will now oversee all European territories.

Russell's position in the UK has been filled by **Sony Music Canada** president **Paul Burger**. Also, **Epic UK** MD **Andy Stephens** was appointed VP European repertoire, operating from the London-based headquarters at Red Place and reporting to **Sony Music International** (SMI) president **Mel Ilberman**.

Following the departure of SMI president **Jorgen Larsen** some 18 months ago, Sony had two senior executives responsible for Europe. The heads of the UK, German, French, Spanish and Italian companies reported directly to Ilberman (and before that, to **Bob Summer**), while the remaining 11 European markets were under the direction of senior VP European region **Richard Dene-**

kamp. Now with a European president in place—to whom both **Stephens** and **Denekamp** report—the issue of possible conflicting

assignments between the two executives has been clarified. Also reporting to Russell are **Gary Williams**, VP advertising/merchandising/operations and **Jeremy Pearce**, MD of Sony's **Licensed Repertoire Division**, who will now also move to Red Place.

Sony becomes the second major record company to have all its European affiliates report to a president, following **Warner**
(continues on page 25)



Paul Russell



Paul Burger

Virgin Radio Launch Delayed Five Weeks

by Mike McGeever

Virgin Radio, the UK's first national commercial station, has delayed its launch five weeks until late April in order to give the two new joint programme controllers more time to finalize programming plans. The **UK Radio Authority** has approved the delay. The **AOR/Classic Rock** station is also moving to Lon-

don's west end from Woking, West Surrey.

Virgin spokesperson **Elly Smith** says the change of date for the station's debut will allow joint programming directors **John Revell** and **Richard Skinner** more time to "implement their
(continues on page 25)

Warner Buys DRO; Extends Two-Company Strategy

by Steve Wonsiewicz

Warner Music took another step in its two-company attack on the European market recently with the acquisition of Spain's leading independent record company the **DRO Group**. No figures was disclosed, but earlier published

reports put the price tag at around **US\$9 million**.

DRO is the third sizeable independent that Warner has bought during the last five years. In 1988 the multinational bought Hamburg-based **Teldec Record Service** (since renamed **East**
(continues on page 25)

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RMC Sale Raises Interest From Top Media Groups

by Emmanuel Legrand

FRANCE Time Warner, Canal+ and industrial group Alcatel Alsthom are among bidders for a

share in French generalist station **Radio Monte Carlo (RMC)**.

According to published reports in France, RMC general manager **Jean Noel Tassez** is calling for a media conglomerate

to step in as a majority investor, which would give the group control over RMC, Lyon-based FM Gold net **Nostalgie**, advertising representative **Gem** and 60% of **Tele Monte Carlo**, a modest TV channel operating in the south of France. The investment is believed to be worth around Ffr200 million (app. US\$37 million).

While nothing has been set yet, Tassez reportedly said that RMC has held a series of meetings with some of the potential bidders and that "all the proposals are being examined with great care."

The sell-off of a majority stake in RMC would mean that the station, currently owned 83% by state-owned radio company **Sofirad**, and 17% by Monaco state, will be privatised.

Tassez is said to have called the privatization of RMC "absolutely necessary."

"We need to find a responsible and respectable operator who has the will and the means to fight with us," Tassez is quoted as saying. "Everyday that passes is a lost day for a company that needs a project, a future and more than anything, fresh injection of capital. Candidates exist. It is time to act."

Tassez revealed that RMC has a total debt of Ffr85 million, and lost about Ffr40 million last year. But not all the branches of the group are losing money. If RMC is a heavy loser, **Nostalgie** earned Ffr21 million in profits last year and is expected to deliver profits in excess of Ffr35-40 million in 1993.

EUROPE AT A GLANCE

ITALY: Berlusconi Denies RMC Rumours

Italian media mogul **Silvio Berlusconi** is denying rumours that he is poised to acquire a 51% stake in French generalist station **Radio Monte Carlo (RMC)**. But he isn't ruling out interest by his firm **Publitalia** in securing the contract to provide the station with its advertising clients. Meanwhile, **Finelco**, the holding company which controls **Radio Monte Carlo (Italy)**, as well as **Rete 105** and **105 Classic**, has been quick to point out that its Radio Monte Carlo station is not for sale and should not be confused with the French broadcaster.

David Stansfield

GERMANY: Cologne Artists Against Racism

The album recorded for the open-air anti-racist concert in Cologne last November has entered the German album charts, with over 107,000 units sold to date. **Arsch Huh, Zäng Usseinander** features Cologne bands such as **BAP**, **The Piano Has Been Drinking** and **Höhner**.

Miranda Watson

EUROPE: Clapton Leads Grammy Nominations

Several European artists are among the hopefuls at this year's Grammy awards in Los Angeles on February 24. **Eric Clapton** picked up nine nominations on the strength of **Unplugged**, including three of the top four categories. Other European multiple-award nominees are the **Chieftains** (five), **Peter Gabriel** (four), **Annie Lennox** (three) and **U2** (two).

Mike McGeever

BULGARIA: Private Radio Debuts In Sofia

After fighting for two years, Bulgaria has finally licensed its first private commercial radio station in Sofia. Called **Radio FM Plus**, the full service, Gold-based station broadcasts 18 hours a day and already has about 150,000 listeners. The second and third private stations were scheduled to debut this month.

Ivan Vatahov

FRANCE: Midem Radio Update

The **Midem Organisation** has added "ID or Die," an open-ended panel focusing on radio station IDs, to its **Midem Radio 1993** events calendar for January 26. Moderating is **Rock Over London's Steven Saltzman** and panelists include **Roger Schawinski** of **Radio 24** (Switzerland), **Carlos Finaly** of **Cadena Cien** (Spain), **Manu Wust** of **DRS3** (Switzerland), US presenter **Jack Armstrong**. Also, Midem Radio will host as its premier event a "Programming & Production Showcase" and cocktail party.

SW

MIDEM

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Cannes, France

SUNDAY, JANUARY 24

Panel: *The Future Of Record Distribution In Europe*
Executives from **Centre Leclerc**, **Virgin International**, **World of Music**, **Nuggets**, **SNEP**, **PolyGram** and **Pickwick**.

MONDAY, JANUARY 25

Panel: *European Rights/US Rights*
Monique Laurent (SCCP), **Thierry Levy (SNEP)**, **Jean-Loup Tournier (SACEM)**, **ADAMI**, **Robert Pilon (ADISQ)**, **Eduardo Bautista (SGAE)**, **AF Nicolas Gallibert (Sony Publishing)**, **EMI Publishing**.

Panel: *Financial Aspects Of Cross Border Trading*
Speakers: *tba*

TUESDAY, JANUARY 26

Seminar: *Artist Discovery And Development*

Chicheportiche (Carat), **Thierry Leroy (Ministry of Culture)**, **Roland Bertin (SNAAL)** and others.

IFPI Seminar: *The Music Business 2001: Digital Diffusion And Its Commercial And Legal Impact On The Recording Industry*

IFPI director general **Nic Garnett**, **David Stebbings (Sony Music)**, **Paul Maier** (Copyright department, EC commission) and former IFPI chairman of the board **Bhaskar Menon**.

WEDNESDAY, JANUARY 27

FIDOF General Assembly

IFPMP Seminar
IFPMP chairman **Ralph Peer**, **FLADEM** president **Edmundo Monroy**, president/CEO NMPA **Ed Murphy** and **Peermusic Budapest** manager **Istvan Szilagyi**.

Birt Appoints ITV Veteran Forgan As New BBC Radio MD

by Mike McGeever

UK UK commercial TV programming veteran **Liz Forgan** has been appointed MD of **BBC Radio** in **John Birt's** first move as director general of the corporation. Forgan, 48, replaces **David Hatch**, who oversaw BBC Radio since 1987.

Forgan is currently the director of programmes at **ITV's Channel 4**, and is a former woman's editor at the national daily newspaper **The Guardian**. Heads of the BBC's five national networks, as well as regional and

local services, will report to Forgan, who will step into the new position in a few weeks. Hatch remains on the board of management as an advisor to Birt, conducting the review of the BBC's charter.

In another top level appointment **Robert Phillis**, 47, now chief executive of **ITN**, will become deputy director general of the corporation. He will also temporarily assume the responsibilities of MD of **BBC World Service**, a position vacated by **John Tusa** last year. The new MD will be named later in the year.

When the smoke cleared after

Birt's appointments, there were fewer casualties than expected. BBC insiders were bracing themselves for sweeping changes in both radio and TV. It is believed, however, that Birt has chosen a more gradual route for change for the BBC rather than swift and radical restructuring.

Meanwhile, **BBC Radio 1** is drafting a "mission statement" outlining forthcoming changes at the network. The document will detail "the continuing evolution" of the service, and is expected to be published within the next several days, according to a station spokesperson.



SPEED AHEAD FOR ARRESTED DEVELOPMENT — Arrested Development were recently presented with gold discs from **Chrysalis/Cooltempo** for their debut album "Three Years, Five Months And Two Days In The Life Of..." Pictured with the band before the celebrations (l-r) are (back row): Club promotions mgr **Simon Dunmore**, **Chrysalis MD Roy Eldridge**, **Rasa Don (Arrested Development)**, **Aerle Taree (AD)**, marketing director **Mike Andrews**, **Baba Oje (AD)**, **Montsho Eshee (AD)**, **Headliner (AD)**, managers **Phillip Calloway**, **Bart Phillips**, tour manager **Lisa Jackson**, head of TV promotions **Katie Rennie**, product manager **Karl Badger**, sound engineer **Manyea Crawford**, radio promotions manager **Lisa Blofeld**; (front row): **Cooltempo** director of press **Berni Kilmartin**, **Cooltempo A&R** director **Ken Grunbaum**, **Nadirah Ali (AD)**, **Speech (AD)** and press promotion officer **Jody Dunleavy**.

IFPI Denmark To Launch New Radio Airplay Chart

by Kai Roger Ottesen

DENMARK IFPI Denmark has taken the first steps towards launching a national airplay chart (M&M, November 28, 1992), following a recent announcement of plans for a collaboration deal with A.C. Nielsen to implement a point-of-sale chart.

While details of plans have not yet been released, IFPI Denmark chairman and PolyGram Records Denmark MD Stefan Fryland says he believes the airplay chart should be based on reports from both pubcaster Danmarks Radio and the local stations, and that it should accurately reflect airplay, whether or not this includes records from non-IFPI members. He points out that the project has not yet been fully approved, but admits, "There is a definite need for a Danish airplay chart. Every other market has an airplay chart, and I see no reason why we shouldn't have one."

Denmark is the only market in Scandinavia without a fully recognized and reliable airplay information source, and has had problems with several charts over the past year. This move marks IFPI's determination to heighten the quality and credibility of hit charts by including its own airplay data.

Radio stations' opinions are mixed on this issue, however. EHR outlet Radio ABC/Randers programme controller Stig Hartvig-Nielsen salutes IFPI's plans, and believes it will increase the credibility of the Danish charts. With the appearance of bogus airplay charts in Denmark last year (M&M, August 15, 1992), the need for an accurate and credible chart is growing stronger, he says.

Head of music at Denmark's second-largest station, Ålborg Nærradio/Ålborg (ACE/EHR), Niels Vedersø, is more sceptical, however, saying, "I don't know if this would be of any help, because in Denmark there are

different formats. It wouldn't be a reflection of what stations are playing. In the US, there are charts for each specific format. I've seen different attempts to launch airplay charts, and they haven't been very accurate. Songs not actually played on Danish stations often appear."

Hartvig-Nielsen agrees that there are not many serious charts in Denmark at the moment. "I will not use the IFPI chart to make music policy decisions, simply because we're ahead [of what other stations are playing]," he says. "But we could probably produce a chart show from it."



ROXETTE CELEBRATES 11 YEARS AIRPLAY — Played continuously, the total US airplay for Roxette songs "It Must Have Been Love" and "Listen To Your Heart" would last 11.4 years. Group frontman Per Gessle was recently presented with eight awards by the BMI at a dinner in New York for these songs, along with "Joyride" and "Fading Like A Flower" for being among the most played songs on US radio in 1991. Pictured (l-r) are: Roxette's US lawyer Robert Thorne, BMI VP European writer/publisher relations Phil Graham, Gessler, BMI president/CEO Frances Preston, EMI Records Group North America president/CEO Charles Koppelman and BMI senior VP performing rights Del Bryant

Brit Awards 1993

UK Elton John, Annie Lennox

and Shakespears Sister each received two nominations in the shortlist for the Brit Awards 1993, announced in London January 11. Rod Stewart will headline the February 16 event, tipping him to garner the UK record industry's lifetime achievement award.

This year's awards will break with previous years, now broadcast on the ITV net instead of BBC TV. The ceremony will be shown on the network the following night at 20.30. BBC Radio 1's involvement is unaltered, however. It will feature the awards and programmes leading up to and surrounding the event, while listeners have an exclusive vote for Best Single By British Artists. Artists nominated in 10 categories are voted for by members of the British Phonographic Industry, representing 150 record companies.

The event's chairman, and chairman of Warner Music UK, Rob Dickins, comments, "With a brand new line-up of people involved, this year's Brits has a new energy level, which will lead to changes in style and content. It was a wrench leaving the BBC [TV], and we thank them for the support over the past years, but the BPI felt a complete change would give us the best shot for a great show."

Executive producer for the BPI for this year's event, Lisa Anderson, adds, "The increasingly close collaboration with the retail trade promises progress towards an event which truly reflect the UK's position in the industry world wide."

The nominees for the artist categories are as follows:

Best British Male Artist: Elton John, Eric Clapton, George Michael, Joe Cocker, Mick Hucknall, Phil Collins.

Best British Female Artist: Annie Lennox, Kate Bush, Lisa Stansfield, Siobhan Fahey, Tasmin Archer.

Best British Group: The Cure, Erasure, Right Said Fred, Shakespears Sister, Simply Red.

Best Album By British Artists: Annie Lennox, *Divas*; Elton John, *The One*; Genesis, *We Can't Dance*; The Orb, *UF Orb*; Right Said Fred, *Up*; Shakespears Sister, *Hormonally Yours*.

Best British Newcomer: Tasmin Archer, Undercover, Take That, Dina Karoll, K.P.S.

Best International Solo Artist: Curtis Stigers, Enya, k.d. Lang, Madonna, Prince, Tori Amos.

Best International Group: U2, REM, Nirvana, En Vogue, Crowded House.

Best International Newcomer: Arrested Development, Boys II Men, Curtis Stigers, Nirvana, Tori Amos. *MMc*

by Mike McGeever

UK

The UK Radio Authority has received five applications for the Severn Estuary regional ILR licence, the first of five to be advertised by the Authority over the next six months. The FM service is likely to reach an adult population of 1.6 million; it is expected to cover both sides of the Severn Estuary, and a substantial part of inland area on the English side.

Coverage on the Welsh side should extend approximately from

Barry to Chepstow and inland as far as Cwmbran, serving both Cardiff and Newport, while coverage in England should include most of Bristol and Bath, much of Somerset and some Western parts of Wiltshire. The licence will be for a period of eight years, from the date the station comes on air. As a condition of all five regional licences they should not come into effect before September 1 1994.

The five applicants are as follows:

■ **Coast Country FM (Severn Valley Radio Ltd, Worcester):**

easy listening/ country music service.

■ **Galaxy Radio (Chiltern Radio Network, Bristol):** dance music service, including Motown and Philadelphia sound.

■ **Select FM (Bristol):** combination of younger easy listening, mellow rock and information.

■ **Radio Severn (Cardiff):** speech-based service. ■ **WBSL Radio Ltd (Bristol):** range of musical styles, which will include rave, hip-hop and soul.

The Authority hopes to announce the result in the next three months.

Europe 2 Finalizes Net Plans For South Belgium

by Marc Maes

BELGIUM

French ACE (Adult Contemporary Europe) network Europe 2 has finalized plans to move into Belgium with a new company Europe 2 Belgique, scheduled to come into full operation in the next few months. This follows negotiations with the Belgian companies HMT (advertising agency) and BMT (Broadcast Media Trading, daughter of HMT) (see M&M, December 19, 1992).

The operation, owned 50% by Europe 2 parent Europe 1 Communications, and to be financed through advertising handled by HMT, will be managed by Europe 2 network MD Martin Brisac. "The Belgian network is part of our strategy, which has

already resulted in us having operations in nine countries," he says. "We don't want to export the Europe 2 product, but intend to become as close as possible to the local audience."

Europe 2 has been one of Europe's more aggressive companies with regard to setting up joint ventures in other territories. Last year it bought 38% of Spanish EHR mini-net Top FM, 13.4% of UK radio group Allied Radio, as well as launching Europa 2/Prague in the Czech Republic.

Initially 40% of programming will be produced in-house, 40% will be transmitted from Europe 2 France and the remaining 20% produced locally by the network's affiliates, says recently appointed network manager HMT MD Eric Oegand. He adds, however, that

plans for the near future include reducing satellite-transmitted programming from France.

The Belgian Europe 2 network will initially operate seven stations in the South of Belgium, of which four are former Top FM stations. Of these the Liege outlet is already operational, transmitting 100% Europe 2 programming.

