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October 20
1990
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The European Music &
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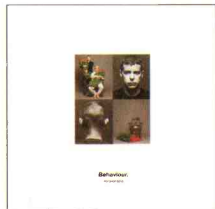
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Major Labels Support Philips Digital Cassette

Consumer electronics giant Philips has publicly confirmed that it is developing a digital compact cassette (DCC) system. This offers sound quality equal to that of the compact disc, and competes with the DAT con-

figuration developed earlier by Japanese hardware manufacturers.

Apparently, as a result of Philips' October 8 announcement, a number of multinational record companies issued statements of support for the new system. They include PolyGram, Warner, EMI and BMG.

Classical Helps PolyGram Lead Album Shares

PolyGram is leading album company (21.6%) in Music & Media's third quarter chart survey. This is partly due to the successes of two classical LPs during the last three months - *In Concert* by Carreras / Domingo & Favaretto and the compilation, *The Essential Pavarotti*. This is the first time that classical albums have fared so well in the European Top 100 Albums.

In contrast, record companies have been slow to endorse the DAT system - which also offers sound quality equivalent to com-

Continues on page 6

CHERIE FM TIPPED TO OPERATE NETWORK

NRJ Confirms Nostalgie Bid

Cherie FM, France's NRJ/CBS-owned outlet station, is set to buy Belgium's bankrupt Nostalgie network. The deal is expected to be finalised this week.

NRJ president Jean-Paul Baudécroux has described the asking price of US\$ 1.7 million as "a little too

high". Nevertheless, NRJ is expected to close the deal at press time with negotiations being handled by Nathalie Briand on behalf of the French station.

It is believed that the Nostalgie outlets will keep their current format, which is similar to Cherie FM's



Cherys executives gather for the label's convention held last month north of London. From left: Liam McCoy, head of international promo, Cherys UK; Tom Gorman, VP promotion Cherys NY; Mark Slaughter of pop/metal act Slaughter; Roy Eldridge, MD Cherys UK; and Mike Allen, international director Cherys UK.

This Is Pop - And That's Now Official!

The UK government has managed to do what no producer, artist or label boss has done before - define pop music. It says, in its wisdom, that pop "includes rock music and other kinds of modern popular music which are characterised by a strong rhythmic element and a reliance on electronic amplification for their performance (whether or not in the case of any particular piece of rock or other such music, the music in question enjoys a current popularity as measured by the number of recordings sold)".

That official definition is being incorporated into the controversial Broadcasting Bill this week. It has been made necessary by the Bill's requirement that one of the forthcoming national commercial radio networks must be "music other than pop".

Officials have borrowed part of the Collins English Dictionary definition of pop although they have selectively missed out a description of pop as "a piece of popular or light classical music".

But the UK record industry is angry that the definition means there is little chance that an adult rock station will win the FM franchise. See page 5.

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Mixed Response To Lennon Anniversary Tribute

by Howard Shannon

A worldwide radio tribute to John Lennon on October 9 met with a mixed response in Europe, with most stations at least acknowledging the 50th anniversary of his birthday but few taking a special Yoko Ono live satellite feed from the United Nations in New York.

The event had been organised by the singer's wife and US-based radio programmer and consultant, Jeff Pollack, through the media group's non-profit marketing venture, Imagine. The song of the same name was expected to air directly following the UN speech at 15.00 CET.

In Lennon's hometown of Liverpool, City FM and Citytalk AM both carried Ono live at 15.00 and programmed Lennon material liberally. Yet BBC Radio Merseyside opted to play down what it saw as a manufactured anniversary.

Radio Merseyside's managing editor Richard Duckenfield says he would rather "save the fireworks for December" when it will be 10 years since the singer was assassinated.

Opinion in the city was sharply divided after a Lennon tribute

concert this summer was criticised for over-commercialising the singer.

The Children Radio network is thought to be the only other UK radio to carry Ono's speech. BBC Radio 1 has programmed a serialisation of Lennon's live each Tuesday evening.

Capital FM and Gold both programmed material from an EMI 73-track, four-CD retrospective called *Lennon* and on FM had a listeners' all-time Lennon top 20 countdown.

Other stations in the UK known to have programmed material are Coast AM, KCBC, Ocean Sound, Beacon FM/WABC AM, GLR, County Sound Premier FM, BBC Radio Bedfordshire, BBC Radio Five and the BBC World Service. None took the Ono speech.

City SAF in Stockholm took the satellite feed, with programme director Martin Loogna playlisting numerous songs. However, Radio 1 in Oslo programme director Jon Morten Melhus says he did things "his own way", which did not include the Ono feed but did include playing *Imagine* at 15.00. Copenhagen's Voice heard of music Bo Berg says he did the same.

In Italy, RETE 105, Milan International and the Italia network all mentioned the Lennon tribute, programmed records and even went as far as to tell listeners that the radio worldwide was joining in the celebration. None, though, are reported to have carried Ono's speech.

The exception in Italy was Rome-based Radio Dimensione Suono. Programme director Bruno Ployer says he was able to pick up a tape from Pollack at NAB this year and have it translated. A 10-minute special ran during morning programmes.

Ireland seems to have taken the idea to heart, with Lennon an Irish/Liverpudlian. Dublin's Capital Radio programme controller Scott Williams says he took Ono in full and played *Imagine* as requested by Pollack. "This and *Woman* fit our format anyway", he adds. "Otherwise, there was a

peppering of songs here and there."

Programme controller Tom Hardy at Irish classic hits national 96FM programmed a Lennon or Beatles track every hour throughout the day. The station also carried the satellite feed.

Dublin-based Irish national 2FM had two fans reminiscing, explains producer John Clarke. "We opted to highlight some of the better music rather than get involved in a documentary or be over-lyrical," he says.

Close shave of the day went to Century programme controller Bob Hopton. "The tapes prepared in the US arrived on my desk 10 minutes before they were due to air". The live Ono speech was turned down for technical reasons. Century also took an hour-long evening special from Unique Broadcasting in London.

Atlantic 252 assistant station controller Paul Kavanagh describes Lennon as being "outside our target audience" though he did air a tribute during breakfast. He turned down the live speech.

A spokeswoman at Europe 2 in Paris uncovered what must have been the most complex broadcast of the day. Not only did the station translate Ono's speech, it also employed French actress Jane Birkin to overdub in French the lyrics of *Imagine*. Europe 2 played a Lennon track every hour.

Paris-based rival Skyrock programme controller Laurent Bounaev says he merely acknowledged the tribute, "but made no special provision". Over at NRJ, programme director Max Guazzini playlisted some Lennon but is saving the main tribute until December.

Radio Luxembourg marked the anniversary with a three-hour special which included interviews with Yoko Ono and Julian Lennon. The show, which began at midnight, was billed as a magical Mystery Tour of Lennon and Beatles memorabilia and included archive recordings of Lennon and Paul McCartney. □

extra

Celebrations at Radio 10 last week after the ruling of the Dutch state council. The Dutch private broadcaster, Italian-owned but Amsterdam-based, now is a legitimate foreign organisation and can therefore be allowed access to the Dutch cable networks. After months of uncertainty, the Gold station now has all the opportunities to enter its programming into other formats. CHR seems to be the favoured option.

★ ★ ★
Trans World's radio stations face "a rigorous cost cutting programme" following state operating profits of £1.03 million for the six months to June 30. While each of the eight stations remains profitable and has increased its audience, chairman Owen Oyston says that "advertisers are not buying". With no prospect of an improvement in radio advertising, Oyston is planning "significant asset disposals" to reduce borrowing.

★ ★ ★
According to figures for the first half of 1990 issued by the Recording Industry Association of America (RIAA), some four million music videos were shipped in the US, an increase of 77% on last year. Hardly a significant soundcarrier in itself, the cassette single sold over 45 million units, an increase of more than 39%. Both CD singles and vinyl singles showed dramatic downturns.

Of the total shipments of pre-recorded music of 424 million (10.8% increase), CDs now make up 31.2%. Although European figures over the same period have not yet been released, the share of CDs of total 1989 trade deliveries was 31.6%.

★ ★ ★
Gunter Drossart, MD at Germany's firm was the only significant member of ALPHA not to turn up at the new national private radio lobby organisation's first meeting in Munich. Instead of attending the October 7 event, he preferred to be in Moscow where he was thought to be closing a deal. Watch out for an announcement shortly.

★ ★ ★
Music International, Rupert Murdoch's proposed new record label, is still going ahead despite massive losses at parent company News Corporation, which has seen the value of stock drop 40% in the past month. The label has announced it will be concentrating exclusively on new acts; it can be contacted by fax on (London) 71 483 2175.

edited by Michiel Bakker

UK Amendment Will Halt FM Rock Bid

by Hugh Fielder

The criteria for the UK's national commercial FM network excludes everything except classical music," says CBS chairman Paul Russell.

The controversial amendment to the Broadcasting Bill (see front page), which is expected to be passed by the House Of Lords this week, effectively prevents a rock station from applying for the "music other than pop"/national franchise.

And Russell says that the government has shown "a complete lack of understanding of the pop music scene and the importance of the UK industry in the world's rock market."

"They think that pop music is well catered for on the radio but they don't realise that a whole section of the population who buy mainly albums are being ignored by radio. And I'm talking about artists who have done so much to make the music business a huge money earner for this country.

"You can say broadly that the UK provides half of the world's popular music but the majority of that music falls outside the top 40 format which is all you get on UK pop radio. It's frustrating because there's a whole market which can't possibly be serviced by one national station."

Russell points out that while Arts minister David Mellor and Radio Authority chairman Lord Chalfont can distinguish between the likely format of a commercial classically station and the output of BBC's Radio 3 they seem unable to make the same distinction between pop music and rock music. "It's a generation gap and the rock generation is not being catered for on radio."

Judd Lander, promotion director at Chrystal Records, also criticises the government and Radio Authority's attitude to rock music. "It's quite frightening that someone in David Mellor's position can't tell the differ-

ence between pop and rock. "The trouble is that the older generation thinks of Elvis Presley and Duane Eddy when they think of pop music. It isn't like that any more. The Radio Authority needs younger people who understand these things.

"There are whole areas of rock music that just never get played on radio. Iron Maiden shot straight in at no. 3 on sales alone. They didn't get any airplay but it proves there's a large number of people out there who want to listen to it.

"And I'm just working an American band called Slaughter who are double platinum in the US but I'm constantly being told by producers: 'It's too heavy for my show'. The band are totally bemused by the UK radio scene."

Theoretically, the Radio Authority could decide to allocate the "non-pop" national franchise on one of the two AM frequencies. But chairman Lord Chalfont

has already hinted strongly that it will be on FM. Talking to Music & Media before the government's latest amendment to the Broadcasting Bill he said: "A lot of people would say that if you're going to have a classical station then the only sensible answer is to have it on FM to get the best reception. I think the argument of the classical people is that it would be a waste of an FM frequency to give it to anyone other than what the government defines as the non-pop station."

But classical radio companies may not have it all their own way. London's easy-listening station, Melody Radio, believes that its formula falls outside the government's definition of pop.

"We play standard popular and classic tunes. These are outside the pop jurisdiction and the Lords amendment appears to confirm this," says a spokesperson at the station. □

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Euro Radio Welcomes NAB Montreux Convention

by Howard Shannon

European radio stations have embraced the decision by the US National Association of Broadcasters (NAB) to hold a convention in Montreux in 1992 (M&M September 29).

The move was announced last month at NAB's Management & Programming Conference in Boston. It marks the first time that the organisation, which has a long history of presenting US broadcast conventions, will hold such an event in Europe.

NRJ president Jean Paul Baudécroux, who was a guest speaker at a NAB conference last year, describes the NAB as "powerful and efficient". He adds that the decision to hold a convention in Montreux "reflects the growing interest of US broadcasters in Europe. But they are only now discovering its regulations!"

Bruno Ployer, programme director at Rome-based network Radio Dimensione Suono, says, "I think it should be very positive for the

(continued)

January 1990

"Who's Marco Masini?"

February 1990

Winner of San Remo Newcomer Award Marco Masini

whole industry - it is an event not to be missed." But Ployer, who attended the Boston conference, adds: "I hope it is not the Third World radio convention. Some Americans have a very different perception of European radio!"

Simon Cole, CEO at London syndicator Unique Broadcasting, is especially enthusiastic, maintaining that if such US expertise is matched with the right staff here "we will truly achieve our goal of a European trade fair".

RTL UK MD Maurice Vass describes NAB as a "mecca" for the industry, though notes that the radio content of MIDEM is rising. He says that holding a conference this side of the Atlantic will "open it up to a hell of a lot more radio people".