The main competitors, also broadcasting an ACE format, are Cherie FM and Bruxelles Capitale, says Degand, who adds, "Our aim is to capture at least a part of Cherie FM, [Gold-formatted] Nostalgie's and [French-language generalist pubcaster] Radio 21's audiences."

Meanwhile, Brisac affirms, "No changes are planned to the already existing Europe 2 stations in Brussels and Mouscron."

Virgin Spain's Villanueva To Focus On Local Acts

by Anna Marie de la Fuente

SPAIN The sudden death of Virgin Spain MD Carlos Juan Casado last November 13 propelled the company's GM and marketing head Leonor Villanueva into the driver's seat on November 30. As co-founder, Villanueva began in Virgin's marketing department some eight years ago, after stints at Hispavox (EMI) and PolyGram.

At present, Virgin Spain

enjoys a 3.5% share of the market. It currently only works with an international catalogue, although, says Villanueva, "Developing local product is going to be one of our challenges for the future." She adds that the company aims to work first with established artists, suggesting that Virgin's past attempts to launch new acts fell short of expectations.

"The company will focus even further on marketing and product development," Villanueva says, adding that the company will

continue to handle its own sales force, while distribution, presently managed by Sony, will be in the hands of EMI by early 1994.

"I think the changes needed in the Spanish music industry are mainly in the distribution field for both international and local artists," she declares, pointing out the need for an improved and faster service to dealers. She also calls for "more rationalized and professional selling points," citing the recent opening of the Virgin megastore in Barcelona in October '92 and the future launch of French retailer FNAC in Madrid as steps forward. She praises the initiative taken by retailer Madrid Rock, the first to open a megastore in Madrid. The Virgin megastore is already reported to have captured a third of the Barcelona market.

Commenting on the development of the Spanish music industry, Villanueva believes it has grown more professional and quicker at adapting new technologies. "The so-called crisis in creativity has more to do with repertoire," she pronounces, citing the number of compilation albums flooding the market as evidence of a lack of ideas. However, she applauds the creativity of the marketing and promotion teams who think up new compilation albums and their respective titles.

Villanueva says the company's relationship with radio is good. "Radio is still the foremost promotion tool in our marketing plans." Although she notes that Spanish music makes up almost 50% of the airplay in some main radio networks, she feels a lack of stronger support, however. "They tend to go crazy over the first and second single, but fail to follow up in their development," she adds.

Compounding the odds is the fact that retailers don't stock vinyl singles any longer. "These were vital promotional tools," she points out, adding that press support leaves much to be desired.



RICHARDS RELAXES — Keith Richards was spotted enjoying a well-earned drink following his show in Cologne on November 29, which was broadcast on German TV channel ARD. He is pictured here (right), with (l-r): Virgin Germany head of promotion Dirk Hohmeyer, manager Jane Rose and Virgin Germany MD Udo Lange.

Fire Attack Halts Operations At Milan Radio Headquarters

by David Stansfield

ITALY Radio DeeJay, the Milan-based private national dance/rock network, was forced off the air for a number of hours following serious fire damage to its premises. Radio Capital, the regional Dance/Gold station owned by Claudio Cecchetto and housed in the same building was also hit by the blaze, which caused damages of more than Lr1.5 billion (app. US\$1 million).

Police have confirmed that several litres of petrol and an explosive fuse were used in the attack, which destroyed offices, recording studios and transmission equipment.

It is the second time in a year

that a key Milan-based station has been firebombed. Last year a studio was gutted at the national network National Music Only station Radio Italia Solo Musica Italiana. The station insisted that it had received no previous threats, but a gang of extortionists were later arrested in connection with the attack.

The owners of Radio DeeJay also maintain that they have never received threats. And, in a prepared statement issued by the major publishing group L'Espresso, whose company Eleradio Spa owns 86% shares in the station, suspicions concerning an organized "racket" involving radio stations were firmly denied. The statement reported "damage to the order of some billions of lira," and confirmed that details of a restructuring project would be announced shortly. The firebombs at both Radio DeeJay and Radio Italia SMI have prompted speculation of more than coincidence, however. Both stations were attacked immediately prior to staging January musical events at the Forum stadium in Assago (Milan). Police are investigating the attack on Radio DeeJay, but no arrests have been made yet.

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Radio 21 Switches To Album Chart

by Marc Maes

BELGIUM French-language generalist pubcaster Radio 21's week-end programme "Système 21" is entering its sixth year with a fresh roster and a switch from the weekly singles chart to IFPI's album chart.

Système 21 head of music Marc Ysaye comments that one of the main reasons is that, with a decreasing singles market, the singles chart is no longer entirely representative, while the album chart stands a better chance.

Ysaye adds that, unlike singles, albums remain an interesting ingredient for a radio show; even when the album is charted 25 weeks, this does not mean repeating the same track week after week. "We will not be able to play all 50 albums in the two-hour show (Saturday 16.00-18.00 hours)," adds Ysaye.

But Système 21 will have its own singles chart, based on the programme's priorities and favourites. The show will be aired on Sunday (20.00-21.00 hours) and hosted by France-Emanuelle Dekeyzer.

Ysaye's "Classiques de Système 21," two hours of '70s rock classics, moves one hour forward, becoming one of Belgium's first Sunday morning wake-up rock programmes.

The show's success is illustrated by the fact that TV merchandising group EVA wants to continue its CD series of "Rock Classics" with Volumes 3 and 4 in the spring, following the release of two volumes in 1992. The programme is very closely targeted to a rock audience with emphasis on bands like Led Zeppelin, Fleetwood Mac and Pink Floyd.

"The main thing with Radio 21 and Système 21 is the know-how of the staff, and the record industry has become aware that know-how is more important than records," adds Ysaye. "As the 'Rock Classics' illustrate, we have the chance to offer our audiences material that other [private] stations wouldn't take on. As a result record companies now offer us interview sessions with artists like Axl Rose or Bon Jovi."

Finnish Local Market Slumps By 20%

by Kari Helopaltio

FINLAND The local market in Finland has slumped some 20% in units compared with 1991, but "somewhat less" in monetary terms. This is according to advance estimates released by the Finnish group of IFPI companies concerning record sales in 1992.

The Finnish record market is worth around FIM 640 million

(app. US\$130 million) at retail level, and 56% of this is generated by foreign product. Of the 13 million units sold, 51% are of foreign origin, according to estimates by the group of IFPI companies, which include sales by non-members of IFPI.

Total unit sales in Finland amounted to 16 million in 1991, despite gains for the CD. However, due to recession and other factors, sales of CD players

are slacking, at a penetration level of 25%. Meanwhile, vinyl holds a 20% (volume) share of the market and 16% (value).

Domestic product sung in Finnish sells best on cassette (50%), while CD and vinyl each make up 25% of domestic sales. Meanwhile, some 60% of international product is sold on CD, while cassette and vinyl hover around 20% each in unit terms.



Stuart Grundy



Erling Johannessen

■ **GERMANY:** Angelike Lapsatis has been appointed assistant to Rainer Mangels, head of marketing in the audio department at music/video company Castle Communications's Hamburg office. Lapsatis previously worked in the video department at PolyGram.

■ **HOLLAND:** Henk-Jan Smits has been appointed as radio promotion manager at Phonogram.

■ **ITALY:** Cesare Mazzucato, ex-programme director at Radio Padova and recent head of the Citizen Kane promotions firm, has joined private national network EHR station Rete 105. Mazzucato is liaising with major record companies, and reports directly to station PR executive Jeannine Orrigo.

■ **NORWAY:** BMG Ariola Norway MD Erling Johannessen has announced that he will withdraw as chairman of music industry organization GGP from February.

■ **NORWAY:** Rita Westvik, MD of state broadcaster NRK's soon-to-be-launched EHR outlet P3, left before Christmas. The reason is said to be "differences" between her and NRK Radio MD Ro Puglevik. Employment of a new MD was scheduled to be announced after January 13.

■ **UK:** Jo Power has been promoted to product manager at Sony Music UK's Columbia label.

■ **UK:** After 25 years with the BBC, ex-Radio 1 executive producer and veteran DJ Stuart Grundy joined independent production company Unique Broadcasting at the beginning of January, where he will continue his career in programme-making.

Send all information on appointments, plus photos, to Julia Sullivan, at the Music and Media offices in Amsterdam.

Radio has become the most important promotional tool in Germany recently, according to Sony Music Germany head of promotion Bernd Weiß. Weiß says that the rapid development of private radio in Germany over recent years is now being reflected in radio promotion work. "In private radio we now have a much bigger forum through which we can promote our artists, which is why we decided to restructure our radio department."

In September 1992 Sony divided its radio department into separate national and international radio promotion teams, to ensure that all its products are worked optimally.

Weiß says that more changes are still to come. "The increasing number of niche-format stations means that in future radio promotion teams will have to be restructured according to formats too."

Weiß was promoted to head of the promotion department in August 1992 after two years heading radio promotion at Sony. He has been involved in this area for 20 years, previously working for CBS, Ariola and A&M. He modestly puts his success as a promotion head down to having a good, professional and experienced team behind him. His priority acts at the moment include national artists Nena, Paris Red, Peacock Palace, Die Fantastische Vier, Münchener Freiheit and international

acts Sade, Michael Bolton, Gloria Estefan, Paul Young, Michael Jackson and Bruce Springsteen, among many others.

Although Weiß says that he works with all stations in the same way, he says that the most important are the 58 stations which are monitored by Media Control to compile the Top 100 Airplay charts, the most important of these being the stations with the biggest reach. He cites Sony acts such as The Graduates, Deep Forest, Die Fantastische Vier, Paris Red and Toad The Wet Sprocket as examples of acts recently broken by radio promotion.

Weiß's work in his new position is not limited to radio promotion, however. He deals with TV too. He sees MTV Europe as a very important medium to expose artists which don't get much radio airplay, such as dance, hard rock and heavy metal artists. "MTV is very credible among record buyers and so it's a very valuable instrument for us to present our international and a few of our national artists to a very broad public. MTV has been a big help to us in establishing and breaking artists."

Weiß welcomes the plans for a German music cable channel, seeing it as a great opportunity to offer national artists a bigger forum.

Miranda Watson

Promo Manager Of The Week



Bernd Weiß
Head Of Promotion
Sony Music Germany

D'Ancona: Reshaping Dutch Public Broadcasting

by Marlene Edmunds

Controversial Dutch minister of culture Hedy D'Ancona has been causing a stir on Holland's broadcasting scene since 1989. In 1990 she appointed restructure specialist Max de Jong to streamline the public system to make it more commercially viable. The resulting shake-up and expected loss of some 600 jobs in the next year or two has incurred widespread criticism of D'Ancona for what some sceptics say are quixotic policies.

Nevertheless, the minister is known to be a strong supporter of the public system and recently gave the coveted FM-H net, the last built cluster of national terrestrial frequencies, to the public stations, despite strong protest from members of parliament and private broadcasters. A former EC parliamentarian and long-time Dutch politician, D'Ancona talks to M&M about her policies and future plans.

M&M: Private commercial broadcasters have been expecting for some time to access the FM-H net. They, along with some members of parliament, were upset when you announced it would go to the public channels. Why wasn't this made clear earlier?

Hd'A: They had a right to be upset. Shortly before that happened, we discovered long-stand-

ing agreements from 1987 onwards with the minister of transport and Nozema, which builds the transmitters, to give the FM-H net to the public broadcaster. They had already started to build the net with public broadcasting funds. If I had known that it was legally impossible to do anything else, I would have made it known earlier.

M&M: The public stations have a monopoly on terrestrial frequencies in this country. Was it fair to give them the FM-H net over and above the private stations?

Hd'A: It's not a question of "Let's make an equal division between commercial and public broadcasting." It is very important for a station to have the high quality the FM-H net will provide. With AM, you can reach the whole nation, but FM is very important, especially for the commercial stations, which concentrate on pop music. I can only say that as long as we live in a time of scarcity, we have to be selective.

M&M: Is there a fear there may be a suit over this decision in EC or Dutch courts?

Hd'A: I'm sure the private stations will try, but the public broadcasters will go to court to defend their rights too, and they will probably win.

M&M: There is an effort to streamline the public system and make it more competitive. At the same time, broadcasters complain they are hampered by regulations governing pubcasters. How can the public stations

become more competitive if they basically cannot become more commercial?

Hd'A: They can offer more quality, work more efficiently and use their money more effectively. They can work together. By reorganizing this fragmented, very difficult and diffused system, they can be competitive in being different, and offer what the commer-

cial sector doesn't because it cannot afford to—programming to a large number of diverse groups.

M&M: Under current legislation, there is no restriction on foreign ownership of Dutch commercial radio or TV outlets, which is out of step with the rest of Europe. Could you really sanction fully-owned non-Dutch concerns, or are you interested in keeping the

Netherlands Dutch as far as media is concerned?

Hd'A: This government intends to fully implement the "TV Without Borders" directive of the EC, which calls for no restrictions on foreign ownership. For our purposes this also regards radio.

M&M: Is there a time frame in which you envision more and more private commercial stations existing in Holland? Is there going to be any kind of policy of trying to hold back the tide as far as the encroachment of commercialization into the market?

Hd'A: I've never hindered the coming of commercial broadcasting. On the contrary, I've made it easier for them. When I entered as a minister, there was a proposal for a law allowing commercial broadcasting which was stringent, and I changed it to make it as simple as possible. I opened the way,

because I don't believe that you can really stop commercial broadcasting. The market will be open, but at the same time, it will regulate itself. It's expensive to start a station, and when you invest so much money, you must be sure that you can get something out of it.

M&M: Max de Jong was appointed by you several years ago to restructure the public network to make it more viable. Is he doing a good job?

Hd'A: I cannot yet say that he is doing a good job. I think he is doing his best. It's very difficult to streamline this organization, because you have legally independent broadcasting organizations, and to some extent, you're working with people who have conflicting interests and their own agendas.

M&M: In a perfect world, what will the Dutch media landscape look like in the year 2000?

Hd'A: I would like to see the public broadcasting system still in existence and able to sustain itself. I hope that we don't have to say in the future that the public broadcasters did not use their capabilities and their favoured position, that they were not able to overcome their problems, because I really think that when you lose the public broadcasting system, you will never get it back. Then the media landscape will be flat.

Interview



Hedy D'Ancona

Europe

Europe 2 the radio which knows no frontiers

Europe 2 - France
Evropa 2 - Czech republic
Európa 2 - Slovak republic
Europa Plus - Russia
Radio SalŮ - Germany
Europe 2 - Belgium
Cadena Top - Spain
Radio Mercury - Great Britain
Radio Zet - Poland



NEW RELEASES

Albums

JULIEN CLERC

Utile - Virgin

PRODUCER: J. Clerc/B. de Labbey
This new album by Clerc is an event. For the first time in more than 10 years, Clerc teams up with lyricist **Etienne Roda-Gil**, with whom he composed most of his hits in the early '70s. The album is a quiet introspective journey from a man who is in his '40s and has nothing to prove: just to keep on as he has been going. And the way he goes about it is right on target, delivering one of his best albums in years.

CORMAN & TUSCADU

Pestacle - FNAC

PRODUCER: G. Canali/Group

This French duo specializes in mutant versions of well-known movie and TV themes. Even though most of the material sounds strange to say the least, in general it works quite well, in spite of a large amount of fuzz. This makes tunes on which a different sound is imposed stand out even more. Especially noteworthy is the tasteful *Quand On S'Promene Au Bord De L'Eau* and *The Gremlin Rag* from the film of the same name.

JACQUES DUTRONC

Dutronic Au Casino - Columbia

PRODUCER: Dominique Blanc-Francard

Dutronic—one of France's most popular singers in the late '60s—had not been seen for more than 15 years, until he resumed his stage career last November in Paris. This live album perfectly captures the mood of the concerts. It is also the ideal hit compilation from an artist who has made his mark on the French scene for nearly three decades. A studio album is said to be in the pipeline.

CESARIA EVORA

Miss Perfumado - Melodie

PRODUCER: Paulino Vieira



The follow-up to last year's *Mar Azul* leaves an equally lasting impression with its highly effective mix of fado,

samba and cocktail jazz. The spirited acoustic musical backing forms the perfect backdrop for the Capverdian singer's nostalgic vocals. A welcome return to the storytelling power that folk songs can have, this album cries out for a pan-European release.

PHILIPPE LAVIL

Ya Plus D'Hiver - Ariola

PRODUCER: C. Samard/P. Lavil

This latest effort by this balladeer in the finest French tradition doesn't really break any new ground as far as the songs themselves or the arrangements are concerned, but as a whole it provides some most enjoyable listening. Some of the

best examples of this are the title track with its irresistible hook and *Bateaux De Papier*.

PIGALLE

Pigallive - Boucherie

PRODUCER: Pigalle

Pigalle is one of the leading bands of France's so-called "alternative movement." Fronted by the massive **François Hadji-Lazarro**, singer, composer, versatile instrumentalist—violin, guitar, banjo, Macintosh, accordion, bagpipe, slide guitar—and owner and founder of the Boucherie label, Pigalle blends French traditional song with punkish grooves. This 76-minute long live album offers a good overview of the band's career so far. Worth listening to is last year's minor hit *Dans La Salle Du Bar-Tabac*, *Angèle* and *Marie La Rouquine*.

POW WOW

Regagner Les Plaines - Remark

PRODUCER: Steve Prestage

These four guys singing in a capella were the unexpected hit of the year. Already a year old, the album already landed a number one hit with *Le Chat* and a second song *Le Lion Est Mort Ce Soir* (a cover of the '61 classic *The Lion Sleeps Tonight*) is faring well in the charts. International radio programmers should take some time to listen to this refreshing album.

Singles

ALI HASSAN KUBAN

Habibi - FNAC

PRODUCER: not listed

This old singer from Egypt emerges as one of the new "world music" sensations, with this infectious *Habibi*, that could very well bring a mummified pharaoh back to life. Ali Hassan Kuban recently performed during the music festival "Transmusicales" and will be present at **MIDEM**. Don't miss him.

SOON E MC

Elucider Ce Mystère - EMI

PRODUCER: DJ Seep/Soon E MC

Having worked with rapper **MC Solaar**, no wonder he shares the similar lazy way of rapping on mid-tempo grooves. The samples, "à la Motown" are very pleasant. The song is already heard on some French stations and it sounds one of the potential hits of the winter.

LA VARIÉTÉ

e.p. - Rosebud/Barclay

PRODUCER: La Variété

A five-song EP by a band signed to Rennes-based indie label Rosebud. Variété is the word used in French to qualify popular French music, but sometimes used in a derogatory way to express mainstream music. La Variété takes an ironic look at things as their anthem is "Je déteste la variété," which in other words means they hate variety. This is nothing but normal for a band performing electronic music with a minimalist approach.

Noir Désir: Back And In The Charts

Although breaking a rock band in France is not an easy task, **Noir Désir** is currently taking France by storm. For mainly cultural reasons, there are few examples of local rock bands acquiring superstar status. In the late '70s and early '80s, French group **Telephone** made its mark by showing that it was possible to be an uncompromising act and at the same time be popular. More recently, **Mano Negra** gained national and international recognition thanks to energetic live performances but with limited radio support.

Noir Désir falls into the same category. The band has existed for seven years, and has recorded three albums, two of which reached the gold status (100,000 units) in France. Their fourth album, *Tostaky*, has been released in France in the beginning of December. This album marks the return of the band after a one-year hiatus during which the four members of the band took time to rest in their home city of Bordeaux.

Serious voice problems forced the charismatic singer **Bertrand Cantat** to cancel all activities. For all those who saw the band live, it was not a surprise, as Cantat pushed his high voice beyond natural limits, especially for never-ending encores during which the band usually plays an atomic version of *Helter Skelter*.

This guitar-driven rough album was co-produced by **Ted Nicely** (of *Fugazi* fame) and the band. It was recorded in England during the months of September and October 1992. *Tostaky* is a contraction of the Spanish sentence "Todo Esta Aqui" (Everything Is There). The album is already charted, and so it the first single *Tostaky*, released in mid-November, which entered the charts at 32.

The band's record company **Barclay**, that re-signed Noir Désir in early '92, has high expectations, referring to what happened to **Nirvana**. Initial results seem to prove it as selling rates are high in chains like **FNAC**. Comments marketing manager/national **Paul Bassi**, "We have shipped 60,000 units and we expect the album to be double-gold by the time the tour starts. As they are renowned for their live performance, I think the promotion surrounding the tour will push the album and create a real

phenomenon."

Bassi says that the marketing option was to let the music of the band speak for itself, with limited but precise action. Says Bassi, "We have released first a single with a series of precious unreleased songs and run a limited TV advertising campaign on TV to create an awareness. The album was announced by a series of ad pages in some key newspapers, such as a full page in the daily *Libération* the day of the release."

The video of the song was on heavy rotation of **M6** and **MCM**. As the song is rather abrasive, radio reaction was limited to a couple of outlets like national networks **Skyrock** and **M40**. Full-service stations like **Europe 1**, **RTL** or **France Inter** also added it to their playlist. M40 programme director **Christian Lefebvre** says the song is in the tradition of other abrasive songs such as *Nirvana's*. Says Lefebvre, "The band has real following, they are a live act, they are filling venues and they sell a lot of records. As the time seems to go for more trashy music like *Nirvana*, we felt it was appropriate to give the song exposure. I know it is risky but it was also risky to be the first to play *Nirvana* in France a year ago."

Bassi says there will be very few media appearances of the band. "We'd rather focus on the live aspect of the band," he says. "This is what they are famous for. They don't need to be seen everywhere. It would even be an error."

A "Tostaky Tour" of France is starting in January and will last four months. An original system has been imagined for Paris; the band will play in the capital once a month in three different locations for three nights (Olympia first in February, the Cigale in March and Bataclan in April). The band is also expected to embark on an international tour later this year.

For Bassi, the band has created a real following that will widen during the tour. "The 15-25 youngsters seem to really identify themselves with the band," says Bassi. "There is a need for authenticity, and the band has always been honest and never compromised its integrity. That's what people are looking for now—artistic integrity." *Emmanuel Legrand*



Is French Radio Ready For It?

With the exception of a small number of rock and jazz programmes, FM in France is deprived of anything that might be considered "specialist." Why that is the case is not generally known, but most interested parties see a lack of willingness on the part of programmers to take the risk. One of the big issues raised in the radio community is that there just isn't the audience to warrant broadcasting a programme that consists of one specific form of music. The music industry, however, is generally not in step with this argument.

According to **Jean-Luc Marre** of the independent promotion company **Fairplay**, the problem for specialized rock programmes is historical. Marre claims there is no real basis for it. "France does not really have a rock culture. If you look at a map of American bases in Europe after the war, there were bases everywhere except in France. Take Germany for example, which has the largest rock market in Europe—people there have been listening to rock 'n roll since the early '50s and are totally open to listening to a programme that consists of nothing but rock. In France, however, we have a variety culture and radio programmers close themselves off, at least to the idea of a

much a part of French listening habits, is still having major difficulties in finding a voice on the radio.

Beyond Rock 'N' Roll

Former **Epic** marketing manager **Pierre Louis Berlatier** is responsible for French acts **F.F.F.** and **NTM**. F.F.F., with their fusion of funk, rock, reggae and soul, are considered to be one of the best "live" acts on the French music scene while **NTM** is rap à la française. The major problem, according to Berlatier, is that the stations have cornered themselves with their own format. "It's erroneous to use the old war cry of 'no audience.' This simply covers

ents could be heard on any given night of the week. That it may be, but French jazz promoters are still finding it hard to have their records broadcast on radio. New marketing ideas have been generated to try and overcome this problem such as the idea of **PolyGram Jazz** marketing director **Jean-Philippe Allard**, who suggested to cut jazz singles on CD specifically for the radio, not making them commercially available.

For Allard, the problem is one of competition between the mainstream radio networks and their unwillingness to change formats which are not massively innovative or successful but which do guarantee certain audience levels. "It's a question of commercial competition between the major networks," he says. "This is why there is more jazz on public stations, which receive state grants, than on private networks, which don't. In the private sector, there is always the fear of losing audiences, a fear that I'm not sure is completely justified. There are no [private] stations prepared to broadcast instrumental music, a fact that is detrimental to jazz. It's a pity because Paris has one of the biggest jazz cultures in Europe, with all the major names on the scene passing through. As a result, marketing directors have to concentrate on jazz vocalists and avoid mentioning to a station that the track in question is jazz.

"It's no good that one station broadcasts jazz; there have to be others. It's an almost accepted fact that radios can create their own audiences, by which the 'no audience' syndrome goes out the window."

At the end of the day, the principal problem for the radio network is the fear of losing audiences and unless an act has been tried and tested no one is prepared to take the risk. To **Skyrock** programme director **Laurent Bouneau**, the problem, however, is with the radio landscape in France itself. "There just aren't enough networks in France to specialize," says Bouneau, "and we have to aim at the most people possible. With more networks and tougher competition between them, the situation could well arise where a given network will specialize in one kind of music in order to pick up the audiences from other networks that are fans of that music. Until such time it is unlikely that there will be any specialized networks, although with a Europe becoming considerably more open than it is at the moment, and with the advent of DAB, the situation may arise in the not-so-distant future."

by David Roe



With more networks and tougher competition between them, the situation could well arise where a given network will specialize in one kind of music....With Europe becoming considerably more open than it is at the moment...the situation may arise in the not-so-distant future."

— Laurent Bouneau, programme director Skyrock/Paris

rock programme. The existence of a market for this kind of music in France is obvious, just by looking at the success of **Nirvana** here or even French acts such as **Mano Negra** or **Les Garçons Bouchers**."

"No Audience, No Service"

One of the few existing specialized rock programmes is that of **Bernard Lenoir** on **France Inter** every weekday night between 21.00 and 22.00. His pedigree in radio broadcasting goes back to the heady days of the '60s when the public service stations allowed Anglo-Saxon music to be broadcast after 22.00. According to Lenoir, the great opportunity for rock radio was lost in the '80s when the "free radios", as soon as they were legalized, abandoned their alternative roots and turned towards the "middle-of-the-road," the result being that little progress has been made since 1984. "I find myself in exactly the same position I was in 10 or 15 years ago," says Lenoir, "as the only person on the radio offering an alternative show. The programme represents, and is seen by audiences as representing the only place where you can hear 'marginal' rock. Take the example of the **Pixies**. Two years ago people had heard about them through the music press but they could only hear them on my programme.

"If you can't offer an audience a given type of music, the listeners can't possibly know about that music and, consequently, they never become fans of that genre. I have always said, for example, that if **RTL/Paris** were to broadcast the **Jesus And Mary Chain** once every hour they would become popular, but instead of doing this they broadcast **Patrick Bruel**."

If it's hard to envisage specialized rock stations on French FM networks, what then are the prospects for newer forms of music such as rap or ragamuffin? Even jazz, which is very

up the fact that radios don't want to risk new ideas," he says. "NTM, for example, sold nearly 90,000 copies of their first album. Of that 90,000 were perhaps 20,000 die-hard rappers, the other 70,000 being bought by a larger and, if you want, a more 'general listening' public. The problem is the radio programmers who feel the music doesn't correspond with their image and don't want to programme it.

"What's really missing is thematic radio. Too many networks are based around the 'American Top 40' and there is nothing to balance the equation. We need thematic networks but no one is prepared to take the risks."

Jazzing Things Up

And what about all that jazz? To the outside world, France has always conjured up images of smoky, laid-back jazz clubs where the biggest tal-



Funk/rock F.F.F. (l) and rock group Mano Negra (r), two French non-mainstream groups whose style falls out of strict EHR formats

Marketing The Music

Miss B. Haven: "Girls Just Wanna Have Fun"



Only once do you get a clue from where Cabbie got her inspiration. The melody of *We Don't Worry* is not unlike *You Can't Always Get What You Want* by the Stones, while the bassline seems to be borrowed from *Lou Reed's Walk On The Wild Side*. The new album is the second one made for the international market, after 1989's *Nobody's Angel* album for Warner Music. At that time Jeff Lynne was in the producer's chair, while another pop veteran, Richard Gottehrer (Blondie, Go-Go's), took that seat this time for additional production and remixes of five tracks.

Apart from the single, recommended tracks for the EHR and ACE formats include the two magnificent ballads *I Live In November* and *Baby Don't Cry*. More cheerful are the pop diamonds *Candy* and *This Summer*—both good bets for summer hits this year.

- Signed to EMI Medley.
- New album: *Miss B. Haven* released on February 25 in the GSA territories, and the Benelux.
- New single: *Where Do We Do The Thing* released on January 23 in GSA and Benelux. Other European releases have taken place in Scandinavia and Italy.
- Recorded at Easy Sound/Sweet Silence/Copenhagen.
- Producer: Andy Piercy/Richard Gottehrer.
- Marketing: In Germany the band is marketed within the context of the "Europa Ist Eins" ("Europe Is One") retail campaign, that further includes two EMI Italy acts—Angelo Branduardi and Fiordaliso—and EMI Belgium signing Soulsister.

Robbert Tilli

DENMARK Rock 'n' roll is still a male-dominated business. Okay, history has given us a lot of female vocal groups—from the Supremes to *En Vogue*—but not that many all-girl groups in which all members actually play the instruments themselves. Unfortunately most of those bands are now defunct. The Runaways have run away, Clout dissolved, the Slits cut the crap, the Bangles went "bang," and the Go-Go's have "gone gone," but thankfully five Danish girls—Miss B. Haven—keep the female flame burning.

The fivesome fill in particular the gap left behind by typical pop bands the Bangles and the Go-Go's. With the English

version of their 1991 hit album *Mellem Hjerter Og Spar*, their label debut for (EMI) Medley, they are well prepared for a raid on the international charts. The first single *Where Do We Do The Thing*, enhanced with lovely harmony vocals, has already picked up some encouraging airplay in Germany.

The band's mainstay Lise Cabbie has a knack of writing '60s-influenced "happy go lucky" pop songs with that characteristic summer feel. As in the case of Roxette, all the songs are reminiscent of other great melodies, but it's impossible to tell which, although the answer is on the tip of your tongue. There's no better proof of good songwritership than this.

SHORT TAKES

- Van Halen will soon embark on a world tour in support of the February 9 release new album *Right Here Right Now*. The first European tour dates will be in April.
- Musical omnivore Dave Stewart has now teamed up with Tom Jones for the charity single *All You Need Is Love* on Jive. All proceeds will go to Childline, the UK's only free national helpline for children in trouble.
- Whitney Houston is the second female artist to sell over one million copies of one single in the UK, following Jennifer Rush's *The Power Of Love* in 1985. Brian Adams's 1991 global hit *Everything I Do (I Do For You)* was the last single before Whitney's *I Will Always Love You* to achieve this remarkable feat.
- *Big Mouth Strikes Again!* Although, for some it might be blasphemy, UK alternative folk act the Ukrainians have covered four Smiths songs on their new EP—sung in Ukrainian!—an appetizer for their new album on Cooking Vinyl.
- *Get Ready! Rare Earth*, one time the sole white band on the legendary Motown label, have released their first album in 14 years, entitled *Different World*.
- On April 5 Judas Priest baptizes its compilation album, the double CD *Metal Gods - Judas Priest '73 - '93*. Earlier on the band sacrificed its singer Robert Halford.
- Five years after the *Bête Noire* album, the sharpest dressed man in showbiz Bryan Ferry returns to the scene with *Taxi*, a cover album due for release on March 8. First single will be Screamin' Jay Hawkins's *I Put A Spell On You*, which we've got to know from Creedence Clearwater Revival.
- For the first time in history Polydor UK has directly signed a continental band. It's Dutch band Jeany's *Wild Obsession*. The first single off the upcoming self-titled debut is *Love & I*.

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

LOUD 'N' PROUD AN M&M MEGA SPECIAL ON ROCK! ISSUE 16

PUBLICATION DATE:
APRIL 17, 1993

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- Upcoming tours and releases
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- Views from leading rock radio programmers

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Local heroes are very much challenged and inspired by the open market. Although many trade restrictions have vanished now, that doesn't mean that non-English-language product will cross the borders just like that. An international taste has to be developed gradually, a fact already recognized by Italian superstar **Amedeo Minghi**.

The four versions of the dramatic ballad *Vattene Amore* recorded in Italian, Spanish, French and English—pressed on this week's insert CD—are a nice gesture to the European audiences. On the original version—the one that earned him the third prize at the 1990 edition of the prestigious **San Remo Festival**—Minghi dueted with fellow Italian **Mietta**. Now he finds a true European woman on his side, **Viktor Lazlo**. This Belgian chanteuse is known across Europe for her excellent linguistic qualities, which she proved as host for the **Eurovision Song Contest**.

The combination Minghi/Lazlo works very well, and can be checked out during a special performance at the international trade fair **MIDEM**. On January 26 the illustrious Italian singer and the prima donna will give a concert in the **Palais Des Festivals**, auditorium "A" in Cannes. Free tickets for this not-to-be-missed show are also enclosed in this issue of **Music & Media**.

Instead of summing up all of Minghi's successes, the popularity of this multi-awarded artist in his home market can probably be best measured with the home videos *Forse Si Musicale* and *Amedeo Minghi In Concert*. Seeing is believing, and after watching those fine live registrations, you wouldn't miss the chance to use your special invitation.

For the future, similar projects for multi-lingual singles are planned for tracks from his 1992 **Fonit Cetra** album *I Ricordi Del Cuore*. Tracks suggested are *Vivere Vivere*, *Il Perché Non So* and the title track, which is the theme song to popular Italian soap opera "Edera." All Minghi's international business is handled by **Vincent Messina** of Rome-based law firm **L'Immenso**.

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PROFILE

AMEDEO MINGHI

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&
VIKTOR LAZLO



VATTENE AMORE
4 WAYS TO SAY GOOD-BYE
In English, French, Italian & Spanish

RADIO PROGRAMMERS: If you are interested in receiving the promo CD of this artist, please call Inez at Music & Media, tel. (+31) 20.669 1961.

Local heroes are very much challenged and inspired by the open market. Although many trade restrictions have vanished now, that doesn't mean that non-English-language product will cross the borders just like that. An international taste has to be developed gradually, a fact already recognized by Italian superstar **Amedeo Minghi**.