And while Vass believes that organisers might inadvertently pitch the first conference wide of the mark, he is confident that NAB's reputation will help overcome any major problems.

"This will present the opportunity for all European radio to go to an international conference," he says, adding that his colleague Philippe Labro, programme director at RTL France, also welcomes the announcement.

NRJ Confirms

continued from page 1
thing was done on a contractual basis."

Costa adds the subject is an "internal affair currently under discussion". The matter will be discussed at a board meeting later this month.

Denying that Nostalgie France was suffering from similar financial upheavals, Costa continues: "The problems which affected the Belgian network are specific to that market - and as a result of leaving matters to local partners. This isn't the case in France."

Pro-Public Benelux NV owned five Nostalgie stations outright, plus the licence for the Nostalgie identity. This has been franchised to another 20 stations in Belgium.

Also declared bankrupt was affiliated advertising sales house, Regie Leader. □

he is concerned that outsiders may treat Europe as a homogeneous market. "When Americans talk about European radio, they think it's one market; it's at least two!"

Rafael Revert, MD at the Los 40 Principales Network in Madrid, has been to NAB conventions several times and says: "They do it very well. If the timing of the event is right, I'll be in Montreux."

Antenne Bayern programme



The key organisers of the 1992 NAB convention in Europe gathered in Boston. From left: NAB president/CEO Eddie Fritts; Swiss Broadcasting Corp. director engineering Daniel Kramer; Montreux Convention and Exhibition Centre director Michel Ferla; and NAB joint board chairman Larry Mays.

director Michael Haas feels international exchange is to be encouraged. "We are beginning to see the advent of international broadcasting, not necessarily in terms of markets but in style." He says CNN is an example.

But Haas fires a warning shot. "It is premature to consider the setting up of a European NAB. I don't know if that is the right course. It's a great resource, with

Labels Support Philips

continued from page 1
pact disc - as a consumer product because of fears of unrestricted home taping.

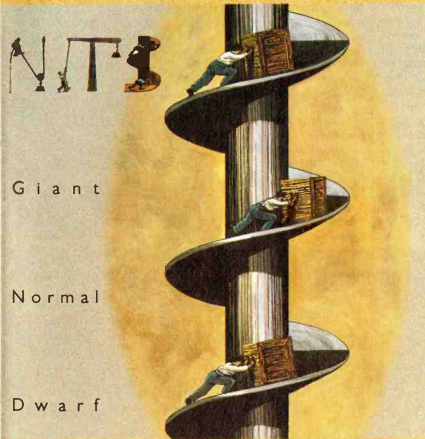
Their enthusiasm for DCC partly stems from Philips' willingness to consider using the anti home-taping Serial Copy Management System (SCMS) in the hardware. EMI's Fifield commented: "Copy protection as agreed with the recording and publishing industries will be a major consideration in our support for DCC."

A Philips spokesman said that if SCMS is compatible with digital compact cassette equipment, it will be employed. "For

the right people, but there are also many [conferences] of note in Europe. MIDEM is already a working organisation and a fine one.

"I don't see them [NAB] as a threat - it's not an American invasion...they have got to get their homework right. But the more people work together, the more it leads to development."

The idea of an exclusively radio version in Montreux was initiated by NAB president/CEO Eddie



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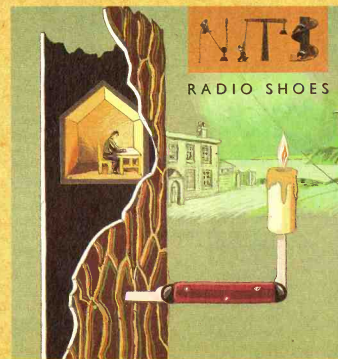
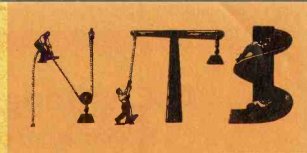
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"A Challenge I Couldn't Refuse"

Moving from pop radio to classical records

Roger Lewis's decision to leave BBC Radio 1, where he was head of programmes, and to move to EMI, where he will be director of the classical division, has taken the radio and record industries by surprise. Hugh Fielder talks to Lewis about his decision.

Q: Why have you decided to make this move?

A: It was an offer and a challenge I couldn't refuse. It was the opportunity to join the classical division of one of the greatest record companies in the world. It has a rich heritage, but, more importantly, which is going from strength to strength and there is an opportunity to lead from the front. There is an unprecedented interest in classical music at the moment and I couldn't turn down the offer.

Q: Why do you think classical music has gained such popularity recently?

A: I think that's down to the skill and talent of the artists. It has to come from the artists. Nigel Kennedy is a great example of that. He has managed to communicate his artistry and genius to a wider range of people through his ability to be part of the people; to have that common touch.

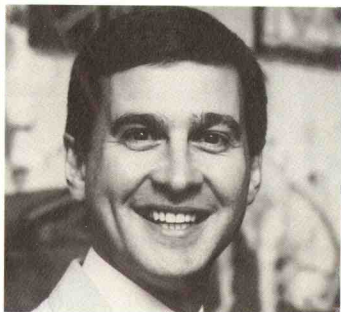
But at the same time he has that special gift to be able to perform works not just like Vivaldi's Four Seasons, but also violin concertos, by Walton, Bruckner, Mendelsöhn and Elgar. And he has just recorded the Brahms Violin Concerto which will be released just before Christmas. It is a superb recording.

Q: What can classical companies learn from pop companies about marketing music?

A: That is one of the areas I've talked a great deal about over the last three or four months with EMI. Within Radio 1, I've had the opportunity to experience with targeting - looking at segmented markets and audiences. Hopefully I will be able to bring that skill with me.

Q: Do you feel that you have gone as far as you could with Radio 1?

A: It's a very exciting time for Radio 1 at the moment. It's gone from strength to strength over the last few years and at present we are riding the crest of a wave. I see that wave continuing for many years yet. That's already shown with the achievements of last summer, when the major artists all wanted to work with Radio 1 - The Rolling Stones, David Bowie, Madonna, Phil Collins, Eric Clapton, Elton John, Paul McCartney, Tina Turner; the list is endless. I think that is a real indication of Radio 1's position within the music industry.



Q: You've brought back DJs like Alan 'Fluff' Freeman to the station and raised young presenters like Jakki Brambles. Age seems to be no barrier at Radio 1.

A: It's all to do with what job a person has to do and their ability to deliver the goods. Age, colour or sex make no difference at all to that. One of the producers I have the greatest respect for here is Ted Beston who is 20 going on 50. He's a major force in the structure of the daytime playlist. Fluff delivers the goods and communicates his enthusiasm and his knowledge. And Jakki Brambles is sounding marvelous on the drivetime show.

Classical music is becoming de-mythified. It is moving out of the elite. It's only in the last few

years that there has been this tremendous broadening of attitudes towards music. People are now prepared to listen to world music, rock music, classical music, jazz. It's important that we never underestimate the public and their ability to jump between all manner of musical forms.

Q: What part can radio play in the development of classical music, particularly now that it seems there will be a national commercial classical music station in the UK in a year or so?

A: I believe that Radio 3 makes an outstanding contribution to the musical life of the UK and I hope

Q: Do you believe that Radio 1 has to remain a public service?

A: Very much so. It will continue to be committed to public service broadcasting. It is so skilful and adept at doing that. It is a very difficult tightrope to walk, but it does it with great aplomb and panache.

Q: Is it fair to say that you have a greater knowledge of classical music than pop music?

A: No, I don't think that's fair at all. The first record I bought was Denon Braine playing the Mozart horn concertos with Herbert Von Karajan conducting the Philharmonic Orchestra. The second record I bought was the Beatles' *Rubber Soul*.

When I was playing the horn professionally in classical orchestras I was also playing in the Welsh jazz orchestra. When I went to university I conducted Spontini's *La Vestale* but I also conducted the backing orchestra for Amazing Blondel on tour. When I left university and worked as a composer and musical director I conducted choirs for the Proms in 1977 and 1979 but I also wrote the music for the first punk musical in 1978 called *Riff Raff Rules at the Roundhouse*. So I have managed to work successfully throughout the musical sphere all through my career. □

Roger Lewis left university in 1976 and spent several years as musical director with various theatre companies. He also worked with a number of choirs and chamber orchestras and was music officer at the Dartington Arts Centre from 1980-82.

In 1981 he joined Radio Tees as a producer, moving to Capital Radio in London in 1984. In 1985 he joined Radio 1 and in October 1987 was appointed head of music. His radio programmes have won numerous prizes at the International New York Radio Festival and the Sony Radio Awards. He takes up the position as director of EMI's classical division on November 5.

that continues. Having said that, I welcome the possibility of a commercial classical station, because I believe that will complement the activities of Radio 3. Radio can play a very important role in widening people's horizons and allowing them to hear - and more importantly, to understand - aspects of classical music.

Q: Does Radio 1 demand something more than commercial stations?

A: Absolutely. It's a national station and that is very motivating for us all. It demands 100% commitment to music and to broadcasting and to the audience. I have never experienced the level of hard work that people put into this place.



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UK & IRELAND

Chiltern Steps In After
Radio Radio Closure

by Paul Easton

Chiltern Radio is looking to fill the gap left by the sudden closure of the Radio Radio sustaining service with its new SuperGold initiative.

Radio Radio - The Superstation - closed down on October 6 after some of its backers, who include Trans World, GWR Group, Yorkshire Radio Network, Radio Forth and Radio Trent, refused to provide additional funding to keep it going. The 21 stations taking it were given only a few days notice to make alternative arrangements.

Chiltern Programme controller Paul Robinson says he is talking with five independent stations about SuperGold which has already been sold to Severn Sound for its Three Counties Radio AM service. He claims that three stations have provisionally agreed to take it.

"SuperGold is a totally flexible sustaining service that can be turned on and off like a tap. We have devised a competitive rate card, based on a station's total survey area, that compares favourably with the cost of

providing local programming."

Robinson says that stations wanting to play their own jingles and commercials will need to install the necessary DCS equipment which could take about a month to order and deliver from the US. But they can take the service immediately without a local opt-out.

Radio Radio MD Julian Allitt, who is also MD of Piccadilly Radio, blames the current advertising climate. "Although The Superstation made good progress over the past year it was not trading at a profit. We had reached a point where further injection of finance was required to continue and, in the present difficult climate, it is understandable that insufficient major shareholders were not prepared to provide additional funds."

The Superstation was offered to independent stations free of charge. Its advertising was sold by Media Sales & Marketing. Stations could insert their own commercials during opt-outs but in practice few did because it meant employing a technician overnight.

The closure of The Superstation has not resulted in any redundancies, according to programme controller Dave Lincoln who is also MD at Red Rose, as presenters have been paid up to the end of their contracts and the production staff have been integrated into other Trans World operations.

Among the stations which took The Superstation, Trans World-owned Aire FM/Magic 828 in Leeds is now providing its own local programming. Programme controller Paul Fairburn says the station has extended its late shows until 01.00 and then provides simulcasting until 06.00.

2CR-FM in Bournemouth is playing non-stop music from 22.00-24.00 and then simulcasting its Classic Gold AM service.

Downtown Radio in Belfast has not decided on its long-term plans at press time. Head of programmes John Rosborough says the station is choosing between providing its own overnight programming or taking another service. □

Five-Year Wait For New London Stations

London will not be getting any new local radio stations for at least five years because there are no spare frequencies, according to the Radio Authority which has announced plans to offer up to 30 provincial licences next year.

Although the Authority received more than 150 letters of intent for London stations it "regrets that it cannot at present feed confident about the availability of frequencies, for further local services, either Londonwide or on a more localised scale".

Head of radio development David Vick says that although there are some frequencies available in south-east England, the outlook for London is bleak. "There are technical problems with aeronautical interference as well as separation from other stations on adjacent frequencies," says Vick.

"Part of the problem is that the BBC uses wider protection for its FM channels than we do, which means there is less opportunity for new services. However, the up-

per end of the band between 105MHz and 108MHz is due to be cleared for broadcast use by 1996 and we are pressing the government to give us access to that as soon as possible. Even so, that still won't give us many more licences in the London area."

The Authority also says that it

will not be offering any licences in the other major metropolitan areas of the UK until the first two independent national licences have been awarded. It says it would be "unfair to invite applications from groups whose proposals might face competition or duplication from a national station."



Capital Radio's Chris Tarrant recently presented his breakfast show from Los Angeles for a week as part of Unique Broadcast's series of live remote transmissions from Westwood One's LA studios. From 1-r: Westwood One director of international affiliate Bill Stoller; Capital Radio producer Annie O'Neil; presenter Chris Tarrant; Unique producer Ian Davies; Capital deputy programme controller David Briggs; Capital production assistant Jonathan Hughes; and Westwood One engineer Ron Harris.