The four versions of the dramatic ballad *Vattene Amore* recorded in Italian, Spanish, French and English—pressed on this week's insert CD—are a nice gesture to the European audiences. On the original version—the one that earned him the third prize at the 1990 edition of the prestigious **San Remo Festival**—Minghi dueted with fellow Italian **Mietta**. Now he finds a true European woman on his side, **Viktor Lazlo**. This Belgian chanteuse is known across Europe for her excellent linguistic qualities, which she proved as host for the **Eurovision Song Contest**.

The combination Minghi/Lazlo works very well, and can be checked out during a special performance at the international trade fair **MIDEM**. On January 26 the illustrious Italian singer and the prima donna will give a concert in the **Palais Des Festivals**, auditorium "A" in Cannes. Free tickets for this not-to-be-missed show are also enclosed in this issue of **Music & Media**.

Instead of summing up all of Minghi's successes, the popularity of this multi-awarded artist in his home market can probably be best measured with the home videos *Forse Si Musicale* and *Amedeo Minghi In Concert*. Seeing is believing, and after watching those fine live registrations, you wouldn't miss the chance to use your special invitation.

For the future, similar projects for multi-lingual singles are planned for tracks from his 1992 **Fonit Cetra** album *I Ricordi Del Cuore*. Tracks suggested are *Vivere Vivere*, *Il Perché Non So* and the title track, which is the theme song to popular Italian soap opera "Edera." All Minghi's international business is handled by **Vincent Messina** of Rome-based law firm **L'Immenso**.

A **MUSIC & MEDIA** ADVERTISING SUPPLEMENT



Who's Finding Today's Talent?

"In my opinion, the best way to describe the publisher's role is as the person who, together with the author and composer, builds a creation up to its full strength," says **Hans Kusters** of Belgium **HKM Music**, when defining his job.

Kusters is one of the pioneers in the Benelux when it comes to spotting talent, and today, with artists on both sides of the border, HKM music has a strong position on the Belgian and Dutch market. Alongside acts such as **Ingeborg**, **Stef Bos**, **Rowwen Heze** and **Pater Moeskroen**, Kusters is constantly looking for new opportunities and talent. One of his most recent signings is **Nogal Wiedes**, to be released on the new **K&K** label, founded by Kusters and Dutch **Nanada Music's Willem van Kooten**.

"Whereas in the '60s every record label had its own producer, today we see many independent producers. Publishers today are on the lookout for those producers; however, in most cases, publishers end up producing the songs themselves; one has to 'change hats' constantly."

According to Nanada Music MD Van Kooten, "Publishers play a very important role as new talent is only rarely discovered by major multinationals. Their policies are dictated from New York, Tokyo or London, while independent producers and publishers are at the source of emerging talent."

Nanada Music Publishing is part of a "synergy triangle," alongside production company **Red Bullet** and the **Bullet Sound** recording studios, and Van Kooten is convinced that this structure adds to the group's assets, although he is aware the lack of financial help for independent companies of a multinational. "Money is important," he remarks, "but more important than anything is the talent."

Van Kooten is currently concentrating on the release of hard rock band **Sleeze Beez'** debut album. After three years of hard work, Van Kooten concluded a worldwide deal (excluding the Benelux) for the group with **Atlantic Records**.

European **A.A.M.I.** music group MD **Joop Gerrits** agrees with Van Kooten concerning independents. "Those few completely independent publishers play the most important role in promoting new talent on a European level. Majors feel safe 'behind their castle walls' and don't take the time to socialize with their 'neighbours'."

Gerrits fears that majors often "store promising talent away in the freezer." "Backed by their knowledge of repertoire and the music industry," says Gerrits, "input from the independents is most valuable when it comes to negotiating deals between the parties involved."

Breaking Out In The World

Sony Music Publishing was launched under **CBS** three years ago in Holland. The Dutch branch is headed by general manager **Marjo Schenk**, who offered his experience as radio promotion

officer, local A&R manager and publisher with CBS and a 10-year-long career as an artist in the Dutch scene.

Schenk explains that the worldwide attention for Sony Music's signing **Ten Sharp** has to be seen as an excellent stimulus for Dutch composers and the music industry to boost interest for local new talent. "People thought it impossible to 'conquer Europe from Holland.' But, with sales of over 750,000 of the album *Under The Waterline* and the top-selling single *You*, released both in Europe and abroad, we have shown it can work."

Sony Music Publishing acts as a breeding place for new talent, and Schenk cites the release of **Plattel's** debut as an example. Since January last year, Schenk also represents the copyrights of **Ratel Music Publishing**, with, among others, **Rotterdam Termination Source's Poing**. Sony Music Publishing closed its second year in Holland with singer/songwriter **Anton Verhagen's** debut album *Not Afraid To Serenade*. The company has also recently signed a co-publishing deal with **Bolland & Bolland Songs** regarding the group **Godness** and represents **Golden Earing's Naked Truth** for the world excluding the Benelux.

Early Bird Gets The Worm

At **EMI Music Publishing Belgium**, MD **Guido Janssens's** motto is "being there before the others." In his opinion coaching artists to select appropriate songs, adding co-writers and recording demos are the basic steps a publisher takes with the artist before he or she signs with a record company.

Close collaboration between record company and publisher is the key to achieving maximum success. "By doing your job you can help break a lot of new talent," claims Janssens. "Take for example the **Dinky Toys** release in Italy, where we were able to conclude a licensing deal with the **New Music** label after getting two of their songs on a film score there. Another example is **Dave de La Parra's Happy** (on the **Creastars** label). The track is featured on the **Teenage Mutant Ninja Turtles III** soundtrack and US label **SBK** has decided to release the song as a single in the spring."

With these artists and others including **Pitti Polak** (EMI), **T.B.X.** (Creastars), **Little Sister** (Sony), **Running Cow** (PolyGram) and TV personality **An Swartenbroeckx** (Indisc), Janssens is convinced that EMI Music publishing is the cradle of new talent.

Talent Factory—the company headed by former **BMG Ariola** MD **Jan Theys**—is active on a wide variety of levels in the industry: as managers and production unit (with **Double T Music**) and publishers. Theys believes that after years of consolidating talent, there's room for active and creative companies, adding, "We're certainly one of them."

Theys is coaching **Clouseau's** publishing unit **Kalzoo**, while EMI Music Publishing is handling its administration. The new Clouseau album is produced and partially co-written by US writer **Rick Baron**.

Another priority for Talent Factory this year is singer/songwriter **Beverley Jo Scott**. She co-wrote a song with US-based **Bonnie Hayes**, picked up by **Bonnie Raitt** for her new

album, which "will probably heat up attention in the US for Scott's repertoire," says Theys.

Together with increasing attention in Holland for Talent Factory's **Mama's Jasje**, the company's "sister," **Double T Music**, headed by **Kristof Turcksin**, has put new artists **Sarah Beth** and **Lawrence** on the priority list. "I am convinced that we have struck one of Belgium's top artists with Sarah Beth, who will operate under a new group name in the future."

Publishing In 2001

According to **Cesar Boesten**, GM of **BMG Ariola Publishing** in Brussels, administrating and acquiring copyrights will become one of the publisher's main concerns in the future. "I dare say that we will witness the end of the record sales era; youngsters will sit behind their PCs and link up with a central server via satellite, which will contain hundreds of thousands of titles and catalogues from virtually every company to choose from. This will be the end of the record stores. I therefore predict a shift from mechanical rights to broadcast rights and the acquisition and administration of those rights will become essential for a publisher to survive in an era where perhaps record companies will have stopped to exist."

But today, Boesten still has the record companies to deal with, and he makes a very clear distinction between artist/performers and the author/composers. "It is our duty to coach young talent. If a better song is the result of teaming up with other creative elements, then that's the answer." Boesten cites the example of Italian artist **Tosca**, now a priority for BMG there, where his Italian colleagues asked Boesten to round up some songwriters in Belgium. "It also works the other way around," claims Boesten. "For **Blue Blot's Where Do We Go From Here**, we used a song written by US band **Alabama**."

Boesten believes a publisher can be instrumental in breaking an artist internationally. With **Betty Goes Green**, a BMG priority for this spring (their album *Hunalaria* was released January 14), Boesten paved the way by mailing a DAT cassette prior to the album release to his BMG colleagues. Holland, Canada, France and Germany have already announced to release the album there.

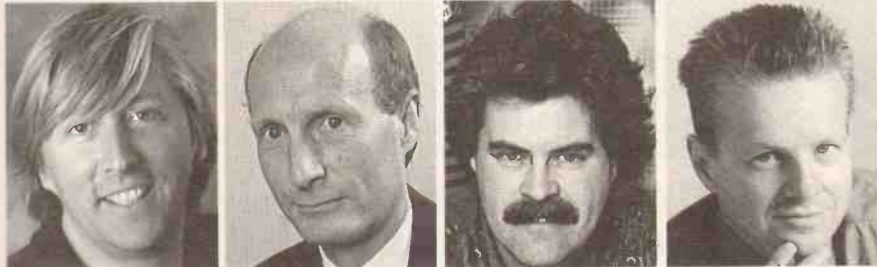
John Brands, head of the international department of **MCA Publishing**—signing US and UK acts worldwide—launched the Dutch MCA publishing branch only two years ago and step by step, he wants to start a local product development operation. "Everything starts with the publisher," claims Brands, "as he or she is the real talent scout. It all comes with the job."

When it comes to signing record deals, Brands uses a wide variety of contacts in the industry. "The MCA label has no subsidiary here, so we have to work with other labels for releases. I like it that way. It really puts us in the A&R role."

"One of the best examples of a publisher's job is what we did with **The Tragically Hip**," adds Brands. "We signed them as newcomers and when we had them over in Holland we arranged radio and TV appearances and supported advertising campaigns in close collaboration with the record company."

Brands sees his job alongside the record company's A&R department. "But in the end it's the record company that finalizes the whole project. We might even supply a turn-key project, but the record company has to distribute the material."

Marc Maes



Talent-finders in the Benelux: Marjo Schenk, John Brands, Cesar Boesten and Jan Theys



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CLAW BOYS CLAW *Sugar* - EMI

How long are Dutch alternative rock fraternity faves **Claw Boys Claw** around for now? Five years, six? Wrong. Next year the Claw Boys will celebrate their 10th anniversary. In all that time they may have lost some band members, but never their punch. Like the **Ramones**, they manage to stay as energetic as in their early days, while attracting new, young audiences without losing the original fan base. The new album *Sugar* shows this band is still developing musically. With new bass player **Geert de Groot** (ex-Fatal



Flowers) and the very clear contribution of producer **Magic Stick**—drummer of genuine dance/rock crossover **Urban Dance Squad**—the sound is far more adventurous than before. On the first single *Rosie*, the overall feel is more African than rock. The two remaining members from the original line-up, singer **Pete Te Bos** and guitarist **John Cameron**, show themselves from an unexpectedly restrained side. Check out the coolest tracks, *Sound Of The Psycho* and *Spread That Jam*.

CANDY DULFER *Sax-A-Go-Go* - Ariola

Among the international pop elite, several sax maniacs such as **Prince**, **Van Morrison** and **Dave Stewart** have recognised the talent of **Candy Dulfer**. One of the tracks—*Sunday Afternoon* on the soon-to-be-released second album *Sax-A-Go-Go*—has the royal signature.



The follow-up to the US gold-selling debut *Saxuality* means "star time" with prominent contributor **James Brown's** right hand, as well as saxophonist **Maceo Parker** who brought along the **JB Horns**, featuring **Fred Wesley** and **Pee Wee Ellis**. The **Tower Of Power** horn section also blows its notes on this funky document. Most of the tracks have been written by Dulfer and guitarist **Ulco Bed**, her master of ceremonies for concerts by her band **Funky Stuff**. The **Average White Band's** *Pick Up The Pieces* is probably the best known of the three covers on the album. The first single, the instrumental title track, is just out. Dance and EHR programmers should treat their listeners to this music that "tastes like Candy."

LAURA FYGI *Bewitched* - Mercury

The fast world of pop music is sometimes too much for its inhabitants, so it seems. Some artists withdraw themselves and try a completely different genre, like **Robert Palmer** and **Sinéad O'Connor** who started singing jazz standards. Dutch singer **Laura Fygi** has gone through a similar maturation. When you listen to her two excellent solo albums as a crooner, *Introducing* from 1991 and the recent follow-up *Bewitched*, you just can't believe your ears when thinking that she's the same person once part of the easy-going female vocal pop trio **Centerfold**. For *Bewitched* she selected 15 songs out of **Nat "King" Cole's** songbook, and has sung them in a way that even would make Cole's daughter **Nathalie** blush. With the assistance of jazz greats like tenor saxophonist **Johnny Griffin** (of **Lionel Hampton**), **Art Blakey** and **Thelonius Monk** fame) and trumpeter **Clark Terry** (formerly with the **Duke Ellington Orchestra**), nothing is left to chance. Best ace for ACE is (*Love You*) *For Sentimental Reasons*.



FRED KIENHUIS *The Kid* - Top Hole



When the cat is away, the mice will play. That expression is also applicable for when a band goes on a holiday, especially in the case of Dutch rockers the **Jack Of Hearts**. As soon as the drummer, the bassist, the harmonica player and the keyboardist took the plane to sunnier places, lead singer **Fred Kienhuis**—who stayed at home in Amsterdam—grabbed his chance to record some of his own songs in a semi-acoustic setting. The result is the six-track mini album *The Kid*. The title refers to Kienhuis streetwise "forever young" image. The Kid sings his tunes as though he's sitting on the porch of a ranch in the old west. While in a cloud of dust some gun slingers arrive on their tired horses, our hero doesn't even look up from under his 10-gallon hat. With songs like *Twilight World* and the **Chris Isaak**-moulded *In My Town*—complete with twanging guitar—he has reason enough to be fearless. What his band members said when they returned from their holidays in the sun, nobody knows.

THE PILGRIMS *Red* - Columbia

One bottle of Scotch, a packet of cigarettes plus the complete back catalogue of **Joe Cocker**—all these things add up to **Reniet Vrieze**, the monumental lead vocalist of soulful rock outfit the **Pilgrims**. On the second album *Red*—to be released March 1—his sandpaper vocals are supported by a much heavier rock foundation than on 1991's debut album *Once To Everything*. On the lead off single *No Time* a powerful slide guitar intro points at the new direction.



Children Of Today should inspire young DJs who were already on the right track with the **Black Crowes** to inject more rock into radio. *Here Comes That Rain Again* is the acoustic ballad that won't scare off those still afraid of "radio with balls." If that's the right introduction, than the melodic stomper *H.K.Y.N.* (*Heaven Knows Your Name*) will knock out the last sceptics. Always keep in mind that in the good old '70s, this music was more the rule than the exception. The current radio trend goes for more rock-oriented stuff. So do your duty, if you get the gist.

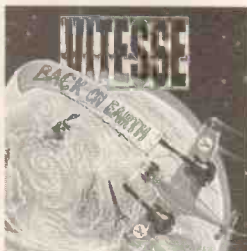
VARIOUS ARTISTS *Nieuw Nederlands Peil* - PIAS



For a bird view on the blossoming Dutch rock scene, the compilation album *Nieuw Nederlands Peil* is essential. This initiative of **Play It Again Sam** records and **Conamus**—the Dutch foundation for promotion of national music—contains some of the bands present at the **Noorderslag** festival on January 9 in Groningen. Highlights on this very low-priced album are countless. Proven successes are **Anxious** act **Soft Parade's** *When Violet Meets* and The Hague's pride **Hallo Venray's** with the brilliant country rocker *Slow Change*. Fellow citizens **Burma Shave**, under supervision of producer **Magic Stick**, sing a song about *Hippies*. Groove masters **Gotcha!** from Haarlem have an "excursion on the version" with *Da 10 Is Mightier Than Da Sword*. **Les Charmeurs** provide a charming interpretation of French gypsy music with *Ta Culotte*. Not to be overheard is roots rock duo **Personnel's** *Water Under The Bridge*, recorded in Nashville. **M&M's** tip for the future is eclectic metal groovers **City Pig Unit** with the track *Cruise Control*.

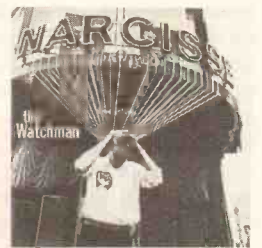
VITESSE *Back On Earth* - Red Bullet

Back at the speed of sound: Dutch rock band **Vitesse**. Singing stickman **Herman Van Boeyen** has penned most of the "ammunition" on the new album out on **Red Bullet**, the label owned by former radio celebrity **Willem van Kooten**. Some of them are rock hard like *Who's The Looney*, other tracks are remarkably suitable for the ACE format. With the first single *What Kind Of Man*, the road to German airplay seems to be wide open. *Mrs. Everlast* is another great contender for the general airwaves. Produced by **Shell Schellekens**, best known for his work with the **Golden Earring**, the radio angle is always there. An added attraction is the handy editing as provided by **Henri Jacques Sperwer**, guitarist with stable mate **Railroad Steel** whose self-titled debut album is scheduled for release in early spring. All 13 Vitesse songs are cut at the right radio length. So put away your scissors and let your ears do the work. The 3.53-minute long *One Single Lady*—a true future single candidate—is our last strong advice for your playlist.



THE WATCHMAN *Narcisse* - VAN

Big brother is watching you! **Ad van Meurs** also known as the **Watchman** is no longer a one-man band. The artist name of this Eindhoven-based singer/songwriter is now in use for a complete band who apparently know the folk rock idiom from A to Z. It should surprise no one that this bunch is strongly recommended by none other than **Joe Boyd**, the man who once produced the premier band in this genre **Fairport Convention**. The younger generation might remember Boyd from his production of **R.E.M.'s** "Fables" album. After a successful performance at the **New Music Seminar** in New York a few years ago, The Watchman has one foot in America's door. The new album *Narcisse* gives you the impression of travelling through the US. From a funny outsider's observation *New York, New York* the journey leads per **Ry Cooder**-like slide guitar to the rough Texan landscapes (*The Belfry*). Get a ticket on the *Northern Train*, a trip that starts in the Mississippi Delta where the blues was born. All aboard, don't miss out.



Station Operations

Encouraging Signs For UK Producers...Finally

by Tim Blackmore

Today, the variety of radio station formats range from those offering the rotation of a finite playlist to those whose producers and presenters exercise their seemingly infinite knowledge of the world's music catalogues in creating music programming for their own target audiences.

But for a syndication company of any size, the range of output must of necessity be even broader than it is hopefully long. That is, there is a limit to the number of "bought in" hours that any individual station or network can schedule. In simple terms, a syndicator would be fortunate indeed to "clear" more than two shows per week on any single station. That severely limits the opportunities for the growing of a viable independent sector. If, however, an independent producer can develop the ability to generate programming across a wide range of formats and programming styles, then a viable business base begins to emerge.

For programmers seem to rely

on themselves. The psychological barriers can even be more difficult to overcome than the logistics. After all, the idea that anyone could understand your business better than you is of course, wholly unacceptable. It is certainly a proposition that would keep me awake at night and I suspect that most station programmers probably feel the same. It is, however, an argument that has delayed the European acceptance of independently produced programming far too long. The last years have seen the first flowerings of an independent radio production sector, and gradually European broadcasters are realizing that "indies" can deliver programming that works effectively alongside stations' own output.

Sprouting The Syndication Seed

There are probably three types of independent production emerging: acquired programmes, commissioned programmes and syndicated (usually sponsored) programmes or programming.

The first is the simplest, in

which a distributor offers stations an existing production in return for a straight fee. With this kind of deal, any attempt to shape the programming for a specific purchaser will be the responsibility of the buyer themselves. A good

brief is mutually agreed. The transmitting station or network effectively has a significant input to the programme-making process even though editorial responsibility rests with the independent producer.

As far as the youth market is concerned, all of us need to evaluate whether we are really offering something more attractive than the computer games industry.

example might be the supply of a raw concert relay or recording, for which the transmitting station adds its own presentation.

The opposite is true for a commissioned production, where the commissioning station or network will agree to the brief and the budget for the programme in advance of any production. In the UK, companies producing for the **BBC Network** submit their original programme ideas to the commissioning editors for each network, who then discuss the production details until a full

The third area of activity is the one most commonly found in the private broadcasting sector and the one that provided the seed bed for the independent production in this particular part of The Community. Sponsored syndicated radio is an effective example of how radio's very special attributes can work for the benefit of everyone involved. The participating stations can be broadcast often high profile material that would otherwise be unavailable to them. The sponsor can guarantee a clearly targeted environment for his message, and any recording artists involved can count upon extensive exposure from a single performance or interview.

Breakthrough In The UK

In the UK, independent production for radio has received a significant boost from the announcement by BBC director general **Michael Checkland** that by 1996 10% of the output of the five national networks will be produced by independents. Already a casual estimate reveals that more than 20 independent producers have received commissions to produce individual shows and series for **Radio 1, 2 and 5** in the current year.

When the prospect of independent production was first brought up, the BBC's fear was that no independent production section sector existed, and indeed they were largely correct in that assumption. In the early '80s, the UK's **Independent Broadcasting Authority** announced that their **Channel 4** would commission the bulk of its output from independents, and the fledgling independent TV sector grew rapidly in order to meet the demands of that newly created market.

So it has been with radio. The range of independently produced output now encompasses drama, phone in, interview, documentary, live music and magazine shows. But until BBC Network Radio's **David Hatch** allocated a "start-up" fund for independent production, the only substantial activity had been through pio-

neering companies such as **PPM, MCM and Unique Broadcasting**. In the commercial sector, independently produced programming is still largely generated by Unique and MCM but the BBC's initiative has also stimulated the growth of companies such as **Rewind Productions and Ladbroke Radio**.

Increasingly it becomes clear that employment prospects for radio producers are likely to be far healthier in the independent sector than within the resources of radio stations themselves. Because music stations operate increasingly slimmer staff rosters, the skills necessary to create feature or specialist programming can no longer be retained on a full-time basis.

Indeed, the shape of the radio industry is changing on almost every level, the dominance of the public service broadcasters is being eroded by the increasing fragmentation of the radio audience. New broadcasters offer their own brands of media seduction, designed to attract ever smaller and more clearly defined segments of a previously mass audience. The further development of narrowcasting diminishes the very concept of a mass medium and coincides with the prospect of fewer and fewer people who will use music as their principal means of peer group communication. In several ways we are already witnessing this move. Recorded music sales appear to decline as the upcoming generation of teenagers set their priorities more firmly in the worlds of computers. As far as the youth market is concerned, all of us need to evaluate whether we are really offering something more attractive than the computer games industry.

Going The American Way? Take Another Look

When any opinion-maker resorts to extremes, you can be certain that times are hard. As if one wit recorded, "Patriotism is the last refuge of a scoundrel," then the undeniable success of **WXRK**/New York's shock DJ **Howard Stern** throughout the US suggests that the North American radio industry really has its back up against the wall.

Since on this side of the Atlantic we have already absorbed almost every other element of American radio within our own environment, we should think about whether we are going all the way or whether we should consider making an agenda of our own. If Howard Stern's insults and obscenities are to be the hot currency of **Bill Clinton's** America, what future would any of us want to predict for European popular radio?

Essentially, we are all searching for something that sets our interests and activities apart from the rest. If you work in A&R or record promotions, you want to sign and develop acts that can attract serious levels of attention and, ultimately, purchase. If you work in music

radio or television, you need to be certain that your station's output is more effectively seductive than that of the competition.

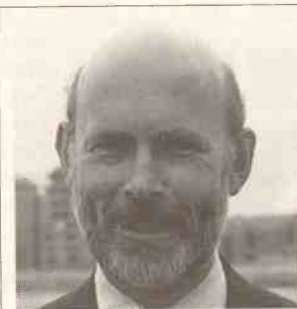
It seems that in our business, extremities manifest themselves either as blandness or as offensiveness. If programmers feel themselves creatively bankrupt, then the options are either to play with, say, an oldies format solely regurgitating the proven past, or to hire a lead presenter who majors in offence. Although either option may offer a worthwhile financial return—at least in the short term—neither can contribute anything to the commonwealth of music making, let alone to the enhancement of future prospects for popular radio.

I believe that the prospects for European music radio are bright, but that if they are to remain so, we must avoid the excesses that have consumed much that was genuinely creative in North American radio.

All that glitters is not necessarily gold, and for all the impressive promotions we have seen emerging from the big US markets, the fact remains that the actual programming output has in AC and EHR become suffocatingly bland. Certainly, most sta-

tions will manage one show a day which attempts some degree of creative input.

But for the rest, the policy often appears as endless sweeps of music designed to avoid offending anyone. All too often the possibility of gaining any more positive reaction is thrown out along with the possibility of offence. If you see that as a formula for success, consider the harsh statistic that more than 50% of US radio stations are currently losing money. You can only blame so much on the weak advertising economy. Avoiding blandness obscenity leaves a vast area for the exercise of creativity in music radio and the opportunity for radio to further play its part in the encouragement of new talent. Of course, we want to see new music makers developing in every European country, but we also need to encourage new radio writers, producers, presenters and new techniques that will ensure radio's continued movement forward rather than backward. There is no doubt in my mind that Independent producers have a vital role to play in the task. *Tim Blackmore*



Tim Blackmore is programme director of Unique Broadcasting. Based in London and Paris, Unique originates radio programming for commercial and public stations. Unique organizes the annual MIDEAM Radio conference in Cannes and has recently opened its own studio suite in London. Contacts: Lucy Smith in Paris (+33) 1.46.92.12.98 or Joelle Saint Girons in London (+44) 71.402.1011.

M&M Reporter Roster

Station/City	Format	Station/City	Format	Station/City	Format	Station/City	Format
1. NORTHWEST				3. WEST			
PLATINUM ATLANTIC 252/London EHR BBC RADIO 1/London EHR BEACON RADIO/Wolverhampton EHR BRMB FM/Birmingham EHR CAPITAL FM/London EHR CHILTERN NETWORK/Dunstable/Northampton/Gloucester EHR CITY FM/Liverpool EHR KISS FM/London Dance METRO RADIO GROUP/Newcastle EHR PICCADILLY RADIO/Manchester EHR				PLATINUM EUROPE 2 NETWORK/Paris ACE M40/Paris EHR NRJ NETWORK/Paris EHR RADIO 21/Brussels EHR/Rock RADIO CONTACT F/Brussels EHR RTL/Paris ACE SKYROCK NETWORK/Paris EHR			
CHOICE FM/London COOL FM/Belfast DOWNTOWN RADIO/Belfast FORTH RFM/Edinburgh HORIZON RADIO AND GALAXY RADIO/Milton Keynes and Bristol INVICTA/Whitstable POWER FM/Fareham RADIO CLYDE/Glasgow RADIO TRENT/Nottingham RED ROSE RADIO/Preston/Blackpool SUNSET RADIO/Manchester				GOLD BEL-RTL/Brussels EHR COULEUR 3/Lausanne Rock FUN RADIO/Paris EHR RFM/Paris ACE/Rock RVS/Rouen EHR VOLTAGE FM/Rosny-sous-Bois Dance			
BROADLAND FM/Norwich BUZZ FM/Birmingham FOX FM/Oxford GWR FM/Bristol/Swindon RED DRAGON FM/Cardiff/Newport SOUTH EAST RADIO/Wexford SWANSEA SOUND/Wales GLR/London				SILVER L'ONDE LATINE/Aix en Provence National Music RADIO BRUXELLES CAPITALE/Brussels ACE RADIO LAC/Geneva EHR RADIO RIVIERA/Monte Carlo ACE RADIO SERVICE/Marseille EHR RMC COTE D'AZUR/Monte Carlo ACE RSR LA PREMIERE/Geneva Rock RTL: WRTL/Paris Rock SCOOP/Lyon EHR WIT FM/Bordeaux EHR			
2. CENTRAL				4. NORTH			
PLATINUM Ö 3/Vienna EHR ANTENNE BAYERN/Munich EHR ANTENNE NIEDERSACHSEN/Hannover ACE HR 3: LEIDER GUT/Frankfurt EHR/Dance HR 3: ON LINE/Frankfurt EHR/ACE RADIO FFH/Frankfurt EHR RADIO NRW/Oberhausen ACE SWF 3: POPSHOP/Baden Baden EHR SWF 3: POPSHOP HITLINE/Baden Baden EHR WDR 1/Cologne EHR WDR 1: HIT CHIPS/Cologne ACE WDR 1: SCHLAGERRALLYE/Cologne EHR				PLATINUM DANMARKS RADIO/Copenhagen EHR DR P3: GO'MORGEN P3/Copenhagen EHR/Rock DR P3: MASKINEN/Copenhagen EHR/Rock NRK/Oslo EHR RIKSRADIO P3: KLANG & CO/Stockholm EHR RIKSRADIO P3: TRACKSLISTAN/Stockholm EHR YLE 2/RADIOMAFIA/Helsinki EHR			
104.6 RTL BERLIN/Berlin BERLIN 88.8/Berlin CD INTERNATIONAL/Vienna DRS 3/Basel ENERGY/Berlin HIT RADIO N 1/Nuremberg HUNDERT 6/Berlin NDR 2 (DAYTIME PROG.)/Hamburg NDR 2 (EVENING PROG.)/Hamburg OK RADIO/Hamburg R.S. 2/Berlin RADIO 24/Zurich RADIO 4U/Berlin RADIO ARABELLA/Munich RADIO BASILISK/Basel RADIO FFM/Isernhagen RADIO FOERDERBAND/Bern RADIO GONG/Nuremberg RADIO PILATUS 104.9/Luzern RADIO SALU/Saarbruecken RADIO XANADU/Munich RADIO Z/Zurich RB 4/Bremen RSH/Kiel SDR 3/Stuttgart SFB 2/Berlin				GOLD ÅRHUS NÆRRADIO/Århus EHR ANR/Aalborg EHR CITY RADIO/Gothenburg EHR CITY RADIO/Malmö EHR RADIO 1/Oslo EHR RADIO 1/Helsinki EHR RADIO 1 FM/Bergen EHR RADIO 100+/Tampere EHR RADIO 102/Haugesund EHR RADIO ABC/Randers EHR RADIO CITY/Stockholm EHR RADIO CITY/Helsinki Rock RADIO GREENLAND/Skien EHR RADIO HSR/Copenhagen Dance RADIO HUDDINGE/Stockholm EHR RADIO MALMOHUS/Malmö ACE RADIO MOSS/Moss EHR RADIO OSLO/Oslo EHR RADIO P4/Lund EHR RADIO VIBORG/Viborg EHR THE VOICE/Copenhagen EHR UPTOWN FM/Copenhagen ACE/EHR			
BRF/Eupen RADIO 7/Ulm RADIO F/Nuremberg				SILVER EAST FM/Norrköping ACE HIT FM/Stockholm Dance HORTEN NÆRRADIO/Horten EHR			
5. WEST CENTRAL				7. SOUTHWEST			
PLATINUM BRTN RADIO DONNA/Brussels EHR BRTN STUDIO BRUSSEL/Brussels EHR/Rock HET STATION/Hilversum EHR NOS/Hilversum EHR RADIO 3/Hilversum EHR RADIO CONTACT N/Brussels EHR SKY RADIO/Bussum ACE TROS RADIO 3/Hilversum EHR VERONICA/Hilversum EHR				PLATINUM CADENA 100/Madrid Rock/EHR CADENA 40 PRINCIPALES/Madrid EHR CADENA MINUTO/Madrid EHR ONDA CERO MUSICA/Madrid EHR/ACE RFM/Lisbon EHR			
POWER FM/Amsterdam RADIO 538/Bussum HOLLAND FM/Rotterdam				GOLD CITYRADION UPSALA/Uppsala EHR RADIO FREDRIKSTAD/Fredrikstad EHR RADIO HOLBÆK/Holbaek EHR RADIO KOLDING/Kolding EHR RADIO OREBRO/Orebro EHR RADIO OSLOFJORD/Oslo EHR RADIO SAUDA/Sauda EHR RADIO SLR/Slagelse ACE RADIO SYDKYSTEN/Copenhagen ACE RAINBOW RADIO/Oslo Dance STORBYRADIOEN/Oslo ACE STUDENTRADIOEN/Tromso Rock/EHR			
6. SOUTH				9. SOUTHEAST			
PLATINUM PETER FLOWERS FM/Milan ACE/EHR RADIO CLUB 91/Naples EHR RADIO DEEJAY NETWORK/Milan EHR/Dance/Rock RADIO DIMENSIONE SUONO/Rome EHR RADIO KISS KISS NETWORK/Naples ACE/Dance RADIO RAI VERDE/Rome EHR RETE 105 NETWORK/Milan EHR RTL 102.5 - HIT RADIO/Bergamo EHR STEREOAI/Rome EHR				PLATINUM ANTENNA 97.1 FM STEREO/Athens EHR ANTENNA 97.5 FM STEREO/Salonika GOLD POP 92.4 FM/Athens EHR JERONIMO GROOVY/Ilioupolis, Athens EHR STAR FM STEREO/Thessaloniki EHR STUDIO D/Novo Mesto EHR			
101 NETWORK/Milan DISCO 101/Milan POWER RV1 THE BLACK RADIO/Turin RADIO BABBOLEO/Genoa RADIO MONTE CARLO/Milan ANTENNA DELLO STRETTO/Messina				SILVER CANAL SUR RADIO/Andalucia EHR RADIO PALAFRUGELL/Palafrugell EHR RADIO 16/Madrid ACE POLSKIE RADIO 3/Warsaw PLATINUM RADIO DANUBIUS/Budapest EHR BONTON RADIO/Prague GOLD EUROPA 2 PRAHA/Prague EHR RADIO L/Lublin Rock RADIO LODZ/Lodz EHR RADIO MERKURY/Poznan ACE RADIO RMF/Krakow EHR RADIO ZET/Warsaw EHR RTL PRAHA 93.7/Prague ACE/EHR FUN RADIO/Bratislava SILVER RADIO 4 U/Warsaw EHR RADIO GDANSK/Gdansk EHR RADIO ZIELONA GORA/Zielona Gora EHR			
11. EAST				12. PAN-EUROPEAN			
RADIO MAXIMUM/Moscow RADIO EUROPA PLUS/Moscow/St. Petersburg				PLATINUM MTV EUROPE/London Music Television VOICE OF AMERICA/Europe EHR STAR 108/Riviera BRONZE EHR			

A Guide To M&M's Radio Station Reporting Rankings

M&M's EHR, ACE and EDR charts are based 100% on airplay reported each week by M&M's reporter team. Participating stations are selected as reporters and "weighted" as "Platinum," "Gold," "Silver" or "Bronze" stations based on the following criteria: market population, location, weekly reach and/or average share of the available audience, policy of programming current music, retail sales influence and ability to report in a timely, consistent and accurate manner. More detailed definitions follow below. It should be noted that points awarded for airplay may vary slightly from one station to another within one of these four groups. For example, some Platinum stations are weighted slightly more or less than other Platinum stations. However, all Platinum reporters will be weighted more than Gold, Silver, or Bronze stations. Individual station classifications are subject to regular review as ratings and station policies change. Broadcasters interested in joining M&M's Reporter Roster should call or fax M&M Station Reports Manager Pieter Kops; tel: (+31) 20.669.1961; fax: 669.1951 or 1941.