Germany Austria & Switzerland

ALPHA Will Operate As ARD Shadow

by Paul Andrews

ALPHA, Germany's new informal private radio lobby plans to insert itself as a shadow organisation to the ARD, the confederation of mainly regional public broadcasters.

At their first joint meeting held in Munich on October 7, on the eve of the Munich Media Days convention, and chaired by Donald McLaughlin, MD of Bavaria's Antenne Bayern, mem-

bers discussed the organisation's future. "We are trying to co-operate, to work together on programming, syndication ideas and to set up events. It's also possible we may start a purchasing department. We will also participate in politics and discussion as far as radio broadcasting is concerned."

He added, however, that

ALPHA was not trying to compete with the broad-based media lobby group, VPRT, formed on October 15 from the merger of the BPRT and BKS. "We were very anxious to keep things quiet until after the VPRT was founded, so that people did not think we were trying to oppose it. It's just that as regional radio broadcasters there are some specific problems we may have that are too big for VPRT as a whole. Why not discuss these with one another? But there is not too much politics behind it!"

With ALPHA targeting the leading private in each German region, about 20 personalised GMs, programme directors and sales managers attended the Munich meeting, representing nine stations.

They included: Ulrich Schamoni, MD of Berlin's Hundert 6; Adam Hahne, programme director at Radio Salu; and Dieter Maner, programme director of RPR.

With leading regional private stations from throughout Germany attending, comparison with

the ARD is obvious. McLaughlin denies ALPHA is seeking the same formal structure, but admits that: "ARD took off 40 years ago with 'Arbeitsgemeinschaft' operating as a working group. That is more or less what we are trying to do."

McLaughlin declined to give details about specific programming plans, claiming he did not wish to alert the ARD to the group's business prospects. Other delegates have also refused to talk publicly about ALPHA's detailed plans.

It is understood, however, that a joint overnight service is a likely starting point, plus the presentation of major national and international events. A prototype of the latter was August's presentation of the Knebworth concert with four stations taking part in an informal network. All four participating stations are ALPHA members and the event was coordinated by Antenne Bayern.

Firmer programming plans are expected following the next ALPHA meeting, to be hosted by Hundert 6 in Berlin on October 17. □



Tanita Tikaram received a gold award for sales of 25,000 copies of her 'The Sweet Enemy' album in Switzerland. From 1-r: Paul Charles, manager; Gilbert Dupuis, WEA product manager; Christopher Roth, WEA label manager; Tikaram; and Reto Lazzeroni, WEA promotion manager.

RTL Aims To Regain
Trendsetting Reputation

by Howard Stanton

RTL is introducing a new programming mix as part of its response to allegations, from within the station, that it has become staid and is losing its industry reputation as a trendsetter.

The new initiative comes from RTL programme director Bernd von Mühlen.

The 33-year-old Luxembourg-based station, which became the first private radio broadcaster in Germany, now offers a mix of AC, mainstream pop and oldies, 20% German-language music and a new evening talk radio format. It is aiming for an audience it describes as being from the "baby boom of the 60s"; those aged 25-40.

Programme manager Arno Muller says he no longer wants a magazine format, with news and features interrupting the flow of music. If necessary, short talk-back items will now be given a music bed.

Koch Launches CD Tester

Koch Digitalisat, a division of Koch International, has developed a new CD test system which is designed specifically for broadcasters and recording studios.

The single user CDQC-2 system consists of a special electronic rack and a modified Studer A725-QC CD player, which can also be used as a monitoring and recording device in either radio or recording studios. The system can also be coupled to a supervisory computer and printer.

As with the multi-player CDCS-3, which was designed for industrial use and is currently

used by CD manufacturers in six European countries, Koch drew on its own CD manufacturing experience to refine the CDQC-2 to oversee all CD parameters, including the measurement and analysis of all relevant digital and analog signals and plan analysis.

Because broadcasters and studios have different data requirements than CD manufacturers, the CDQC-2 gives the user various reporting alternatives, ranging from simple good/bad LEDs to various numerical or graphic printouts regarding quality and playability. □

(advertisement)

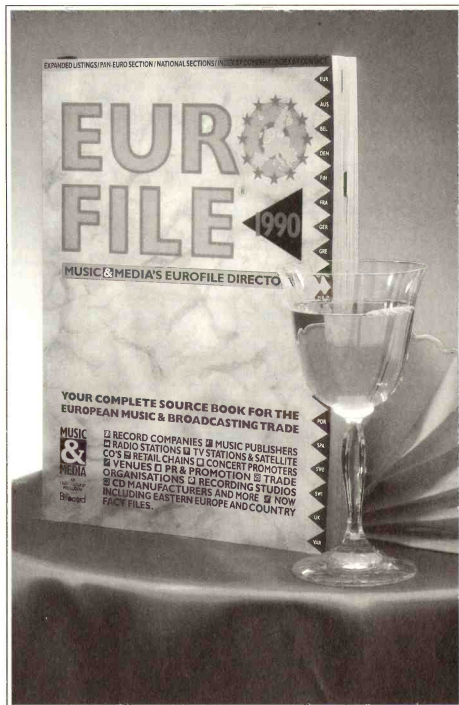
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F R A N C E

Music & Media Groups Dominate Top 100

Music and media groups dominate the annual Top 100 chart of communication companies in France, with four television stations in the top 10.

Published by trade magazine Strategies, the chart puts subscription TV Canal Plus third in terms of profitability and second in turnover, followed by TF 1, FR 3 and Antenne 2. It also shows that three out of the six television channels are losing money (Antenne 2, La Cinq and M6). Public radio network Radio

France - which includes France-Inter, France Musique, France Info, France Culture, FIP and local stations - was the no. 1 radio group in the turnover category. However, it has lost money over the past year. RTL remains the leading private radio in terms of turnover, but NRJ shows greater profitability.

Reflecting the increasing development of the French record market during the past year, the chart includes four record companies with PolyGram France

scoring a turnover of Ffr 2.2 billion (app. US\$ 420 million) and profits of Ffr 277 million.

Three other record companies charted: EMI, CBS and Virgin. The figures for the latter only include the record company and not the other divisions of the Virgin Group, which has a total turnover in excess of Ffr 1 billion.

France's no. 1 communications company in terms of turnover is, according to Strategies, publishing giant Groupe de la Cite. □

France's Top 15 Music & Media Companies

Company	Rating	1988	1989	% Change	Profit (Ffr Million)	% Change	Field
Canal Plus	2	5359	4340	23.49	774	25.76	Private TV
TF 1	3	5306	4824	10.00	220	36.61	Private TV
FR 3	7	3313	3187	3.94	20	-9.59	Public TV
Antenne 2	10	2878	2835	1.52	-329	-229.43	Public TV
PolyGram	12	2200	1460	48.63	277	50.54	Record Company
Radio France	16	1995	1916	4.15	-13	-557.90	Public Radio
La Cinq	22	1613	912	76.80	-562	-33.32	Private TV
RTL	23	1502	1150	NA	NA	NA	Private Radio
EMI	33	1103	1047	5.30	48	0.23	Record Company
CBS France	41	954	625	52.57	122	94.59	Record Company
Europe 1	49	765	678	11.83	NA	NA	Private Radio
M6	65	376	217	77.99	-354	-12.54	Private TV
RMC	66	356	364	-2.20	NA	NA	Private Radio
NRJ	68	325	315	3.19	84	48.62	Private Radio
Virgin	69	324	191	69.91	27	-6.00	Record Company

Source: Strategies

Regie 1 Attacks NRJ Campaign

by Jacqueline Eacott

Michel Cacouault, director-general of sales house Regie 1, has slammed NRJ for an advertising campaign which he says reaches the "limits of honesty" and "can only discredit radio in general, causing widespread confusion".

The advertisements feature NRJ's claim that it is the top radio in France 16 times a day, based on quarter-hour listening figures.

In a letter published in the newspaper Le Figaro, Cacouault says that NRJ is referring to 16 quarter hours between 20.00 and 24.00, "the most feeble listening time, when 15-24 year-olds make up 75% of the audience".

He adds that the methods employed by NRJ serve only "to explain that the Arc du Triomphe is the world's highest monument in Paris on the Champs Elysees".

The advertisements appeared throughout the national press, as well as via full-page ads in specialist weekly magazines such as Strategies. The ad ran: "Every day NRJ is: 16 times first radio in

France, 28 times second radio in France, seven times third radio in France. Analysis of 76 quarter hours in a day."

The claims were accompanied by a chart which illustrates the performance of other radio stations and puts NRJ second only to RTL (first radio 56 times a day). The source quoted is Mediametrie, April-June 1990.

Speaking to Music & Media, Cacouault said: "A certain commercial aggression is normal, but when it is a question of disinformation it becomes a real problem." He added that he has written to Mediametrie about the matter.

NRJ president Jean-Paul Bauderoux says he will sue Cacouault if he persists with the criticism. "We are fed up with his pranks. Like sport, you need fair play and have to recognise when a competitor is before you."

Responding to Cacouault's claim that the campaign reaches the limits of honesty, Bauderoux says: "It is sour grapes. We have

been told by RTL and Actual Media that this is smart advertising. If Cacouault thinks it is not honest, why doesn't he sue us?"

He adds: "Our advertising is very precise. We are only stating the facts. Europe 1 (whose sales are handled by Regie 1, along with Europe 2 and Skyrock's) could not advertise being number one because they never are."

"We have now taken another advertisement saying that NRJ is in front of Europe 1 for 11 hours a day, from 10.00-10.30, 11.00-11.30 and from 13.30 to midnight. This represents 46% of the total radio listening per day."

Bauderoux also claims that Cacouault has produced misleading advertising in the past. "Regie 1 said once that it was the number one radio in France, but added together the listening figures of Europe 1, Europe 2 and Skyrock."

Cacouault is the last person in France who should criticise other stations' advertising." □

(advertisement)

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RAI TV To Screen 'Rock Cafe' RMC Appoints

by David Stansfield

'Rock Cafe', the daily afternoon music programme syndicated by SPER to 77 local radio stations, is now also being screened by state television channel RAI 2.

The show, which is sponsored by Nestlé, is aired on weekdays at 18.30-18.40. The 175-part series started on October 15 and will run until June 14 next year.

Andrea Olcese, 'Rock Cafe's' director, says the TV show has a potential audience of two million and that like the radio series, it features news bulletins on musical and culture for young people. Correspondents in Los Angeles, New York, Moscow, Berlin, London and Milan will provide segments for the show, and a deal

has also been made with World TV News (WTN) for satellite feeds. The show is presented by Paolo Dini and Francesco Calgario, two newcomers to national TV.

Olcese stresses that their presentation will have nothing in common with TV music shows such as 'Deelay TV' and says of the RAI connection: "They have shown great courage. Music has never enjoyed so much space in their programming. 'Rock Cafe' on radio was a gamble and we won. RAI saw a new idea coming from the private radio sector and recognised it as good."

Olcese is claiming an exclusive for the show's theme music, which was composed by Andy Cox and David Steel of the Fine Young Cannibals. "It is the first time that a group which has sold over 10 million records worldwide has found time to compose the theme music for an Italian TV show. The music includes the guitar riff of their hit *She Drives Me Crazy*."

He adds that the new version of the track may be released as a single and predicts a worldwide hit. The programme's theme video was directed by Harry - who is well-known for directing commercials in the UK and was responsible for the video content of the Mandela Day Concert - of UK firm Markell & Pocket. □



Roberto Magrini

historical value and is important to Italy."

Dischi - Del Sole contains live material from noted artists who appear at the country's club Tenko awards. The catalogue dates back to 1974. Magrini says the choice of heavy promotion or straightforward distribution of Ala Bianca product will depend on the quality of each release. □

Ala Bianca Signs CGD Deal

Ala Bianca, the Modena-based independent record company, has made a move to raise its national profile by signing a distribution and licensing deal with CGD.

Ala Bianca started out as a publisher but launched its own labels three years ago. These were distributed by EMI. But Ala Bianca president Tony Verona now says: "They had little time for a small label like ours. EMI is a big company which releases 100 LPs of its own each month. After this comes the distribution of Virgin and PDU product."

Verona says distribution was not enough. He wanted promotion and joint marketing strategies. This was the basis for choice of CGD, who will now distribute and promote Verona's Ala Bianca, River Nile, Flea, Mighty Quinn and Dischi Del Sole labels.

CGD was bought out by WEA Italy last year. Company MD Roberto Magrini says of the Ala Bianca deal: "It is very important. The company is intelligent and well prepared. It is sharp with its perception of new trends and has the necessary structure to invest money in order to create and maintain its catalogue. This is particularly important with the Dischi Del Sole label, which has

New New Age DJ

Radio Monte Carlo (RMC) has further increased its commitment to new age music with the introduction of DJ Johnny Angel, a female singer from New York.

Angel hosts the new 21.00-24.00 slot on Tuesdays and Thursdays and presents the station's new age and new sound playlist, which has been increased from 10 to 20 titles. The playlist includes both vocal and instrumental music and is based on listener requests, the availability of product and the Billboard new age charts.

Programme controller Novella Hazan says she appointed Angel because of her first-hand knowledge of the music and her voice. "We did not want the usual DJ type of voice, we wanted somebody who would sound like a friend, an anti-DJ if you like. She is a person not a DJ. The fact that she is American also helps a lot. If you get a DJ who cannot even pronounce the names of artists it is horrendous."

Hazan says she wanted to employ a woman in the new slot but, if the right one had not been found, would have opted for a man. She agrees that there are not enough female DJs in Italy but feels that many who are employed are stepped in the image of 'femme fatale'.

Nick The Nightfly, the DJ who launched the station's new age programme, continues his 22.00 onwards programmes on Mondays, Wednesdays and Fridays. □



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RAI Radio Loses Listeners

Slate-run RAI radio is losing listeners. The latest Audiradio listener survey says RAI's five stations have an average daily audience of 13.43 million, while the figure for private stations totalled 15.95 million (M&M October 6).

Corrado Guerzoni, vice director of RAI's radio sector: "We have lost from 1%-3% of listeners since the last Audiradio survey. It seems that 11-15 year-olds do not listen to radio, or if they do, they prefer the private stations."

Guerzoni says that older listeners prefer RAI radio. The non-pop music based stations RAI 1 and Radio 2 have an average daily audience of 7.6 million and 7.29 million respectively. These figures are down on

the last Audiradio statistics, which showed 7.66 million listeners for Radio 1 and 7.53 for Radio 2.

However, pop channel RAI Stereo 1 has gained listeners, reaching 0.82 million, up from 0.79 million. The audience for RAI Stereo 2 is down from 1.27 million to 1.02 million.

Guerzoni, who puts much of the blame on frequency chaos, adds that RAI hopes to increase programme sponsorship: "RAI Radio increased its revenue by almost 20% last year thanks to sponsors. But we have four orchestras, plus choirs, to fund and we have made appeals to the private business sector for help." □



VPRO Launches 'Deathlist'

by Paul Andrews

Dutch public broadcaster VPRO has introduced a new album listing for its weekly lunchtime show on national pop station Radio 3. Called "De Moordlijst" ("The Deathlist"), it is compiled in conjunction with music magazine Oor.

The "Top 20" is accumulated weekly from the votes of a 30-member panel, which is made up of VPRO and Oor staff and representatives of other publications and broadcasters. The first selection was topped by Neil Young's *Ragged Glory*, followed by titles from Living Colour, Los Lobos, The Pixies and The Replacements.

According to VPRO's director for Radio 3, Roel Bentz van den Berg, "De Moordlijst" is designed to counter the influence of chart music on airplay. "This is not a hit-parade, just a compilation of individual votes. But I hope it will provide an alternative, although I don't like to use that word, to the

charts for our listeners. "It is aimed at people who listen to music with more consideration than those who just go for the popular stuff because it is popular. I believe it reflects quality rather than just quantity of sales."

Bentz van den Berg stresses that the list is intended to be considered as a whole, although he admits that "the way it is done will inevitably add some of the suspense associated with chart shows."

"De Moordlijst" airs each Wednesday from 13.00-14.00, at the start of VPRO's main weekly programming on Radio 3. Reference to it will also be made throughout the rest of the day's programming.

VPRO is generally considered one of Holland's more radical broadcasters. Its Radio 3 programming emphasises non-mainstream music such as reggae, hip-hop and progressive. □

Super Channel Focuses On Belgium

Super Channel is holding a Belgian Week, from October 15-21, which includes reports on the international film festival in Ghent, the broadcast of the European Awards Show on September 29, plus a documentary on Belgium's new beat phenomenon.

Super's Benelux manager Greet de Leenheer: "We have also asked the Belgian record industry to supply us with as many clips as

possible on emerging Belgian talent, and those will get special attention during our regular music programmes."

The decision to focus on Belgium for one week is based on legal obligations for satellite TV channels to devote a proportion of their budget and airtime to Belgian productions in order to gain access to Belgian cable networks. □

Amsterdam Local Demands Survival

Amsterdam station Extra 108 is demanding guarantees that it will be allowed to stay on air when local commercial radio begins next year. The volunteer-run service believes it may be replaced by a station controlled by major newspaper interests.

Although it has enlisted the support of several major Dutch broadcasting figures, Extra 108 claims local radio operator Salto has ignored requests for it to be allowed to continue broadcasting.

Local commercial radio becomes legal in Holland on January 1. From that date, Salto, which is the licence-holder of the local frequencies, plans to turn one over to an advertising-supported station. That frequency, 107.9 MHz, is currently shared by Extra 108 and Unique FM.

Under the new media law, agreement has to be reached with newspaper publishers about the commercial services. However, according to Extra 108 co-ordinator Jan Palmer, those negotiations have excluded the existing programmers.

"Salto has formed a group with the two big press groups, De Telegraaf and Pers Combinatie, to make a programme next year, but we have not been asked to participate. After five years work and investment we don't like that!"

Palmer believes Extra 108's format, which is based on chart music and local information and targets 15-40 year-olds, is viable for the local commercial market. The press groups, he believes, have a different approach.

"I don't think the local papers want to make radio - no they

want to protect their income. The station would end up the same as the newspapers, aiming at the same audience, and the commercials would become a supplement to the newspaper advertising - buy ads in the paper and get one week free radio advertising."

A number of influential Dutch media figures have formed a committee to defend Extra 108, among them Ton Lathouwers, operations manager at Sky Radio, and Lex Harding, head of radio for public broadcaster Veronica. Lathouwers: "Extra 108 has done a very good job, even though they are not professional - they know how to programme a radio station. The publishers, with no experience at all, have no more right to control a station than they do."

However, Salto director Ronald van Wehen denies the existing channels are being excluded. "Because commercials are coming in, there will have to be changes. What those changes should be will be discussed with Extra and Unique as soon as possible, but first we need an agreement with the local newspapers on how to finance the

"The press will not participate on an editorial level, only financially. We are starting from zero and need funds, so we want them to participate" □

Clousetau Guitarist Leaves

Only a few weeks before the release of Clousetau's second album, *Of Zo*, guitarist Tjen Berghmans has left the Belgian band for personal reasons. Berghmans will not be replaced, but a studio musician, Chris Peeters, has been asked to join Clousetau for live concerts.

The band are about to embark on a theatre concert tour of Belgium and Holland, which will run through to the end of the year. Frontman and media personality Koen Wauters: "The shows will also feature acoustic versions of our songs, plus material from the new album."

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Stockholm Station Joins Nova Ad Crusade

by David Rowley

A new commercial radio station is about to go on air in Sweden, in flagrant breach of the country's ban on commercial broadcasting. The station, Stockholm South-West, follows in the footsteps of controversial Radio Nova, which has been airing commercials for several months (M&M September 8).

Stockholm South-West is run by the Free Moderator Students Association, which has loose ties with the Swedish Moderaterna political party, one of Nova's financial backers.

Station manager Peter Brolin says the decision to broadcast a full schedule of advertising is designed to highlight the absurdity of the ban on any form of radio advertising. "It is ridiculous to have these kinds of restrictions on free speech. Someone has to take a stand!"

The station will broadcast to the south-west of Stockholm. It is on air from 23.00-06.00 and from 20.00-03.00 on Friday and Saturday - a total of 49 hours per week.

Brolin says Stockholm South-West aims to broadcast between five and six minutes of advertising per hour. Support in attracting

commercials is being given by Radio Nova.

All private local radio (Naeradio) stations need backers to hold broadcasting licences and to fund them. The new station, which is expected to go on air next week, has two.

Radio Nova began running a full schedule of ads in July, in contravention of the law. The station has 12 separate backers. As the action is illegal, the private radio governing body, the Naeradiomadden, has withdrawn broadcasting permission from four of the 12 - one for every month the station has been airing ads.

Brolin says the new station hopes that its permits will stay in force until the government decides to change the broadcasting laws to allow radio advertising.

In other developments, the Naeradiomadden's legal adviser, Connie Wallin, has admitted that the action taken by the organisation against Nova so far has been ineffective and concedes that the station may have won its battle in reality, if not in the eyes of the law.

"Radio Nova has 12 backers

and we have taken four of them, so they have eight left. I do not know how they will stop them. The law is not working as it should and I really do not know what should be done!"

Wallin says that although there is the possibility soon for the police to take action against Nova, such a move would place enormous pressure on the government to change the law.

If the station continued running as it has for the past four months, it would be in a position to broadcast until next June using each individual backer per month, essentially unaffected by the law.

Wallin concedes that Nova has in essence won its battle. "I do not think we are far from commercial radio. Maybe Radio Nova's action will speed it up!" □

Fun Radio Drops Norway Plan

France's Fun Radio has dropped plans to move into Norway, claiming that the country's regulatory situation is too complicated. The CHR network had been discussing licensing its format to Norway, while MFM (M&M August 4).

Fun general secretary Alain Le Menahuez: "There is a legislative problem. At the moment, the situation is totally absurd, with perhaps 20 radios sharing the same frequency, and everyone just getting an hour or two of programming."

"We were talking to a number of parties, but we were unable to reach agreement with anyone!"

The shared frequency rules would have made it virtually impossible to run the Fun format continuously, and Norwegian law also presents licensing.

Since the discussions broke down, MFM has closed down one of its two stations, in Oslo, apparently for financial reasons. The second CHR-formatted station, in Bergen, remains on air for 64 hours per week. An amalgamation of six broadcasters who have banded together to provide some consistency of format, the station still has to share its frequency with others.

MFM refused to comment on the situation, or its own future. □

Two New CD Companies Launched

by James Bourne

Spanish CD manufacturing capacity has soared with the establishment of two new companies to compete with Spain's existing CD manufacturer, Ibermomyco. Moca-no's Jose Maria Cano owns a substantial stake in one of the new firms.

The companies are Teno CD, a Spanish-French joint venture, and the 100% Spanish Servicios Ibericos Entertainment (SIE), which is linked to vinyl manufacturer Eurogram. By coincidence, the two are only metres from each other in an industrial suburb of Madrid.

Teno-CD is a joint project between Spain's TecnoDisc and MPO of France. A privately owned company which comprises Ortipias, Gema, Boesa and Socimag, TecnoDisc produces raw material vinyl, records, audio and video cassettes and has duplication facilities plus a recording studio in Barcelona.

MPO is a leading independent record manufacturer with vinyl and CD plants in France and Canada. It produced 40 million CDs last year. The joint venture company has spent Pta 500 million (app. US\$ 1 million) on setting up the new production plant in part of TecnoDisc's vinyl pressing plant. Project co-ordinator Jose Miguel Burgos adds that MPO has provided much of the know-how and TecnoDisc is client list.

The plant is already operative and will be at 100% capacity by November 1, according to technical manager Alfonso Roldan. He says he aims to keep rejects down to a minimum and stresses MPO's quality control know-how. Roldan claims the plant will be able to produce 500,000 CDs a month when both production lines are opened.

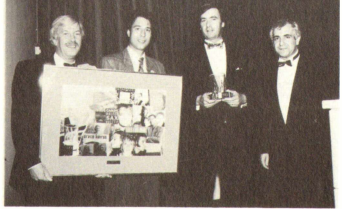
SIE will eventually have space for six lines; 12-15 million CDs a year. Swift delivery is more important than price, according to Cenalmor, who doubts that prices will drop as a result of the new factories and adds that he will not start a price war.

As with Teno-CD, SIE hopes its vinyl client list will use its CD facilities too; Eurogram produces 40% of the records sold in Spain, and 25-30% of MCS, according to Cenalmor who is also MD of Eurogram. Meanwhile, the Pils group has announced that it is investing Pta 15 billion in building a plant at

Avila, 100 kilometres north of Madrid. The plant will start production in 1993, with a planned capacity of 50 million CDs a year. At Ibermomyco (66% Iberfon, 34% Mitsubishi), technical manager Eusebio Rey believes that three manufacturers is too many for local demand: "It may be OK at Christmas," he says, but adds that most of the CDs sold in Spain are still oldies, collections or otherwise aptly.

The plant was established in November 1987 and has an annual capacity of six million CDs. The company expects to reach that figure this year, as it exports much of its production.