Platinum (P): Leading stations/networks/dominant programmes in major markets. Most of these stations have an estimated average weekly reach of at least 1 million listeners and are regarded as having moderate to heavy level of retail influence. **Gold (G):** Leading stations/networks/dominant programmes in medium markets or secondary broadcasters in major markets. Most of these stations have an estimated average weekly reach of 50,000 to 200,000 listeners. Stations from smaller markets usually have an above-average level of retail influence. **Silver (S):** Leading stations in smaller markets or secondary broadcasters in medium markets. Most of these stations have an estimated average weekly reach of 50,000 to 200,000 listeners. Stations from smaller markets usually have an above-average level of retail influence. **Bronze (B):** Smaller broadcast operations, individual programmes at larger stations, certain cable-only stations, and/or dayparted blocks of programming on small market stations. Most of these stations/programmes reach between 15,000 and 50,000 listeners weekly. Small market stations have at least a moderate level of retail influence; larger stations in this group may have a low level of retail influence.

Regions

- 1. NORTHWEST (NW):** British Isles (United Kingdom, Ireland).
- 2. CENTRAL (C):** German-Language areas (Germany, Austria, parts of Switzerland, Luxembourg).
- 3. WEST (W):** Francophone areas (France, Wallonia/Belgium, parts of Switzerland, Monaco).
- 4. NORTH (N):** Scandinavia (Sweden, Denmark, Norway, Finland).

- 5. WEST CENTRAL (WC):** Dutch-Language areas (Holland; Flanders/Belgium).
- 6. SOUTH (S):** Italian-Language areas (Italy, Ticino/Switzerland).
- 7. SOUTHWEST (SW):** Iberia (Spain, Portugal).
- 8. EAST CENTRAL (EC):** East Central area (Czech Republic, Slovakia, Hungary, Poland).

- 9. SOUTHEAST (SE):** Balkan (Greece, Slovenia, Bulgaria).
- 10. NORTHEAST (NE):** Baltic area (no reporters yet).
- 11. EAST (E):** Eastern area (Russia).
- 12. PAN-EUROPEAN (PE):** Stations targeting listeners throughout Europe. For exact specifications on particular regions, see **Regional EHR Top 20** page, elsewhere in this issue.

EUROPEAN TOP 100 ALBUMS

THIS WEEK	LAST WEEK	ARTIST	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	COUNTRIES CHARTED
		TITLE - ORIGINAL LABEL				TITLE - ORIGINAL LABEL				TITLE - ORIGINAL LABEL	
1	2 6	Soundtrack - The Bodyguard The Bodyguard - Arista	UK.FD.B.NL.E.A.CH.S.DK.I.N.SF.GR.IR	35	26 29	Pow Wow Regagner Les Plaines - Remark	F	69	NE	Litfiba Terremoto - CGD	I
2	1 15	Abba Gold - Greatest Hits - Polar ▲3	UK.D.B.NL.E.A.CH.S.PDK.I.N.SF.IR	36	39 11	Renzo Arbore E L'Orchestra Italiana Napoli Punto E A Capo - Fonit Cetra	I	70	71 17	Belinda Carlisle The Best Of Belinda Vol.1 - Offside	UK
3	5 14	R.E.M. Automatic For The People - Warner Brothers ▲	UK.D.B.NL.E.A.CH.S.PDK.I.N.SF.GR.IR	37	33 19	Jon Secada Jon Secada - EMI	D.NL.E.CH	71	77 3	Die Prinzen Das Leben Ist Grausam - Hansa	D
4	3 7	Freddie Mercury The Freddie Mercury Album - Parlophone	UK.D.B.NL.E.A.CH.S.PDK.I.N.SF.IR	38	44 37	Metallica Metallica - Vertigo ▲	D.NL.A.S.DK.SF.IR	72	87 2	Shakespears Sister Hormonally Yours - London	UK.D
5	4 7	Genesis Live - The Way We Walk Vol.1: The Shorts - Virgin	UK.F.D.B.NL.A.CH.PDK.GR.IR	39	30 64	Simply Red Stars - East West ▲5	UK.IR	73	53 4	Rondo Veneziano Rondo 2000 - Baby Records	CH.I
6	8 57	Michael Jackson Dangerous - Epic ▲5	UK.F.D.B.NL.E.A.DK.GR.IR	40	47 10	Neil Young Harvest Moon - Reprise	UK.D.NL.A.S.N.GR.IR	74	86 2	Christian Morin Esquisse - Dee	FB
7	6 10	Bon Jovi Keep The Faith - Jambco ▲	UK.D.B.NL.E.A.CH.S.PDK.N.SF.GR	41	69 57	Nirvana Nevermind - DGC ●	UK.F.DK.IR	75	78 2	Juan Pardo Sinceramente Juan - EMI	E
8	7 8	Cher Cher's Greatest Hits: 1965 - 1992 - Geffen	UK.D.NL.A.CH.S.DK.N.IR	42	40 5	Hanne Boel Kinda Soul - EMI-Medley	S.DK.N	76	72 29	Soundtrack - Dirty Dancing Dirty Dancing - RCA	F
9	9 19	Eric Clapton Unplugged - Reprise ▲	UK.D.NL.E.A.CH.S.DK.N.SF.IR	43	48 4	Jean-Philippe Audin & Diego Modena Ocarina - Delphine	F	77	60 8	Peter Maffay Freunde & Propheten - East West	D
10	12 7	Erasure Pop! The First 20 Hits - Mute	UK.D.A.CH.S.DK.SF.GR.IR	44	41 11	Roch Voisine Europe Tour - GM	F.B	78	66 39	Annie Lennox Diva - RCA	UK
11	11 10	Sade Love Deluxe - Epic	F.D.B.NL.E.A.CH.S.PDK.I.SF.GR	45	49 13	Prince & The New Power Generation Love Symbol - Paisley Park ▲	UK.F.NL.E.A.CH.P	79	75 12	Talking Heads The Best Of - Once In A Lifetime - EMI	UK.P.IR
12	15 9	Joe Cocker The Best Of Joe Cocker - Capitol	D.B.NL.A.CH.S.PDK.N.GR	46	35 9	Chris Rea God's Great Banana Skin - East West ●	UK.D.NL.CH	80	79 9	Bob Marley Legend - Island	UK.D.B
13	16 15	Vaya Con Dios Time Flies - Ariola	D.B.NL.A.CH.S.PDK.GR	47	NE	Soundtrack - Sister Act Sister Act - Elektra	D	81	93 2	Jimi Hendrix The Ultimate Experience - Polygram TV	UK.D.B.NL.S
14	10 9	Gloria Estefan Greatest Hits - Epic	UK.D.B.NL.CH.IR	48	43 59	Genesis We Can't Dance - Virgin ▲6	UK.F.D.NL	82	95 3	Humperdinck & Jones The Best - Back To Back - Deram	B
15	18 34	Lionel Richie Back To Front - Motown ▲	UK.D.B.NL.DK.I.IR	49	36 14	Zucchero Fornaciari Miserere - Polydor	I	83	80 5	J. Karjalainen Suurimmat Hiiit - Poko	SF
16	13 12	Simple Minds Glittering Prize '81 - '92 - Virgin	UK.D.B.NL.CH.S.DK.GR.IR	50	RE	Arrested Development 3 Years, 5 Months & 2 Days In The Life Of - Cooltempo	UK.IR	84	81 8	Hubert Von Goisern & Die Alpinkatzen Aufgeign Statt Niederschiassn - Ariola	A
17	17 19	Roxette Tourism - EMI	UK.D.B.NL.E.CH.S.DK.N	51	62 7	Enya The Celts - WEA	UK.D.NL.S.N	85	RE	Prodigy The Prodigy Experience - XL	UK.NL.GR.IR
18	20 15	Die Fantastischen 4 4 Gewinnt - Columbia	D.A.CH	52	46 5	Lucio Battisti Le Origini - Ricordi	I	86	74 4	Michel Sardou Le Grand Réveil/Le Bac "G" - Tremas	F
19	14 14	Michael Bolton Timeless - The Classics - Columbia	UK.NL.E.S.PDK.SF.IR	53	50 2	Julien Clerc Utile - Virgin	F.B	87	RE	U2 Achtung Baby - Island	UK.IR
20	19 10	AC/DC Live At Donington - Double - Atco ▲	F.D.NL.E.A.CH.S.PDK.SF	54	55 15	Peter Gabriel Us - Virgin	UK.D.NL.A.CH.S.GR	88	NE	Ace Of Base Happy Nation - Mega	DK
21	23 3	Fredericks, Goldman & Jones Sur Scène - Columbia	F.B	55	51 11	Vangelis OST T492 - The Conquest Of Paradise - East West	F.B.E	89	85 4	Adriano Celentano Superbest - Clan	I
22	45 5	Charles & Eddie Duophonic - Capitol	UK.D.NL.CH	56	54 3	Paul De Leeuw Van U Wil Ik Zingen - Varagram	NL	90	NE	Jean Marc Thibault Des Chansons Plein Le Coeur - Lederman	F
23	21 66	Guns N' Roses Use Your Illusion II - Geffen ▲	UK.F.D.B.NL.A.S.PDK.IR	57	61 2	Juan Luis Guerra Aretto - Karen	E	91	91 8	AC/DC Live At Donington - Single - Atco	D.CH.DK
24	22 12	Madonna Erotica - Maverick ▲	UK.F.D.NL.A.CH.S.SF.GR	58	70 5	Queen Queen Greatest Hits - Parlophone ▲5	UK.D.B.NL.DK	92	59 5	David Hasselhoff Everybody Sunshine - White Records	D.A.CH
25	32 4	Jordy Pochette Surprise - Columbia	F.B.I	59	58 11	Bonnie Tyler Angel Heart - Hansa	D.A.CH.N	93	38 4	Neil Diamond Greatest Hits 1966-1992 - Columbia	UK.IR
26	34 8	Take That Take That & Party - RCA	UK	60	84 14	Vanessa Paradis Vanessa Paradis - Remark	F.D.B.NL.S	94	RE	Michel Jonasz Où Est La Source - WEA	F
27	31 3	Nirvana Incesticide - DGC	UK.D.B.NL.CH.S.DK.IR	61	52 12	Didier Barbelivien Vendée 93 - POM	F.B	95	96 3	Neon 2 Polku - Columbia	SF
28	24 60	Queen Greatest Hits II - Parlophone ▲4	UK.D.B.NL.E.DK	62	64 11	Boyz II Men Cooleyhighharmony - Motown	UK.D.NL.S.DK	96	RE	Rene Froger Sweet Hello's & Sad Goodbyes - Dino	NL
29	37 16	The Shamen Boss Drum - One Little Indian	UK.IR	63	73 19	Inner Circle Bad To The Bone - Metronome	D.NL.A.CH.DK.SF	97	97 2	Los Panchos Todo Panchos 2 - Epic	E
30	27 66	Guns N' Roses Use Your Illusion I - Geffen ▲	UK.F.D.B.NL.S.DK.IR	64	92 2	Jacques Dutronc Dutronc Au Casino (Live) - Columbia	F.B	98	90 10	Mina Sorelle Lumiere - EMI	I
31	25 18	Mike Oldfield Tubular Bells II - WEA ▲	UK.NL.E.A.DK.IR	65	65 14	The Police Greatest Hits - A&M	UK.D.B.P	99	RE	Pearl Jam Ten - Epic	UK.NL.IR
32	28 6	Leonard Cohen The Future - Columbia	D.B.NL.CH.S.PDK.N.SF.GR	66	NE	Wedding Present Hit Parade 2 - RCA	UK	100	NE	Stereo MC's Connected - Gee Street	D.A.CH.S
33	42 11	Tasmin Archer Great Expectations - EMI	UK.D.A.CH.S.GR.I	67	68 7	Antonello Venditti Da San Siro A Samarcanda - L'Amore... - Ricordi	I	UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece.			
34	29 13	Die Prinzen Küssen Verboten - Hansa	D	68	67 6	Claudio Baglioni Ancorassieme - Columbia	I	○ = FAST MOVERS NE = NEW ENTRY RE = RE-ENTRY			

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● recognition of pan-European sales of 500,000 units ▲ recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.