Spain's CD market has doubled every year for the past several years, but industry sources do not expect the same this year. They predict that some eight to nine million units will be sold. □



Dutch retailers have selected Arcade as the winner of the 'De Slip' marketing prize for the second year running. Organized by music store Benelux, the prize was awarded to the Arcade won with its campaign for 'The Very Best Of Supertramp'. Meanwhile, BMG was awarded with the Vakjury (professional jury) prize for its 'Zet 'm op de toekomen' (Go for the Future) campaign. From: 'Top Deborchoud, advertising manager BMG; Ben van Kater, sales manager BMG; Michiel Wolff, GCM Arcade Benelux; and NOS presenter Frits Spits, who is a member of the professional jury.

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Tel: 316-693500 / Fax: 316-692923

STREETHEAT RECORDS (Switzerland)
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Tel: 61-634497 / Fax: 61-634573

OY SUONI-SUOMI A/B (Finland)
P.O. Box 9 / SF-00211 Espoo
Tel: 80-5093100 / Fax: 80-393260

SONET NORSK Grammofon A/S (Norway)
Postboks 3244-Sagene / N-0405 Oslo
Tel: 2-352830 / Fax: 2-355539

SONET Grammofon AB (Sweden)
Borjesson 24, Box 201 / S-16102 Bromma
Tel: 8-6273800 / Fax: 8-983070

SONET DANSK Grammofon A/S (Denmark)
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Tel: 38-890042 / Fax: 38-890811

SOUND PRODUCTS (Holland) BV
Lindelaan 107 / NL-1231 GK Loosdrecht
Tel: 2-125-8924 / Fax: 1-65-1958

CNR (Belgium)
De Limburg Straatmaai / B-1810 Wemmel
Tel: 2-4600707 / Fax: 2-4605983

GINGER MUSIC (Spain)
Industrial 132 / E-08025 Barcelona
Tel: 3-3475077 / Fax: 3-3480568

ANDANTE - Disco Musica (Portugal)
Av. Boavista 1471-L-18 / P-4100 Porto
Tel: 12-63519 / Fax: 12-63416

MBI - Music Box International (Greece)
Alimou 76 / 16452 Argiroypoli, Athens-Greece
Tel: 1-9953613 / Fax: 1-9953525

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TECHNOLOGY

Digital Technology Leads The Way At IBC Showcase

The International Broadcasting Convention (IBC), one of Europe's largest broadcast equipment and services exhibitions, was held September 21-25 at the UK coastal resort of Brighton. Keith Hilton reports that although attendance was slightly lower than last year, European input was higher, and exhibitors reported brisk business. The event produced good signals for the IBC's move to Amsterdam in 1997, with many exhibitors noting a high level of European interest.

Radio equipment is generally in the minority at IBC and this year was no different. However, there are several new advances which may make a profound change in European radio operations.

Digital hard disk storage and playback systems are established in the US for networking and syndication applications. Two UK-based distributors have recently brought two such systems to Europe and have already had success in placing them with UK ILR stations.

The MacroMedia Audisik and Computer Concepts Digital Commercial System (DCS) were getting their first major European showing, following smaller domestic exhibitions. Audisik has recently been installed at the GWR Group based in Swindon and Bristol, while DCS is being used by Chiltern Radio at Bedford/Luton.

Audisik, handled by Audio Systems Components of Reading, has an IBM PC based architecture and is an audio store, logger, switcher and controller in one unit. Holding seven 1.2 Gbyte drives, a system of 766 Mybit can deliver six hours of stereo audio (12 hours mono).

Audio Design is acting as representative for DCS, which has a standard combo configuration made up of three units, one designated Production Room and two Control Room on-air sections for AM and FM.

Both systems can act either as a help device for DJs or as a fully automated station set up running adverts, jingles, news bulletins, and music.

Also displayed on the Audio Design stand was the Spot 90 recordable CD system, which does not require the in-depth

knowledge of PQ editing techniques usually needed for this kind of work. It can be used by storing for archival purposes or for storing jingle packages.

Another dealer, FWO Bauch, exhibited a prototype switcher/control system for Invotron. It has variable applications which de-

ending and audio for video applications in mind.

In the past three years, London distributor HHB Communication has sold 5000 DAT machines and during the IBC published a report on the current state of the medium, including usage acceptance, and reliability. It also launched its first own brand-name DAT recorder, produced jointly with Aiwa.

The Aiwa HHHBI Pro is a portable unit featuring balanced single five-pin XLR mic inputs, AES/EBU digital I/O, multi-voltage power supply, dry cell/rechargeable battery capability and full indexing. Although aimed at broadcasting in general,

'There are several new advances which may make a profound change in European radio operations.'

pend on software usage. Irish state broadcaster RTE is using six such units on its transmitter network for checking purposes.

In the automation area, Philip Drake Electronics has released a digital AES/EBU router using 20 bit A/D-D/A converters. This serial switcher is based on the company's 6000 Series frame and supplies 64 inputs and 64 outputs.

Connected with this is an AES/EBU monitor with 12 digital audio inputs, which is initially designed for a radio network. This console appears to be aiming more towards live TV but the company is still selling to radio, with three 666 with 12 mono and 12 stereo channels going to BBC Broadcasting House.

The 6608 was displayed with eight stereo groups and Flying Faders automation. This console appears to be aiming more towards live TV but the company is still selling to radio, with three 666 with 12 mono and 12 stereo channels going to BBC Broadcasting House.

This range of machines comprises the PCM-7051, PCM-7030, and the PCM-7010, which is the more relevant radio unit, being an affordable on-air machine. The others have been designed with

New Product

■ BeyerDynamic added to its mic linearity with a IUF5 diversity wireless system and TS900 pocket unit, which complements the existing VHF radio mic. A further addition is the new MS9 directional reporter's mic, which has a reinforced stainless steel enclosure and a shock-mounted capsule. BeyerDynamic, UK (tel: 44-273-479411).

■ Processing equipment specialist Orban has launched the 4000A transmission limiter and the 2908X, an audio enhancer and restoration unit which has been designed for the CD mastering and production. The 4000A has similar functions to the well-known Optimod processor but is for transmission work and has not been designed to alter the sound of station output. It features a frequency response of 20Hz-15kHz and an output band width limit of 15kHz. Orban, California (tel: 1-415-3513500).

■ The latest CD cartridge player on the market, the Cuemaster, comes from Consolidated Electronics. It uses a standard CD ROM caddy holder and features stop, start, track/frame, cue, and rotary track/frame-select controls. Specification is a frequency response of 20Hz-20kHz and a signal-to-noise ratio of 90dB reference digital saturation. Canford Audio, UK (tel: 1-914-4100757).

HHB sees the main market for the machine as being radio.

At the last IBC two years ago, Neve launched the 66 Series of radio consoles, which had been initially designed for a radio network in Germany. This time around there were three desks in the family: a four group, an eight group, and a multitrack (targeting post-production).

The 6608 was displayed with eight stereo groups and Flying Faders automation. This console appears to be aiming more towards live TV but the company is still selling to radio, with three 666 with 12 mono and 12 stereo channels going to BBC Broadcasting House.



European Chart Analysis Third Quarter 1990

PolyGram takes over as the leading album company (21.6%) from WMI (Warner Music International) in the third quarter of this year's European chart analysis. The company has enjoyed chart success with LPs from Elton John's 'Sleeping With The Past' (Rocket), Matthias Reim's 'Reim' and Jean-Michel Jarre's 'Waiting For Cousteau' (both Polydor).

A striking feature is the extent to which classical records have fared during the third quarter. Both the Carreras/Domingo/Pavarotti venture in *In Concert* and Pavarotti's compilation *The Essential Pavarotti* (both Decca) have crossed over to the general pop charts and contributed significantly to PolyGram's overall album share.

Additional strong help came from Jon Bon Jovi, The Notting Hillbillies (both Vertigo), the Carpenters (A&M), the Rolling Stones (the band's back catalogue on Decca) and Bob Geldof (Mercury).

Polydor was PolyGram's strongest label during the third quarter with 26.8% of the company's total album chart share. Decca follows with 19.2% followed by Rocket (13.7%) and Vertigo (12.6%).

EMI rates the second-best album company, close behind PolyGram, with 19.7%. The company's success is partly due to the Chrysalis label being distributed by EMI in most European territories from the beginning of July. In France and Greece, Chrysalis is still with BMG and in the UK, Germany, Holland and Sweden, Chrysalis registers its own market share because the label has its own marketing and promotions office.

The Pretty Woman soundtrack (EMI USA) contributed largely to

EMI's share. It spent 11 weeks in the top 10 of the European Top 100 Albums, spending two weeks at the top spot. Overall, it was the sixth-best charting album of the third quarter. Joe Cocker's *Live album* (Capitol) showed consistently strong European chart appeal while Sinead O'Connor's *I Do Not Want What I Haven't Got* (Ensign)/Chrysalis - in parts of Europe, and Talk Talk's *Natural History - The Very Best Of...* (Parlophone) further strengthened EMI's performance in the Top 100 Albums.

Other LPs helping EMI to second place include Tina Turner's *Foreign Affair* (Capitol); Roxette's *Look Sharp* (Parlophone); Beach Boys' *Summer Dreams* (Capitol); Erste Allgemeine Verunsicherung's *Neppomuk's Kache* (EMI); and Poison's *Flesh & Blood* (Enigma).

CBS has risen two places since the second quarter figures and now claims a 15.1% chart share. Where PolyGram and EMI as companies benefited from a diversity of labels in the charts, for the CBS company it was specifically the CBS label which was primarily responsible for the company's success, scoring with 20 charting albums during the third quarter.

New Kids On The Block's *Step By Step* registered an impressive 4.3% album share, providing

28.5% of CBS's company chart share. Three more artists on the CBS label turned in strong chart performances. Toto with *Past To Present 1977 - 1990*; Patricia Kaas

with *Scene De Vie*; and Michael Bolton with *Soul Provider*. On the strength of these four artists alone, CBS would have ranked seventh place.

Singles - Companies & Labels

Not only is PolyGram Europe's leading album company, it impressed equally well on the singles front during the third quarter with 21.9%. Biggest contributing singles were Elton John's *Sacrifice* (Rocket) closely followed by the crossover success of the moment, *Verdammt, Ich Lieb' Dich* by Matthias Reim (Polydor), respectively the fifth and sixth best charting singles during the past quarter.

They are followed by Charles D Lewis's *Soca Dance* (Polydor) and DNA's *Tom's Diner* featuring Suzanne Vega (A&M), the eighth and ninth best charting singles of this quarter. Again, it is the Polydor label (35.5%) that provided most of PolyGram's singles company share. Other PolyGram labels that fared well include Rocket (12.5%) and A&M (12.3%).

EMI is the second singles company with 16.5%. With rap going

mainstream in a big way, it is MC Hammer's *U Can't Touch This* - with 3.2% making it the best charting single this quarter - that is responsible for the bulk (19.2%) of EMI's success. So far *U Can't Touch This* has spent 17 weeks in the Eurochart Hot 100 Singles, with 11 weeks in the top 10 and eight at no. 1.

Roxette's *It Must Have Been Love* (from EMI USA's *Pretty Woman* soundtrack) - the third best charting single of this quarter - provided another 16.8% of EMI's chart share. Further strong offerings came from Partners In Kryme with *Turtle Power* (SBK) and Toto Cutugno's *Insieme 1992*. Of EMI's 16.5% chart share, the EMI label provided 42.6%, followed by Capitol (25.4%) and SBK (16.5%).

Third in the singles company chart is BMG with 12.9%. Another strong charting rap single was Snap's *Coops Up*

These, plus the Bangles, Midnight Oil and Billy Joel, were responsible for almost 90% of CBS's total album chart share. CBS is top albums label, leading the competition trailing well behind its 13.2% share.

The Virgin label follows CBS in second place with 7.7%. Gary Moore's *Still Got The Blues*, the

eight best charting album during this past quarter, contributed no less than 29.8% of Virgin's label share. Strong contributions also came from UB40's *Labour Of Love II* and Toten Hosen's *Auf Dem Kreuzzug Ins Glueck*. Virgin's position as first runner-up was reinforced by albums from Mike Oldfield, Sandra and

Paula Abdul. Third best album label is Capitol, close on Virgin's heels with 6.3%. Apart from Joe Cocker, Tina Turner and the Beach Boys, both MC Hammer (*Hammer Down Hurt'Em*) and Heart (*Brigade*), helped Capitol to third position.

Methodology

All graphs and statistics are based on the Eurochart Hot 100 Singles and European Top 100 Albums during the period July 1990 to September 31. Each record collects a certain number of points every week, based on position and territory (chart ratios per country are based on IPPI trade deliveries over 1989). These have been added over a three-month period and related to specific labels or companies. The result is a ranking by company or label for both singles and albums.

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

The methodology fully acknowledges licensing deals that are made on a territory-by-territory basis whereby each national entry receives two indexes - original label and (licensing) company. In this way, labels are included in the statistics for either the parent company or the licensee on a country-by-country basis.

Shares in the leading label category are based on original label as they appear in the Eurocharts. For these statistics, all original labels compete with each other. Be it Epic versus Sire versus Elektra or Polydor versus Phonogram.

'PolyG' stands for PolyGram; 'Virg' for Virgin; 'WMI' for Warner Music International; 'Chry' for Chrysalis; 'Inter' for Interco; 'Edel' for Edelton; 'Polyd' for Polydor and 'Capit' for Capitol.

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Top 10 Albums 3rd Quarter 1990

1. <i>Step By Step</i>	New Kids On The Block	(CBS) 43.0%
2. <i>But Seriously</i>	Phil Collins	(Virgin/WEA) 37.2%
3. <i>I'm Breachless</i>	Madonna	(Sire) 3.6%
4. <i>In Ognì Senso</i>	Eros Ramazzotti	(RCA) 2.9%
5. <i>Sleeping With The Past</i>	Elton John	(Rocket) 2.9%
6. <i>Pretty Woman</i>	Olivia Newton-John	(EMI USA) 2.8%
7. <i>Reim</i>	Matthias Reim	(Polydor) 2.56%
8. <i>Still Got The Blues</i>	Gary Moore	(Virgin) 2.30%
9. <i>Live</i>	Joe Cocker	(Capitol) 2.20%
10. <i>Alannah Myles</i>	Alannah Myles	(Atlantic) 1.94%

Top 10 Singles 3rd Quarter 1990

1. <i>U Can't Touch This</i>	MC Hammer	(Capitol) 3.16%
2. <i>Coops Up</i>	Snap	(Ariola) 3.08%
3. <i>It Must Have Been Love</i>	Roxette	(Rocket) 2.70%
4. <i>Madonn</i>	Zouk Machine	(A&M) 2.40%
5. <i>Sacrifice</i>	Elton John	(Rocket) 2.36%
6. <i>Verdammt, Ich Lieb' Dich</i>	Matthias Reim	(Polydor) 2.28%
7. <i>A Toutes Les Filles</i>	Felix Gray & Didier Barbelivien	(Capitol) 2.20%
8. <i>Soca Dance</i>	Charles D Lewis	(Polydor) 1.83%
9. <i>Tom's Diner</i>	DNA (est. Suzanne Vega)	(A&M) 1.83%
10. <i>Un'Esate Italiana</i>	G Nannini & E Benasto	(Virgin) 1.81%

The Ariola label, apart from being second best singles label, contributed 62.5% of BMG's chart share.

CBS's first place were Thierry Hazard's *Le Jerk*, Deacon Blue with *Four Bacharach & David Songs EP* and Mariah Carey's *Vision Of Love*.

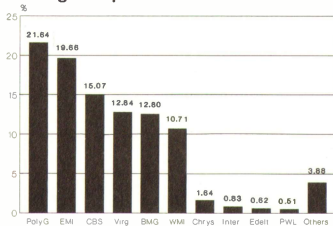
Second best in this category is Ariola with 8%; again, Snap,

Zouk Machine and Vaya Con Dios were the label's main artists.

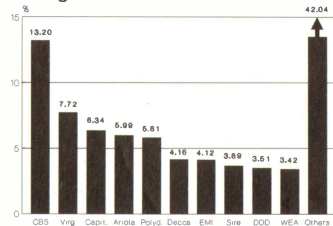
In third place is Polydor with 7.8%, Matthias Reim and Charles D Lewis being the label's premier charting artists in the third quarter.

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Leading Companies

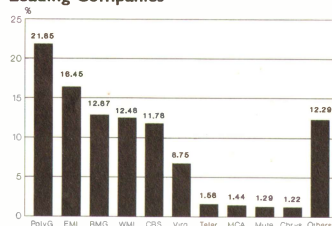


Leading Labels

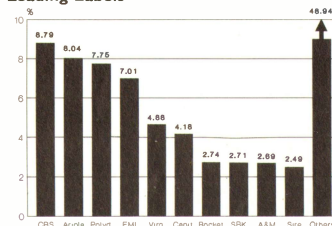


SINGLES

Leading Companies



Leading Labels



PREVIEWS

SINGLES



SINGLE OF THE WEEK

The Pretenders

Sense Of Purpose - WEA
Ignoring all trends, Chrissie Hynde and her band prove traditional pop/rock can still be meaningful. The single has a classic pop structure and a familiar guitar riff, but the intimate, bitter-sweet melodies, and Hynde's rough voice are the ingredients. With a line-up of guitars, drums, bass and vocals, it is the craftsmanship and emotion, rather than fresh sounds, which make the song. Produced by Mitchell Froom.

Barry Ryan

Light In Your Heart - RCA/BMG

A lingering sentimental song, written by Martin Page. Slick, mainstream material.

Beverly Craven

Joey - Epic

A sweet and intimate song, very useful for AC programmers. The follow-up to *Promise Me*.

The Sisters Of Mercy

More - WEA

Two more members and more gothic rock. The guitars give this song a Cult-like atmosphere, but the gloomy vocals and vocals make sure we are still talking the same old Sisters here.

David Coverdale

The Last Note Of Freedom - Epic

The voice of Whitesnake in a dramatic and powerful song from the *Days Of Thunder* OST. Produced by Trevor Horn.

Extreme

Decadence Dance - A&M

Electrifying metal in a thundering production by Michael Wagener. Note the terrific guitar solo.

Santa Esmeralda

Don't Let Me Be Misunderstood - ARS/CNR

The remix-saga continues. The Spanish guitars that made the original are traded for synths, bassline and drum computers.

Eric Serra

The Free Side - Virgin

Taken from the French OST *Nikita*, this is a soft and easy-going jazz instrumental.

Eddy Grant

Restless World - Ice/Pyrophone

The lead-off track from the forthcoming album. A simple, gritty rock song, with an instantly memorable chorus.

ALBUMS



ALBUM OF THE WEEK

Londonbeat

In The Blood - Anxious/BMG
Excellent new material from these four musical wizards. Raw, energetic and funky, they sparkle soul with Helms' lead vocals adding shine. Producer Martyn Phillips shares his work with Willy M and Dave Stewart, the result being a candidness and sophistication. Do not miss: *It's In The Blood*, *She Broke My Heart*, and *She Said She Loves Me*, but virtually all tracks are equally recommendable.

distinguished combination of candidness and sophistication. Do not miss: *It's In The Blood*, *She Broke My Heart*, and *She Said She Loves Me*, but virtually all tracks are equally recommendable.

INXS

X - Mercury

The band's special brand of funk rock is continued, leaving the songs for what they are: beats and melodies. Killer basslines and hard-hitting drums combine with effective guitar licks and ambient synth layers. Best: *Disappear*, *Lately*, *Faith In Each Other* and *By My Side*.

Lucio Dalla

Cambo - Presing/BMG Arista

The veteran Italian artist with a fine, atmospheric album. Stylistically, the nine songs on this LP form a well-textured blend of pop, rock and MOR. Try: *Attenti Ai Lupi*, 2009 and the ballad *Apriti Cuore*, *E L'Amore*, with its intriguing rhythm pattern, has a more experimental touch.

Tommy Conwell & The Young Rumblers

Guitar Trouble - CBS

Another gutsy, tight-rocking album from the Philly-rockers. Helped by hot-shots like Bruce Hornsby and Bill Payne, the five-piece create a straightforward and uplifting sound, through a bunch of memorable songs. Lead track, *I'm Seventeen*, is picking up promising airplay in Scandinavia, Germany and Belgium.

Adamski

Doctor Adamski's Musical Pharmacy - MCA

In 10 years time Adamski might not be remembered as the crucial house pioneer, but more as the re-inventor of techno pop. On his second album, the electronic beats do have a house feel, but the poppy melodies lean more towards the likes of Erasure and Depeche Mode. Except for the rather flat instrumentals, this is an enjoyable album.

Caron Wheeler

UK Bak - RCA/BMG

Former Soul II Soul member with a real treat of delicious grooves. Wheeler co-wrote most of the material and it is, of course, her unique soulful voice that carries it all. Produced by a string of names, highlights include: *Livin' In The Light (The Remix)*, *Blue (Is The Colour Of Pain)*, *No Regrets*, the ballad *For You* and the title cut.

Annam

RCB - RCA/BMG

This dreamy set is marked by a more traditional Irish feel than on the band's last LP. This adds some well-needed substance to their trademark, ethereal sound. Try *In Fortune's Hand*, *The Poison Glen* and *Uircihl An Chroagan*.

Breathe

Peace Of Mind - Siren

Sophisticated and slick AC material. Soft soul and easy-going funk accompany David Glasser's smooth vocals. This London trio prove to have a keen ear for melodies and soft-spoken arrangements, supported by Bob Sargeant's genre production.

Angelo Branduardi

Il Duo - BMG Arista

Blues, jazz, tango: Branduardi can pick any style and make it its own. The sparse arrangements leave a leading role for Branduardi's supple guitar playing. With his soft and intimate vocal, the Italian performer supplies the perfect material for any late-night, romantic programme.

Editor: Jerry Goossens

Contributor: Pietro de Bruyn

Kops

Talent Tracks

PROMISING ACTS WORTH WATCHING



Dr Baker

Reality (Mega Records/Denmark)

Contact: Marzn Dodd/tel:45 33117711/fax:33134010

Dr Baker had a European club hit last spring with *Kaos* and were featured on these pages in issue 18. This hi-house outfit from Denmark have now produced an equally strong follow-up. An insistent techno-groove, creating a dark atmosphere. Licence available for US, UK and France, sub-publishing outside Scandinavia.

Sheila Chandra

Lament (MNV/Sweden) Contact: John

Cloud/tel:46 76432450/fax:30060

Sheila Chandra is an English singer of Indian descent. She fuses oriental elements with Western sounds, and does so in a very personal and original way. The result is exotic and intriguing. Taken from the compilation *Silk, 1983-1990*. Sub-publishing and licence available outside Sweden.

Fate

Gotta Have It All (Rock On Int./Denmark)

Contact: John Rosing/

tel:45 33158100/fax:33912229

Powerful hardrock from Denmark. This four-piece group have everything needed in the genre: well-crafted songs, a solid rhythm-section, a strong singer and an inventive guitarist. Publishing available outside Scandinavia.

India

Right Now (UK) Contact: Tony Braham/

tel:44 61 7926308/fax:7457969

India is a very promising act. Quite contrary to current trends, this five piece band from Manchester simply produce very good, melodic rock songs. Conventional perhaps, but done with strong determination. This song is the title-track from their convincing debut-album. Publishing and licence available outside UK.

PSP feat. Due Respect

What Is Life (Big Wave/UK) Contact:

Phillipa Hubschtel/44 81 9447117/fax:9440097

PSP sound like a club version of Swing Out Sister. Halfway rapper groove. It makes for a varied and pleasant piece of music. Sub-publishing and licence available outside UK.

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



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UPCOMING SPECIALS

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Issue 46

FRANCE II

Publication date
17 - 11 - 1990

Advertising deadline

23 - 10 - 1990

★ ★ ★ ★ ★ ★ ★ ★

Issue 47

SCANDINAVIAN

ROCK SCENE

LOOKING EAST

Publication date

24 - 11 - 1990

Advertising deadline

30 - 10 - 1990

★ ★ ★ ★ ★ ★ ★ ★

Issue 48

GREECE

CANADA

JAZZ II

Publication date

1 - 12 - 1990

Advertising deadline

6 - 11 - 1990

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Deep Purple

Legendary 70s heavy rock band Deep Purple are back - their first album for BMG, 'Slaves And Masters', was released worldwide on the RCA label on October 22. As Chris White reports, BMG says it is the most musically diverse LP the band have ever made.

Deep Purple's 90s line-up includes its best known names - Jon Lord on keyboards, drummer Ian Paice, Roger Glover on bass and guitarist Ritchie Blackmore - plus a new addition, vocalist Joe Lynn Turner.



Deep Purple's Ritchie Blackmore

In recent years, the band have only made spasmodic recordings. Their last studio album was 'House Of Blue Light' in 1987, which sold 2.5 million copies internationally. It was preceded by *Perfect Stranger* in 1984, which sold 3 million copies worldwide.

Steve McCauley, BMG director of international marketing, says: "Slaves And Masters is probably the most musically diverse album that Deep Purple have ever made. We think there are

at least four potential hit singles featured on it. It should broaden the appeal of Deep Purple to a wider market than ever before - the aim is to move their music from the exclusively hard rock area into daytime radio airplay. We want to bring back the old fans, as well as win new ones!"