EUROCHART HOT 100[®] SINGLES



THIS WEEK LAST WEEK WKS ON CHART	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS ON CHART	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS ON CHART	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED
1	9 I Will Always Love You Whitney Houston - Arista (Carlin)	UK, F, D, B, N, L, E, A, CH, S, DK, IR, N, SF, GR, I	35	NE Womankind Little Angels - Polydor (PolyGram)	UK	69	44 7 If We Hold On Together Diana Ross - EMI (MCA)	UK, IR
2	3 10 Would I Lie To You? Charles & Eddie - Capitol (EMI)	UK, D, B, N, L, A, CH, S, DK, IR, N, GR	36	30 5 Miami Hit Mix Gloria Estefan - Epic (EMI)	UK, IR	70	56 5 One In Ten 808 State & UB40 - ZTT (New Claims-ATV/Perfect)	UK, IR, SF
3	2 8 Heal The World Michael Jackson - Epic (EMI/WC/Zomba)	UK, F, D, B, N, L, A, CH, S, DK, IR, I	37	24 22 Baker Street Undercover - PWL Intl. (EMI)	D, A, CH, S, DK, GR, I	71	73 3 Nothing Else Matters Metallica - Vertigo (PolyGram)	F
4	39 3 Exterminate Snap - Logic (Hanseatic/Songs Of Logic)	UK, D, B, N, L, CH, S, DK, IR, N, SF, I	38	33 18 Raumschiff Edelweiss Edelweiss - WEA (Bruin Music)	D, B, A, CH, SF	72	67 5 Mrs. Robinson/Being Around Lemonheads - Atlantic (PolyGram/Bug)	UK, IR
5	4 16 Dur Dur D'Ette Bebe Jordy - Columbia (Gavroche)	F, B, N, L, E, S, SF, I	39	34 4 Someday (I'm Coming Back) Lisa Stansfield - Arista (Big Life)	UK, IR	73	NE Dogs Of Lust The The - Epic (Sony/Lazarus)	UK
6	5 22 Don't You Want Me Felix - deConstruction (MCA)	F, D, B, E, A, CH, S, DK, GR, I	40	49 8 Out Of Space/Ruff In The Jungle... The Prodigy - XL (EMI)	UK, N, L, IR, GR	74	74 12 People Everyday Arrested Development - Cooltempo (EMI)	UK, N, L, IR
7	7 12 It Will Make Me Crazy Felix - deConstruction (Copyright Control)	D, B, N, L, A, CH, S, DK, SF	41	29 10 Highland One More Time - CNR (EMI Songs/Scandinavia AB)	B, S	75	RE The One Elton John - Rocket (Big Pig Music)	P
8	10 13 More And More Captain Hollywood Project - Blow Up (Warner Chappell)	F, D, B, A, CH	42	NE Steam Peter Gabriel - Realworld (Real World)	UK, N, L	76	78 9 Wheel Of Fortune Ace Of Base - Mega (Megasong)	DK, N
9	9 5 Could It Be Magic Take That - RCA (BMG)	UK, IR	43	42 15 Drive R.E.M. - Warner Brothers (Warner Chappell)	D, A, CH, S, DK	77	48 3 Motownphilly Boyz II Men - Motown (Various)	UK, IR
10	8 13 Die Da!?! Die Fantastischen Vier - Columbia (EMI)	D, A, CH	44	63 6 Step It Up Stereo MC's - 4th & Broadway (EMI)	UK, S, IR	78	50 8 Montreux E.P. Simply Red - East West (EMI/Various)	UK, IR, I
11	14 18 House Of Love East 17 - London (PolyGram)	D, A, CH, S, DK, SF	45	64 5 Gold East 17 - London (PolyGram)	CH, S, SF	79	72 10 Queen Of Rain Roxette - EMI (Jimmy Fun/EMI)	D, CH, S
12	15 17 Iron Lion Zion Bob Marley & The Wailers - Tuff Gong (Bob Marley/Blue Mountain)	F, D, B, E, A, CH, S	46	NE Get The Girl! Kill The Baddies! Pop Will Eat Itself - RCA (BMG)	UK	80	NE Life Of Surprises Prefab Sprout - Columbia (Kitchen/EMI)	UK
13	13 11 Les Maries De Vendée Anais Et Didier Barbelivien - POM (POM)	F, B	47	NE Hope Of Deliverance Paul McCartney - Parlophone (MPL)	UK, B, N	81	83 3 Help Us Back Home, Sarajevo Colours - Columbia (Not Listed)	SF
14	6 17 End Of The Road Boyz II Men - Motown (Warner Chappell)	UK, D, B, N, L, A, CH, S, DK, IR	48	52 10 Connected Stereo MC's - 4th & Broadway (EMI)	B, A, CH, S	82	80 2 If I Ever Fall In Love Shai - MCA (MCA)	UK, N, L
15	11 5 Deeper And Deeper Madonna - Maverick (WC/MCA)	UK, D, B, N, L, CH, S, DK, IR, SF, I	49	23 5 Boney M MegaMix Boney M - Arista (Various)	UK, IR	83	NE The Love I Lost West End feat. Sybil - PWL Sanctuary (Warner Chappell)	UK
16	12 15 Be My Baby Vanessa Paradis - Remark (Miss Bessie/Bahama Rhythm)	F, D, B, N, L, S, DK	50	NE Broken English Sunscream - Sony Soho Square (WC/EMI)	UK	84	58 21 The World Is Stone Cyndi Lauper - Epic (PolyGram/CC)	F
17	28 5 Rock With You Inner Circle - Metronome (Madhouse/Warner Chappell)	D, B, N, L, A, CH, S, DK, SF	51	43 11 Run To You Rage - Pulse 8 (Rondor)	D, B, N, L, S, IR	85	87 6 Man On The Moon R.E.M. - Warner Brothers (Warner Chappell)	UK, D, IR
18	18 16 Sleeping Satellite Tasmin Archer - EMI (EMI)	D, B, A, CH, S, GR, I	52	40 5 Que Mon Coeur Lache Mylene Farmer - Polydor (Requiem)	F, B	86	35 3 Drift Away Michael Bolton - Columbia (Rondor)	UK, IR
19	17 13 Keep The Faith Bon Jovi - Jambco (PolyGram)	D, B, A, CH, S, P, DK, IR	53	NE After All Frank And Walters - Setanta (Chrysalis)	UK, IR	87	79 4 Happy Nation Ace Of Base - Mega (Megasong)	DK
20	22 13 Because The Night feat. Taleesa Co.Ro - Ginger Music (Tipax)	F, B, N, L, E, IR, GR, I	54	38 24 Just Another Day Jon Secada - SBK (EMI)	D, N, L, CH, S	88	88 4 Easy Come And Go Joker - Polydor (Not Listed)	P
21	27 12 La Legende De Oochigeas Roch Voisine - GM (Ed. Georges Mary)	F, B	55	53 8 Temptation (Brothers In Heaven Remix) Heaven 17 - Virgin (EMI/Sound Diagrams/WC)	UK, D, B, N, L, IR	89	81 9 Das Boot U 96 - Polydor (Bavaria/Sono)	F
22	20 8 Yesterdays Guns 'N Roses - Geffen (EMI/WC/McCloud)	UK, D, B, N, L, A, CH, S, DK, IR, N	56	77 3 I'm Gonna Get You Bizarre Inc. feat. Angie Brown - Vinyl Solution (Schnozza)	B, N, L	90	70 5 In Bloom Nirvana - Geffen (EMI)	UK, S, IR
23	NE Mr. Wendal/Revolution Arrested Development - Cooltempo (EMI)	UK, IR	57	55 7 Changer Tout Ca Bernard Minet - AB (ABeditions)	F	91	60 3 We Are Raving - The Anthem Slipstream - Boogie Food (Island)	UK, IR
24	NE I'm Easy/Be Aggressive (Live) Faith No More - Slash (Jobete/Rondor)	UK, IR	58	59 5 The Great Pretender Freddie Mercury - Parlophone (Southern Music)	F, D, A, CH	92	NE It's Gonna Be A Lovely Day S.O.U.L. System intr. Michelle Visage - Arista (WC/Chelsea)	UK
25	25 9 Never Let Her Slip Away Undercover - PWL Intl. (Island)	UK, D, B, N, L, DK, IR	59	31 5 Slam Jam The WWF Superstars - Arista (All Boys/CC)	UK, IR	93	91 6 Vlieg Met Me Mee (live)/Gebabbel Paul De Leeuw - Varagram (Not Listed)	N, L
26	19 31 Sweat (A La La La Long) Inner Circle - Metronome (Rock Pop/Madhouse)	D, B, A, CH, DK, GR	60	NE You Talk Too Much Sultans Of Ping F.C. - Rhythm King (Dream Song/EMI)	UK, IR	94	NE Open Sesame Leila K - Coma (Songs Of Logic)	D
27	16 4 Phorever People The Shamen - One Little Indian (Warner Chappell)	UK, IR	61	NE Gli Spari Sopra (Celebrate) Vasco Rossi - EMI (Warner Chappell)	I	95	97 2 Arranged Marriage Apache Indian - Island (MCA/CC)	UK
28	37 4 Pour L'Amour D'Un Garçon Helene - AB (ABeditions)	F	62	61 6 Koa Hiatamadl Hubert Von Goisern - Ariola (Blanko/Wintrup)	A	96	NE Who's Fooling Who Double You - DWA (Bernard Mikulski)	D, E
29	32 6 Who's Gonna Ride Your Wild Horses U2 - Island (Blue Mountain)	UK, D, B, N, L, CH, S, DK, IR, N, I	63	45 36 It's My Life Dr. Alban - SweMix (SweMix)	F, D, GR	97	NE Give It Up, Turn It Loose En Vogue - East West America (Two Tuff-E-Nuff/Irving)	UK
30	36 15 All That She Wants Ace Of Base - Mega (Megasong)	D, S, DK, N	64	68 12 She's Like The Wind Patrick Swayze - RCA/BMG (Strawberry Fork Music)	F	98	RE Chiki Chika N.Real Presence - Lucas Records (Not Listed)	E
31	21 6 Tom Traubert's Blues (Waltzing Matilda) Rod Stewart - Warner Brothers (Warner Chappell)	UK, D, B, N, L, IR	65	84 3 Hello (Turn Your Radio On) Shakespears Sister - London (EMI/Island/BMG)	D, CH, S	99	95 3 Don't Let The Sun Go Down On Me George Michael & Elton John - Epic (Big Pig)	P
32	26 9 Le Lion Est Mort Ce Soir Pow Wow - Remark (Peekaboo Productions)	F	66	54 14 No Ordinary Love Sade - Epic (Angel)	F, D, CH, GR, I	100	NE Stone Me Into The Groove Atomic Swing - Sonet (Sweden Music)	S
33	41 22 November Rain Guns N' Roses - Geffen (Warner Chappell)	F, D, CH, N	67	47 24 It's Probably Me Sting & Eric Clapton - A&M (Magnetic/Blue Turtle/W-T)	F, B, I			
34	NE The Devil You Know Jesus Jones - Food (EMI)	UK	68	51 17 Heading For A Fall Vaya Con Dios - Ariola (Songline/BMG)	D, A, CH, DK			

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

OFF THE RECORD

OFF WHAT?: Is censorship creeping into Italy's un-regulated frequency jungle? **Off The Record** hears that radio stations are facing a dilemma with the new promotional CD single by major artist **Marco Masini (Dischi Ricordi)**. Its title: *Vaffanculo* (Fuck Off).

NO REUNION!: **Jeff Baker**, publicist of **Paul McCartney**, wants the world to know that there will "never be a reunion as long as **John Lennon** remains dead." Baker is reacting to reports in **M&M** last week about McCartney possibly being joined by **Ringo Starr** and **George Harrison** at the forthcoming **San Remo Song Festival**.

MORE VIRGIN RADIO CHANGES: The word in UK radio circles is that **John Aumonier**, MD of **Virgin Radio**, is reportedly not too thrilled about being passed over as chief executive of the UK AOR/Classic Rock station. Until last week's announcement, Aumonier oversaw all operations at the station. He is said to have been missing from his post since Christmas. Expect a decision soon.

TV-AM TO EXIT VIRGIN RADIO STAKE?: Is **TV-am**, which is currently a 50-50 partner with **Virgin Group/Communications in Virgin Radio**, shopping its stake around in the station? New Virgin chief executive **David Campbell** says TV-am is partner for the "long-term future." However, TV-am, which lost its UK breakfast TV franchise this year, continues to divest its assets. Two weeks ago it sold its 17% stake in UK group owner **Metro Radio** for £4 million. The move increases speculation that Virgin Radio might be the next to go. Perhaps to Virgin Group?

SONET SCANDI APPOINTMENT SOON: **Off The Record** hears **PolyGram International** could be ready to announce a successor to **Dag Haeggqvist** as **Sonet Scandinavia** chairman within the next few weeks. Haeggqvist resigned unexpectedly in November after reportedly inking a five-year deal with the multinational at the end of 1991.

Haeggqvist

(continued from page 1)

the industry veteran re-launched **Gazell Music**, the company he first started in 1956 at the age of 15, specializing in American jazz imports. While his aim is to turn Gazell into a major independent force in the publishing field, he plans to gradually develop it into a record company.

The re-activated company, which will concentrate on music ranging from jazz to world music, will exploit productions internationally. Haeggqvist confirms there will be several releases this year. Among them, albums by **Benny Bailey**, **Randy Brecker**, **Zoot Sims** and **Okay Temiz**. Haeggqvist says he intends to be involved in some Swedish pop productions, though not necessarily under Gazell's control.

"I had plans to start a new company and thought that with the increased concentration of the record business in the hands of the multinational companies, there would be a need for an independent publishing company the likes of which **Stig Andersson (Polar Music)**, **Sture Borgedhal (Air Music)** and **Sonet** once had," he says.

Haeggqvist says the response to the new company has been very good so far. "The support I'm getting from international contacts is amazing," he comments. Among the publishing companies to be represented by Gazell are **Paul Simon Music**, **Barton Music** and **Criterion Music** from the US, **Global Music** from Germany, **French Fried Music** from France, **Sugar Music** from Italy and **Plangent Vision**, **Rock Music** and **Haban**

Music from the UK.

With Haeggqvist at **Gazell** is long-time associate and former MD of **Sonet Publishing**, **Rune Ofverman**. Ofverman, who was also A&R manager at **Sonet** for several years, will be the MD at **Gazell**, in charge of the day-to-day running of the publishing company.

As sole owner and chairman of the company, Haeggqvist says it feels "wonderful" to be running his own company again. "I'm enjoying it so much that I sometimes forget about time," he says. The company is off to a good start—it already has a track on **Whitney Houston's** new album, the **Nick Lowe** composition *What's So Funny About Peace, Love and Understanding*.

Warner

(continued from page 1)

West Records). In April 1989 it added Italian indie **CGD Records** and in 1990 it disclosed that it had purchased **Carrère Music** in France.

Warner Music Spain MD **Saul Tagarro** will oversee DRO, which includes the trio of **DRO Records**, **Gasa Records** and **Twins Records**. In addition to its own artists, DRO will be responsible for marketing the repertoire from **Warner Music International's** East West affiliates, **CGD**, **Carrère** and the **American Atlantic Recording Group**. Warner also expects to begin distributing DRO product, currently with **Sony Music**, as early as the beginning of February.

Comments **Manfred Zuckler**, senior vice president **Warner Music Europe**, "This move is another major step in the furtherance of our dual company structure

Sony Europe

(continued from page 1)

Music, where all MDs report to senior VP **Manfred Zuckler**.

Russell says the restructuring is a sign of the growing importance of the European market. In 1992, total album sales in Europe (**IFPI** and non-**IFPI** members combined) are estimated to be 726.1 million units, slightly surpassing the number in North America (720 million). "In broad terms, the two markets are similar in size," says Russell. "But politically and economically, we have irresistibly moved to the single European market. The timing couldn't have been more appropriate. In my new job it will now be easier to spread artists around. We will be able to take a number of

Virgin Radio

(continued from page 1)

own views on programming and presenters without changing the 'AOR' philosophy of the station."

AOR veterans **Revell** and **Skinner** were appointed on January 5, replacing programme controller **Andrew Marshall** who left the station.

Authority press/information

Antenne Bayern

(continued from page 1)

gling local stations in the area, including the **Gong** and **Charivari** groups of stations, teamed together and demanded a share in **Antenne Bayern's** profits. This was a move backed by the **BLM** and conveniently coincided with the expiry of **Antenne Bayern's** licence (**M&M**, August 15, 1992). The **BLM** put several options to **Antenne Bayern**, including the one which the station has now accepted. At the time, **Haas** likened the **BLM's** proposals to "death traps" and said **Antenne Bayern** was a victim of the political machinery in the region.

The **BLM** has long been concerned about the state of local radio in Bavaria, most of which

within **Warner Music Europe**. Spain represents not only a major market within Europe, but is also a source of repertoire which has sales potential in the Latin American markets."

Spain is Europe's fourth largest market in terms of album unit sales (53 million in 1991) and fifth largest in retail value (US\$680 million in 1991). Pop music sales are split evenly between international and local repertoire.

Tagarro says he doesn't expect any layoffs or management changes as a result of the acquisition. "Things are going to stay like they are," he says. "I think DRO has a proven management. My main goal is to give them as many resources as possible. The structure of DRO is very efficient now, especially after the restructuring they did in the early '90s."

No roster cuts or major expansion is planned at DRO for the time being, says **Tagarro**. "The first thing I will advise DRO to do is concen-

trated on their current, core roster, and to grow those artists as fast as possible," he says. "And then if they have possibilities of signing relevant artists, it would be welcome."

It's the third time that **Warner** has tried to purchase DRO, which was talking to **Virgin Music** in early 1992 about a possible deal. Those talks ended when **Thorn EMI** purchased **Virgin**.

Major artists signed to DRO include **Celtas Cortos**, **Duncan Dhu**, **Hombres G**, **Danza Invisible**, **Los Secretos**, **Seguridad Social** and **Rosendo**.

The company, founded in 1982, the same year as **Warner Music Spain**, emerged from financial difficulties in 1991 which were brought on by unsuccessful ventures in other entertainment-oriented businesses and the purchase of **Twins** in 1989. The 1991 sales for DRO are about US\$18 million, however, which includes subsidiaries which have since been sold.

decisions in a quicker and better coordinated way. The appointment is a recognition of the creative and commercial importance of Europe."

Russell feels there are a number of major differences now compared to 18 months ago. "First of all, and most significantly, the UK is included in the region," he says. "And also, **Stephens** and **Denekamp** are now part of the new set up."

Listing his priorities in his new job, Russell says, "I want to first move **Paul Burger** into the UK company and get him up to speed as soon as possible. It is quite a complex business with our peripheral interests [referring to **Sony's** Strategic Business Division and the company's investments in film and

officer **Tracey Mullins** says the regulator has no problem with the delay and that it is not unusual to ask for more time to go on air. She says licence winners only have to give an approximate launch date. The Authority would become concerned and review a licence if the service continually sought delays.

Virgin Radio wants to move to **London** because it would be impractical for artists to visit the

station if it were based in **Woking**, says **Smith**. "The artists have very tight schedules," she explains. "They could cover the stations in **London** in one shot. If we were in **Woking**, it would mean an entire day out for them." There is also concern that if the station were based outside of the capital, it might not receive the promotional attention from record companies that a national outlet wants.

Antenne Bayern is concerned. My staff is up in arms at the decision and I don't blame them. We are now having to air more advertising to cover our increased costs, which doesn't please my programming staff at all. We don't stand to profit out of this at all. The best we can hope for is to break even."

The **BLM** says it tried to find a solution more efficiently. It sees no problems with the compromise reached between **Antenne Bayern** and the **BLR**, saying it will help secure the economic stability and strengthen local radio.

Comments **BLM** radio executive **Stefan Sutor**, "For the local radio stations the advantage with this deal is that they will receive a guaranteed sum of money and financial/economical stability. For **Antenne Bayern** the advantage of marketing local radio means that they can now match the number of listeners of their main competitor **Bayerische Rundfunk**." **Antenne Bayern** has a daily audience of 2 million, according to the latest survey conducted in Spring '92 by **Bayerische Rundfunk**, while **B3** has 2.17 million.

Haas agrees that now when he goes to national advertisers, he can add the local station's combined listenership per hour of around 400,000 onto that of **Antenne Bayern** (700,000), putting **Haas** in a very good position compared to the public network **Bayerische Rundfunk**.

Haas adds, "We sell very well without the **BLR**. Marketing the locals is just going to increase our costs still more. If we have to raise our advertising prices as a result, we might be no longer attractive to advertisers. That could really hurt us."

the **National Bowl**]. Then I want to appoint new MDs for **Columbia** and **Epic**."