He adds: "The first single from the album, *King Of Dreams* has got off to an amazing start in the US, being picked up by 139 stations in its first week of release, making it the no. 1 most-added track on AOR radio. We expect to get similar radio support in Europe - and early indications are extremely positive with stations in Germany, Sweden, Norway and Holland in particular giving *King Of Dreams* strong support."

Stations which have added the track to their playlist include BRMB and Radio Clyde in the UK, SAF Radio and Radio Gothenburg in Sweden, plus NRK and Radio 102 in Norway.

The new single is being supported by a promotional video made by Propaganda Films and directed by James Foley, who has several Hollywood film credits to his name, including 'At Close Range' and 'After Dark My Sweet', and who has also directed a Madonna video. It is reputed to have cost in excess of US\$ 500,000 to make. MTV Europe has filmed a documentary on the making of the video for worldwide showing. McCauley says: "All our companies are developing marketable campaigns and will provide a full range of point-of-sale material and promotional items for retail and media use, including posters, streamers, and in-store displays."

"The album was officially launched last week (October 16) with a party held at the Grosse Freiheit 36 Club in Hamburg, which was attended by more than 400 TV, radio, press and trade representatives from all over the world. A number of major press articles about the band are due to appear throughout Europe in the next few weeks."

Deep Purple are also due to start a world tour in January which will reach Europe in March or April, by which time BMG may have released a third single from the album. □

H O L L A N D

The Nits

- Signed to CBS Holland worldwide
- Publisher: SOSS Music in Holland
- Management: Aad Link, BGM, The Hague
- Group members: Henk Hofstede (vocals, guitar), Rot Klop (drums), Robert-Jan Sips (keyboards) and Joke Gerrits (bass)
- Current album: *Giant Normal Dwarf*, released October 8
- Current single: *Radio Shoes*, released September 17
- Production: recorded at Werfs Studio, the band's Amsterdam-based studio. Self-produced
- Marketing: Large displays, posters, T-shirts and sweatshirts in all major record stores
- Foreign release: CBS affiliates in Belgium, Germany, France, Norway, Switzerland, Austria, Finland, Italy, Spain, Portugal, Denmark and Sweden

■ Tour: a 55-date Dutch tour starts on October 15 and will continue after a tour of Belgium, France, Germany, Switzerland, Austria and a showcase in the UK, from mid-November. The last lap of the Dutch tour will be in January. Dates in Greece in March, and in Canada and the US from July.

The Nits have released 12 albums since 1978 and have scored hits all over the world with their brand of intelligent pop. Their last live album, *Urk*, went platinum - selling over 110,000 units, and reached no. 2 in the Dutch chart. With the new release, CBS compares in Europe intend to break the band outside their home market.

On October 9, The Nits staged an acoustic version of *Norwegian Wood* at the Hilton Hotel in Amsterdam, in the same suite that John Lennon and Yoko Ono staged their peace protest. The event was televised by MTV and marked Lennon's 50th birthday.

G E R M A N Y

Inga Humpe

- Signed to Warner Music Germany worldwide
- Publisher: the seven songs written or co-written by Humpe are assigned to Bingen publishers and are administered by Edition Intro in Berlin. Other publishers include Unforgettable Songs, Peer Music, Montclair Music and Cag Music/10 Music
- Management: George Glueck at Edition Intro, Berlin
- Current album: *Planet Oz*, released September 21
- Current single: *Do I Have To*, released October 12
- Marketing: key retailers are being provided with posters, centrepieces, nameboards and large format decorations
- Promotion: appearances on public and private German TV; video for *Do I Have To*, directed by fashion photographer Mike Owen; German media tour
- Foreign release: *Do I Have To* is scheduled for release in the UK (through East West) on November 5; the LP will follow in January

Do I Have To is the second single from the album and was written by the Pet Shop Boys and produced by Andy Richards in London. The first single, *Riding Into Blue*, was released in May. It reached no. 97 in the UK and no. 52 in the German airplay charts.

Humpe led the German new wave in 1978 when she founded the Neonbabies, who made three successful albums. In 1983 she scored a big hit in GAS and Holland as a member of DOF with the single *Codo*, which sold over 900,000 units. Meanwhile, the DOF LP went gold, selling more than 250,000 units and reaching the German top 10.

Working with her sister Annette, Humpe reached the charts again (German top 30) in 1985, with the single *3 Of Us* from the Roman Baran/Conny Plank-produced LP *Lumpe Humpe*. The duo's next album, *Swimming With Sharks*, which was also used as their name in the UK, included the singles *Careless Love*, which went top 20 in Germany and made the UK top 50, and *We Are No Longer Friends*, which also went top 20 in Germany. □

radio active

EUROPE'S MOST RADIO ACTIVE HIT MATERIAL

IT'S NO II!

EXPLOSIVES CHART BUSTERS

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

SINGLES OF THE WEEK

- The Pretenders - Sense Of Purpose (WEA) (CBS)
- Bo Dylán - Unbelievable (CBS)
- Eddy Grant - Restless World (Ice/Parlophone) (Epic)
- David Coverdale - The Last Note Of Freedom (WEA) (Epic)
- The Sisters Of Mercy - More (Epic)

SURE HITS

- Stevie Wonder - Keep Our Love Alive (Motown) (Epic)
- George Michael - Waiting For That Day (A 1'n & W) (Virgin)
- Mica Paris - Contribution (Ensign/Christy) (Virgin)
- Sinead O'Connor - Three Babies (Ensign/Christy) (Virgin)
- Wendy & Lisa - Rainbow Lake (Virgin)
- Public Image Limited - Don't Ask Me (Virgin)

EURO-CROSSOVERS

- Barry Ryan - Light In Your Heart (RCA/BMG) (ARS/CNR)
- Santa Esmeralda - Don't Let Me Be Misunderstood (ARS/CNR) (Virgin)
- Eric Serra - The Free Side (Virgin)
- Herman Brood & His Wild Romance - Blue Ice Moon (CBS)

EMERGING TALENT

- Beverly Craven - Joey (A&P) (Epic)
- Extreme - Occadence Dance (RCA/BMG) (10/Virgin)
- Major Matt Mason - Real Cool Down Zone - Waiting For Love (10/Virgin)

ENCORE

- Phil Edwards - Don't Look Any Further (Giy/WEA) (Eternal/WEA)
- Stress - Beautiful People (Epic)

ALBUMS OF THE WEEK

- Londonbeat - In The Blood (Anxious/BMG) (CBS)
- INXS - X (Anxious/BMG) (CBS)
- Lucio Dalla - Cambio (Pressing/BMG Arco) (RCA/BMG) (CBS)
- Clannad - Aran (RCA/BMG) (CBS)
- Tommy Connell & The Young Rumlbers - Guitar Trouble (CBS)
- Adamski - Doctor Adamski's Musical Pharmacy (Sire) (Epic)
- Breathe - Peace Of Mind (Sire) (Epic)
- Angelo Branduardi - Il Ladro (BMG Arco) (CBS)
- Youssou N'Dour - Set (Virgin)
- Kate & Anna McGarrigle - Heartbeats Accelerating (Private/WEA) (CBS)
- Mark Knopfler & Chet Atkins - Neck And Neck (CBS)

YESTER HITS

the Eurochart top five from five years ago

- Singles**
- Dire Straits - Part-Time Lover (Motown) (Sire)
- Madonna - Into The Groove (Sire)
- David Bowie & Mick Jagger - Dancing In The Street (EMI America) (Epic)
- Baltimora - Tarzan Boy (Epic)
- Tina Turner - We Don't Need Another Hero (Capitol)

SINGLES

London Beat Airplay
London Beat Sales

ALBUMS

INXS Airplay
Carreras/Domingo/Pavarotti Sales

CHART ENTRIES

Airplay Top 50

- M.C. Hammer - Have You Seen Her (13) (Capitol) (Anas)
- Whitney Houston - I'm Your Baby Tonight (20) (A&M)
- The Chimes - Heaven (30) (CBS)
- Curtis Mayfield & Ice-T - Superfly 1990 (34) (Capitol)
- Dance With A Stranger - The Invisible Man (38) (RCA)

Hot 100 Singles

- New Kids On The Block - Let's Try It Again/Didn't I (46) (CBS)
- Cliff Richard - From A Distance (58) (EMI)
- The Sisters Of Mercy - More (60) (Merciful Release/WEA)
- Patrick Bruel - Alors Regarde (73) (RCA)

Top 100 Albums

- Iron Maiden - No Prayer For The Dying (3) (EMI)
- Westendagen - Live (22) (Warner Brothers)
- The Shadows - Reflection (28) (Pica)
- Adamski - Doctor Adamski's Musical Pharmacy (31) (Polydor)
- The Pogues - Hell's Ditch (40) (Peggy Mahone)

FAST MOVERS

Airplay Top 50

- Londonbeat - I've Been Thinking About You (1-3) (Anxious/RCA)
- A-Ha - Crying In The Rain (2-10) (Warner Brothers)
- Paul Simon - The Obvious Child (5-28) (Warner Brothers)
- Pet Shop Boys - So Hard (8-23) (Parlophone)
- Maria McKee - Show Me Heaven (16-24) (Epic)

Hot 100 Singles

- Thelonic - Hegamix (5-22) (ARS)
- Bobby Vinton - Blue Velvet (6-10) (Epic)
- UB40 - Kingston Town (7-17) (Virgin)
- Benny B. - Vous Etes Vous (17-27) (Via Private)
- M.C. Hammer - Have You Seen Her (18-41) (Capitol)

Top 100 Albums

- Judas Priest - Painkiller (21-71) (CBS)
- Soundtrack - Days Of Thunder - Days Of Thunder (39-52) (Epic)
- Fabrizio D'André - Le Nuvole (51-79) (Fonti Ceca)

HOT ADDS

Breaking Out On European Radio

- Depeche Mode - World In My Eyes (Muse)
- Iggy Pop - Candy (Virgin America)

Albums

- Dire Straits - Brothers In Arms (Vertigo)
- Madonna - Like A Virgin (Sire)
- Bruce Springsteen - Born In The U.S.A. (CBS)
- Sting - Dream Of The Blue Turtles (A&M)
- Stevie Wonder - In Square Circle (Motown)

PUBLISHED WEEKLY

THE MOST PLAYED RECORDS IN EUROPE

(adjacentment)
WHETHER YOU ARE

HIGH

OR

LOW

IN THE CHART

BE SMART!

BOOK YOUR PERSONAL

EYE CATCHER!

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MUSIC & MEDIA

united kingdom

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

1. **Pet Shop Boys** - So Hard
2. **The Beautiful South** - I'm Not Thinking About You
3. **Paul Simon** - The Obvious Child
4. **London Beat** - I've Been Thinking About You
5. **Dave-Lee** - Groceries In The Heat
6. **Maria McKee** - Show Me Heaven
7. **Alan Carter** feat. M&M's - Good Thingy (feat. M&M's)
8. **Neneh Cherry** - The Get Up (feat. M&M's)
9. **George Michael** - Praying For The Rain
10. **Phil Collins** - He's In Love With Her
11. **Jeff Lynne** - Life In The Sun
12. **Depeche Mode** - Inside My Head
13. **Twenty 4 Seven** - I Can't Stand It
14. **M.C. Hammer** - How Ya Feel
15. **Carole King** - Hey Hey Hey Hey Hey (feat. M&M's)
16. **A-Ha** - Craving In The Rain
17. **The Climbers** - Heaven
18. **Whitney Houston** - I'm Your Baby Tonight
19. **The Soup Dragons** - Master Universe
20. **The Shamans** - He's In The

switzerland

Most played records on the national channel DRS 3 and the private stations, Radio Aktuel, Radio Pilsen, Radio 2 and Radio 14. Compiled by Media Control, Basel.