Following a radical restructuring at the UK company last year (**M&M**, August 1), the labels were run temporarily by **Russell** and **Sony Music UK** deputy chairman **Tony Woolcott**, respectively.

Burger has been **Sony Music Canada** president since August 1989, following a three-year stint as VP marketing/sales at **CBS Records International**. **Woolcott** will report to him, as well as the new MDs of **Columbia** and **Epic**, **Sony Music Operations** MD **David Black**, **Strategic Business Division** MD **Tim Bowen** and **Sony Soho Square** MD **Muff Winwood**.

Deliverance Of Adds

Not only is **Whitney Houston** sticking it out at the top of the charts for the fifth consecutive week, she's continuing to break records as well. This time she's hit two birds with one stone as *I Will Always Love You* captures a total of 118 stations as well as hitting the magic number of 100 "A" lists, setting two new M&M chart records.

Hope Of Deliverance continues to deliver the goods. Already last week's most added record with 31 first-time reports, **Paul McCartney's** new song manages to maintain that status by collecting another 28 additions. The enormous gain of points which accompanies this accumulation makes it the fastest mover of the week as well: *Hope Of Deliverance* jumps up from number 21 to 5 in its second week in the chart.

Peter Gabriel's *Steam* can boast a big leap as well. Largely attributed to 20 new additions—the second highest of the week—the follow-up single to *Digging In The Dirt* firmly ascends the top 10, clinging to number seven.

Also mounting into the top 10 this week is **Lisa Stansfield's** *Someday I'm Coming Back*. On the scale of **Regional EHR Top 20**, Stansfield is top 10 in the North and the South regions and top 5 in the Northwest.

As anticipated last week, German signing **Snap's** new single *Exterminate* indeed enters the **EHR Top 40**. And it does so with flare, shooting straight into the top 20 and seizing the highest entry of the week. *Exterminate* enjoys its best penetration in the UK, Holland, Belgium and Italy.

Taking a look at **Chartbound**, it is striking to see both **Go West** and **Bon Jovi** making a very high entrance in that listing. By scoring such favorable figures with their new singles, the chances for them to enter the **EHR Top 40** next week are strong. **Go West's** initial support is strongest in the UK and Denmark—**Bon Jovi's** in the UK and Portugal. Sweden is next in line for both acts.

Pieter Kops

MOST ADDED

PAUL MCCARTNEY / <i>Hope Of Deliverance</i>	(Parlophone)	28
PETER GABRIEL / <i>Steam</i>	(Virgin)	20
BON JOVI / <i>Bed Of Roses</i>	(Jambco/Mercury)	19
GO WEST / <i>What You Won't Do For Love</i>	(Chrysalis)	17
R.E.M. / <i>Man On The Moon</i>	(Warner Brothers)	14
JESUS JONES / <i>The Devil You Know</i>	(Food)	13
SNAP / <i>Exterminate</i>	(Logic)	13
THE THE / <i>Dogs Of Lust</i>	(Epic)	13

Most added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

"A" ROTATION LEADERS

WHITNEY HOUSTON / <i>I Will Always Love You</i>	(Arista)	100
CHARLES & EDDIE / <i>Would I Lie To You?</i>	(Capitol)	90
MICHAEL JACKSON / <i>Heal The World</i>	(Epic)	77
MADONNA / <i>Deeper And Deeper</i>	(Maverick)	77
PAUL MCCARTNEY / <i>Hope Of Deliverance</i>	(Parlophone)	61

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

"A" ROTATION PERFORMANCE

HANNE BOEL / <i>Don't Know Much About Love</i>	(Medley)	85
PREFAB SPROUT / <i>A Life Of Surprises</i>	(Kitchenware)	80
MICHAEL BOLTON / <i>Drift Away</i>	(Columbia)	78
INNER CIRCLE / <i>Rock With You</i>	(Metronome)	78
SHAI / <i>If I Ever Fall In Love</i>	(Gasoline Alley/MCA)	78
LIONEL RICHIE / <i>My Destiny</i>	(Motown)	75
VAYA CON DIOS / <i>Time Flies</i>	(Ariola)	75

"A" Rotation Performance is a listing of those records that have achieved the best "A" rotation penetration. Records listed are those outside the **EHR Top 20** and with a total number of reporting stations of at least 20. Songs tied are listed alphabetically by artist.

TOP RECURRENTS

	Total Stations	
BOB MARLEY & THE WAILERS / <i>Iron Lion Zion</i>	(Tuff Gong)	37
MICHAEL BOLTON / <i>To Love Somebody</i>	(Columbia)	30
R.E.M. / <i>Drive</i>	(Warner Brothers)	30
PM DAWN / <i>I'd Die Without You</i>	(Gee Street/Arista)	29
MADONNA / <i>Erotica</i>	(Maverick)	29

Top Recurrents are former **EHR Top 20** records that have fallen off the chart but are still receiving significant airplay. In case of a tie, records are listed alphabetically by artist.

NEW TOP 20 CONTENDERS

JESUS JONES / <i>The Devil You Know</i>	(Food)	26
ARRESTED DEVELOPMENT / <i>Mr. Wendal</i>	(Chrysalis)	22
THE THE / <i>Dogs Of Lust</i>	(Epic)	20
ACE OF BASE / <i>Happy Nation</i>	(Mega)	18
DURAN DURAN / <i>Ordinary World</i>	(EMI)	17

New Top 20 Contenders are those artists that have not yet had an **EHR Top 20** hit and appear on this page for the first time with this single. Artists are listed by total number of stations. In case of a tie, records are listed alphabetically by artist.

TW	LW	WOC	Artist/Title	Original Label	Total Stations	Rotation A	Rotation B	New Adds
1	1	9	WHITNEY HOUSTON / <i>I Will Always Love You</i>	(Arista)	118	100	18	4
2	2	10	CHARLES & EDDIE / <i>Would I Lie To You?</i>	(Capitol)	107	90	17	2
3	3	7	MICHAEL JACKSON / <i>Heal The World</i>	(Epic)	99	77	22	2
4	4	5	MADONNA / <i>Deeper And Deeper</i>	(Maverick)	96	77	19	4
5	21	2	PAUL MCCARTNEY / <i>Hope Of Deliverance</i>	(Parlophone)	78	61	17	28
6	6	6	U2 / <i>Who's Gonna Ride Your Wild Horses</i>	(Island)	74	44	30	9
7	17	3	PETER GABRIEL / <i>Steam</i>	(Virgin)	70	47	23	20
8	15	3	LISA STANSFIELD / <i>Someday I'm Coming Back</i>	(Arista)	61	50	11	12
9	7	5	PRINCE / <i>7</i>	(Paisley Park)	69	48	21	1
10	10	6	R.E.M. / <i>Man On The Moon</i>	(Warner Brothers)	66	39	27	14
11	5	13	TASMIN ARCHER / <i>Sleeping Satellite</i>	(EMI)	67	55	12	1
12	8	17	BOYZ II MEN / <i>End Of The Road</i>	(Motown)	64	44	20	1
13	11	15	VANESSA PARADIS / <i>Be My Baby</i>	(Remark/Polydor)	65	45	20	0
14	9	12	BON JOVI / <i>Keep The Faith</i>	(Jambco/Mercury)	52	36	16	0
15	12	6	UNDERCOVER / <i>Never Let Her Slip Away</i>	(PWL International)	61	43	18	4
16	16	5	ROD STEWART / <i>Tom Traubert's Blues (Waltzing Matilda)</i>	(Warner Brothers)	58	42	16	6
17	14	8	CHER / <i>Oh No Not My Baby</i>	(Geffen)	48	31	17	5
18	NE	→	SNAP / <i>Exterminate</i>	(Logic)	45	30	15	13
19	13	5	HEIGHTS / <i>How Do You Talk To An Angel</i>	(Capitol)	49	26	23	5
20	27	3	STEREO MC'S / <i>Step It Up</i>	(4th & B'way)	42	28	14	7
21	24	4	FLEETWOOD MAC / <i>Love Shines</i>	(Warner Brothers)	46	30	16	10
22	19	5	LIONEL RICHIE / <i>Love, Oh Love</i>	(Motown)	54	35	19	3
23	20	10	ROXETTE / <i>Queen Of Rain</i>	(EMI)	50	28	22	0
24	29	4	DEACON BLUE / <i>Your Town</i>	(Columbia)	36	23	13	6
25	18	9	JON SECADA / <i>Do You Believe In Us</i>	(SBK)	45	25	20	3
26	23	11	GO WEST / <i>Faithful</i>	(Chrysalis)	39	24	15	4
27	NE	→	TAKE THAT / <i>Could It Be Magic</i>	(RCA)	33	24	9	8
28	NE	→	SHAMEN / <i>Phorever People</i>	(One Little Indian)	34	15	19	12
29	34	2	SHAI / <i>If I Ever Fall In Love</i>	(Gasoline Alley/MCA)	33	26	7	6
30	22	5	GENESIS / <i>Tell Me Why</i>	(Virgin)	35	21	14	0
31	31	5	CELINE DION / <i>Love Can Move Mountains</i>	(Epic)	35	20	15	5
32	30	14	SADE / <i>No Ordinary Love</i>	(Epic)	34	25	9	1
33	38	2	CHRIS REA / <i>God's Great Banana Skin</i>	(Magnet/East West)	35	21	14	4
34	32	8	ELTON JOHN / <i>The Last Song</i>	(Rocket)	41	17	24	1
35	39	4	JORDY / <i>Dur, Dur D'être Bébé</i>	(Columbia)	44	29	15	6
36	40	3	INNER CIRCLE / <i>Rock With You</i>	(Metronome)	46	36	10	6
37	25	11	BOBBY BROWN / <i>Good Enough</i>	(MCA)	37	16	21	1
38	NE	→	HEAVEN 17 / <i>Temptation</i>	(Virgin)	36	24	12	7
39	NE	→	MICHAEL BOLTON / <i>Drift Away</i>	(Columbia)	33	26	7	12
40	26	10	SHAKESPEARS SISTER / <i>Hello (Turn Your Radio On)</i>	(London)	30	20	10	0

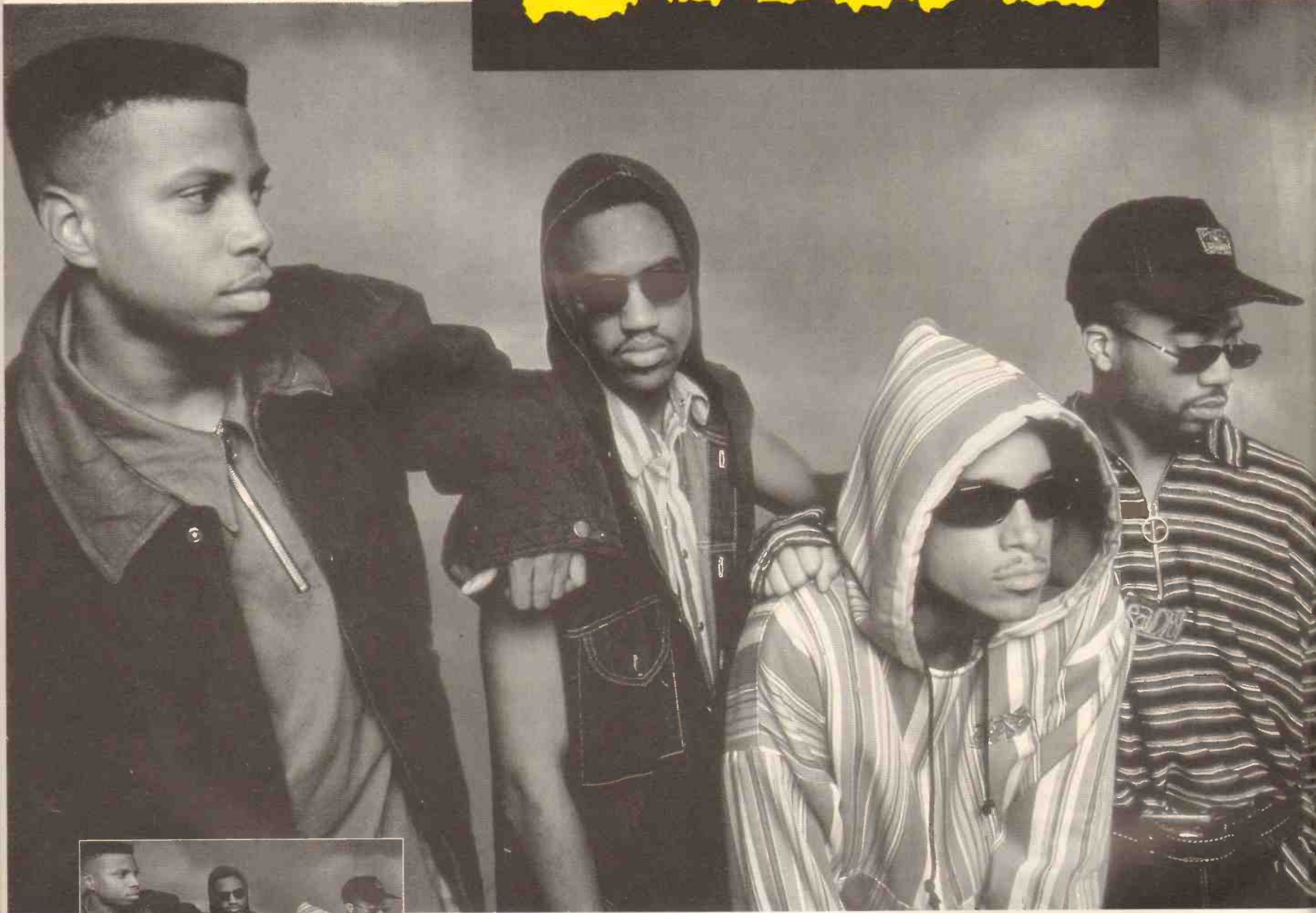
The **EHR Top 40** chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations, that target 12-34 year-old listeners with contemporary music fulltime or during specific dayparts. Songs in "A" rotation airplay receive more points than those in "B"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

CHARTBOUND

RAGE / <i>Run To You</i>	(Pulse 8)	37/4	HANNE BOEL / <i>Don't Know Much About Love</i>	(Medley)	21/0
GO WEST / <i>What You Won't Do For Love*</i>	(Chrysalis)	31/17	MAGGIE REILLY / <i>Tears In The Rain</i>	(EMI)	21/0
FREDDIE MERCURY / <i>The Great Pretender</i>	(Parlophone)	31/3	DIANA ROSS / <i>If We Hold On Together</i>	(EMI)	21/0
FANTASTISCHEN VIER / <i>Die Da!?</i>	(Columbia)	30/3	THE THE / <i>Dogs Of Lust*</i>	(Epic)	20/13
BON JOVI / <i>Bed Of Roses*</i>	(Jambco/Mercury)	28/19	SHANICE / <i>Saving Forever For You*</i>	(Motown)	20/11
VAYA CON DIOS / <i>Time Flies</i>	(Ariola)	28/4	EN VOGUE / <i>Give It Up, Turn It Loose*</i>	(East West)	19/8
JESUS JONES / <i>The Devil You Know*</i>	(Food)	26/13	SIMON CLIMIE / <i>Does Your Heart Still Beat</i>	(Epic)	19/5
S.O.U.L. S.Y.S.T.E.M. / <i>It's Gonna Be...</i>	(Arista)	26/6	BOYZ II MEN / <i>Motownphilly</i>	(Motown)	19/2
SADE / <i>Feel No Pain</i>	(Epic)	25/0	JEREMY JORDAN / <i>The Right Kind...</i>	(Grant/Reprise)	19/2
GLORIA ESTEFAN / <i>The Miami Hit Mix</i>	(Epic)	24/2	WILSON PHILLIPS / <i>Flesh & Blood*</i>	(SBK)	19/2
LEONARD COHEN / <i>Closing Time</i>	(Columbia)	23/4	ACE OF BASE / <i>Happy Nation*</i>	(Mega)	18/4
ARRESTED DEVELOPMENT / <i>Mr. Wendal*</i>	(Chrysalis)	22/6	BIZARRE INC. / <i>I'm Gonna Get You</i>	(Vinyl Solution)	18/4
BRIAN MAY / <i>Back To The Light</i>	(Parlophone)	22/4	CO.RO / <i>Because The Night</i>	(Disco Magic)	18/2
PREFAB SPROUT / <i>A Life Of Surprises*</i>	(Kitchenware)	21/8	WILLY DEVILLE / <i>Hey! Joe</i>	(FNAC)	18/2
MARTHA WASH / <i>Carry On</i>	(RCA)	21/2	DURAN DURAN / <i>Ordinary World*</i>	(EMI)	17/11

The **EHR "chartbound"** chart lists the total number of **EHR** reporting stations playing newer songs that do not yet have enough airplay points to rank among the **EHR Top 40**. The second number represents how many stations reported it to M&M for the first time. Songs which have received no new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of a tie, songs are listed by new adds. Asterisks indicate new entries in Chartbound.

shai



... if i ever fall in love

The debut album from Shai - already top 10 in the US

Includes the smash hit single: '...If I Ever Fall In Love'

10th best selling single of 1992 -Still no. 2 in the US

Top 15 in Holland

Top 40 in the UK

Prime breakout on MTV



MCA