1. **DNA feat. Suzanne Vega** - Tom Diver
2. **George Michael** - Praying For The Rain
3. **A-Ha** - Craving In The Rain
4. **Maloo** - Lovemore
5. **Vaya Con Dios** - What's A Woman
6. **M.C. Hammer** - How Ya Feel
7. **Dave Stewart** - Praying For The Rain
8. **Shakin' Stevens** - This Thing Called Love
9. **Jon Bon Jovi** - Just A Guy
10. **INXS** - Senses On Fire
11. **Mariah Carey** - Vision Of Love
12. **New Kids On The Block** - Tonight
13. **M.C. Hammer** - I Can't Stand It
14. **Mathias Reim** - Verden, Is Det Det
15. **Maxi Priest** - Close To You
16. **Go West** - The Key Of David
17. **Roxette** - It Must Have Been Love
18. **Vaya Con Dios** - What's A Woman
19. **Bob Dylan** - Like A Rolling Stone
20. **Snap** - Drop In

holland

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

1. **Paul Simon** - The Obvious Child
2. **Paul Carrack** - Delusional
3. **Rene Froger** - Say Hello
4. **Mathias Reim** - Verden, Is Det Det
5. **Chiquita** - Heel Alike
6. **INXS** - Senses On Fire
7. **London Beat** - I've Been Thinking About You
8. **B. Kaandorp & M. Finkers** - Durt
9. **Vaya Con Dios** - What's A Woman
10. **Henk Wijngaard** - He's So
11. **M.C. Hammer** - How Ya Feel
12. **Sandra Beemer** - La Chica
13. **Neneh Cherry** - The Get Up (feat. M&M's)
14. **The Farm** - Country Train
15. **The Nits** - Sissie Stout
16. **Beverly Craven** - Promise Me
17. **Robert Cray** - The Innocent
18. **The Climbers** - Heaven
19. **Maria McKee** - Show Me Heaven
20. **A-Ha** - Craving In The Rain

germany

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

1. **London Beat** - I'm Not Thinking About You
2. **Mathias Reim** - Ich Habe Gewonnen Die
3. **New Kids On The Block** - Tonight
4. **Wilson Phillips** - Heaven Me
5. **A-Ha** - Craving In The Rain
6. **DNA feat. Suzanne Vega** - Tom Diver
7. **Maxi Priest** - Close To You
8. **Charlie D. Lewis** - Soul Drive
9. **George Michael** - Praying For The Rain
10. **Herbert Grönemeyer** - Deine Liebe Kiste
11. **P.M. Sampson & Double Key** - We Love To Love
12. **Mariah Carey** - Vision Of Love
13. **Cornelius** - Zehnig
14. **Purple Skies** - Du Hast Mir Gelebt Noch Gute
15. **Dance With A Stranger** - The Inside Man
16. **Roxette** - It Must Have Been Love
17. **Sally** - The Sunway
18. **Vaya Con Dios** - What's A Woman
19. **Jason Donovan** - Rhythm Of The Rain
20. **Dave Stewart** - Praying For The Rain

austria

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

1. **Whitney Houston** - I'm Your Baby Tonight
2. **Rainhard Fendrich** - Ain't No Fun
3. **London Beat** - I'm Not Thinking About You
4. **Dance With A Stranger** - The Inside Man
5. **Maxi Priest** - Close To You
6. **Craig McLachlan** - Crack 1-2
7. **DNA feat. Suzanne Vega** - Tom Diver
8. **Wilson Phillips** - Heaven Me
9. **Hanne Boel** - Ich Habe Liebe In Der
10. **Nelson** - Can't We Mend Your Love And Affection

france

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

Radios Peripheriques (AM Stations)

1. **Johnny Hallyday** - C'est
2. **Paul Simon** - The Obvious Child
3. **Patrick Braüer** - Aurore
4. **DNA feat. Suzanne Vega** - Tom Diver
5. **U2** - Rattle and Hum
6. **A-Ha** - Craving In The Rain
7. **Michel Sardou** - Huit Seize
8. **Rocky Wainwright** - Au Pays
9. **Julien Clerc** - Petit Pou Pou
10. **Mary Kane** - Suis-moi
11. **Marc Lavigne** - Au Revoir
12. **Ella** - New One For Me
13. **Diane Tell** - La Grande De Jenny
14. **Yves Duteil** - Histoire D'Un
15. **Thierry Lheraud** - Le Petit
16. **Art Merga** - Demain
17. **Pauline Etienne** - La Petite Etienne
18. **Alain Chamfort** - Sour Sour C'est A Gue
19. **Vanessa Paradis** - T'aurais
20. **Marc Breuer** - Hey Love Girl

Radios FM

1. **DNA feat. Suzanne Vega** - Tom Diver
2. **Dave Stewart** - Praying For The Rain
3. **U2** - Rattle and Hum
4. **Maxi Priest** - Close To You
5. **George Michael** - Praying For The Rain
6. **Marcus Hayes** - He's In Love With Her
7. **Sinead O'Connor** - The Emperor's New Clothes
8. **Duran Duran** - In The Company Of Men
9. **Ligabue** - Ligabue
10. **Eros Ramazzotti** - In Opus Sanctus
11. **Elton John** - Sacrifice
12. **Twenty 4 Seven** - I Can't Stand It
13. **Duncan Dhu** - Au Reçu
14. **Madonna** - Like A Prayer
15. **Snap** - Drop In
16. **George Michael** - Praying For The Rain
17. **Jon Bon Jovi** - Just A Guy
18. **My Place** - Constante De Sandoz & Norovic
19. **The Referees** - Sissie
20. **Rico & Benjamin** - Decade

finland

Most played records on 25 private stations as compiled by Discoprecor Tampere.

1. **Alanah Myles** - Back With Me
2. **Patrick Braüer** - Aurore
3. **Ilmo Alanko** - Kuu Sainko Puusta
4. **Arja Korhonen** - Kulkijain Tanssi
5. **Madonna** - Like A Prayer
6. **Anna-Maija Rinne** - Koinon
7. **Vaya Con Dios** - What's A Woman
8. **Kimmo Niemi** - Tanssi Aina Aina
9. **Anna-Maija Rinne** - Koinon
10. **M.C. Hammer** - I Can't Stand It

MUSIC EUROPEAN LONDON BEAT

& airplay

MEDIA TOP 50

FIRST-TIME
EUROPEAN
NO. 1

THIS WEEK LAST WEEK	WEEKS-ON-CHART	TITLE	ARTIST	ORIGINAL LABEL	(PUBLISHER)
1	3	7	I've Been Thinking About You	London Beat	Amosus/CA (Warner Chappell)
2	10	2	Craving In The Rain	A-Ha	Warner Brothers (Screen Gems/EMI)
3	1	12	Praying For Time	George Michael	EMI (Morrison Leahy Music)
4	2	9	The Obvious Child	Paul Simon	Warner Brothers (Paul Simon)
5	28	2	Tonight	New Kids On The Block	CBS (M Star/EMI A&M/A, Lanoloto)
6	5	7	Close To You	Maxi Priest	10 Records (Various)
8	23	3	So Hard	Pet Shop Boys	Parlophone (Cap Music)
9	8	13	Vision Of Love	Mariah Carey	CBS (Vision Of Love/Beem/Jemini)
10	4	6	Suicide Blonde	INXS	Mercury (Poly Music)
11	14	4	Jack Talking	Dave Stewart & Spiritual Cowboys	ACA (Elgible/BMG/Rondor)
12	6	29	Kingston Town	U2	Virgin (Sparsa Florida)
13	NE	5	Have You Seen Her	M.C. Hammer	Capitol (Unihapp/Busch)
14	13	3	I've Got You Under My Skin	Neneh Cherry	G&A (Warner Chappell)
15	6	8	Release Me	Wilson Phillips	SBM (EMI Blackwood/Wilbush)
16	24	4	Show Me Heaven	Maria McKee	Amosus/Engen Music
17	18	4	Nah Nah Nah	Vaya Con Dios	Arista (Vys Con Dios/BMG Music)
18	9	6	Groove Is In The Heart	Dee-Lite	Elektra (Delevery)
19	7	18	It Must Have Been Love	Roxette	EMI (Jenny Fun Music)
20	NE	5	I'm Your Baby Tonight	Whitney Houston	Arista (Kear/Capitol)
21	12	23	What's A Woman	Vaya Con Dios	Arista (Vys Con Dios/BMG Music)
22	21	6	Ich Hab' Getrauert Von Dir	Mathias Reim	Polydor (Kangaroo Musik)
23	8	20	Soca Dance	Charles D. Lewis	Polydor (Glen Music)
24	19	23	Verdammt, Ich Liebt' Dich	Mathias Reim	Polydor (Kangaroo Musik)
25	30	6	Fascinating Rhythm	Basix-O-Matic	Verve (Globe/Vergo/RightPoint)
26	32	2	I Can't Stand It	Twenty 4 Seven	Frisky Records/EMI (Stop & Go/Cat-Talk/Siege)
27	33	3	Hang In Love Enough	Phil Collins	Virgin/WEA (Phil Collins/Hit And Run)
28	25	7	The King Of Wishful Thinking	Go West	Chrysalis (Camel/Capitol/Zomba)
29	27	11	We Love To Love	P.M. Sampson & Double Key	CBS (2nd Hand Music/Siege)
30	NE	30	Heaven	The Chimes	CBS (CBS Music)
31	48	2	A Little Time	The Beautiful South	Go/Discs (Go/Discs Music)
32	26	12	Du Hast Mir Gerade Noch Gefehet	Purple Schaub	Extrosol (Copyright)
33	17	17	U Can't Touch This	M.C. Hammer	Capitol (Jobete/B&H)
34	NE	30	Superfly 1990	Curtis Mayfield & Ice-T	Capitol (M&M Music)
35	15	3	The Joker	Steve Miller Band	Capitol (Warner Chappell)
36	44	2	Good Morning Britain	Aztec Camera & Mick Jones	WEA (Warner Chappell)
37	3	3	Rue Fontaine	Marc Lavigne	Ampex (Ampex)
38	NE	38	The Invisible Man	Dance With A Stranger	ACA (BMG Music)
39	29	4	Groovy Train	The Farm	Product (Product)
40	35	4	It's On You	M.C. Star & The Real MC's	ZYX/M&M's (Westrup Musik)
41	45	2	Lift Me Up	Jeff Lynne	Arise (EMI/A&M)
42	22	10	The Emperor's New Clothes	Sinead O'Connor	Ensign (EMI Music)
43	38	3	Tandem	Vanessa Paradis	Polydor (Melodie Nelson)
44	42	2	Make It Mine	The Shamens	One Little Indian (Amokha Song)
45	46	2	Blue Velvet	Bobby Vinton	EMI (Chappell Morris)
46	36	14	Hanky Panky	Madonna	Sire (WB Music/Blue Deque/Webb/Gr)
47	NE	47	Arise Regarde	Patrick Bruel	ACA (14 Productions)
48	39	29	Black Velvet	Alanah Myles	Atlantic (EMI/Blashear Waltz)
49	31	14	Mona	Craig McLachlan	Crack 1-2: EMI (Jenny Music)
50	4	3	Cut Of Snap	Snip	Logic/Amis (Fellow/Warner Chappell/Zomba/Son Of Logic)



hot 100



SINGLES

THIS WEEK	LAST WEEK	WKS on CHARTS	TITLE	ARTIST	ORIGINAL LABEL	(PUBLISHER)	COUNTRIES CHARTED
1	1	7	I've Been Thinking About You	London Beat	Anxious/RCA	(Warner Chappell)	UK, DB, NL, S, SF
2	2	5	Show Me Heaven	Maria McKee	Epic	(Famous/Ensign Music)	UK, NL, I, R
3	3	12	Tom's Diner	DNA feat. Suzanne Vega	A&M	(Rondor Music)	UK, DB, NL, ACH
4	4	4	Cult Of Snap	Snap	Logic/Ariola	(Fellow/Warner Chappell/Zomba/Son Of Logic)	UK, DB, NL, S, DK, I, NSF
5	12	9	Megamix	Technotronic	ARS	(Bogam/BMC Publishing)	UK, F, DB, CH, PDK, SF
6	10	3	Blue Velvet	Bobby Vinton	Epic	(Chappell Morris)	UK, I, R
7	17	29	Kingston Town	UB40	Virgin	(Sparta Florida)	FD, ACH
8	7	22	I Can't Stand It	Twenty 4 Seven	Freaky Records/BCM	(Stop & Go/Cat-Talk/Siegel)	UK, DE, ACH, S, DK, I
9	9	20	A Toutes Les Filles	Felix Gray & Didier Barbevilien	Talar	(Zone Musique)	FB
10	11	2	So Hard	Pet Shop Boys	Parlophone	(Cage Music)	UK, DB, S, DK, I, NSF
11	6	18	U Can't Touch This	M.C. Hammer	Capitol	(Jobete/Bust-I)	FD, BE, ACH, S, DK, SF
12	13	25	Verdammt, Ich Lieb' Dich	Matthias Reim	Polydor	(Kanguruh Musik)	DB, NL, ACH
13	16	20	It Must Have Been Love	Roxette	EMI	(Jimmy Fun Music)	DN, L, ACH, PDK, I, N
14	19	3	The Anniversary Waltz - Part One	Status Quo	Vertigo	(Various)	UK
15	5	13	Soca Dance	Charles D. Lewis	Polydor	(Glem Music)	FD, B, NL, PDK, SF
16	15	8	Praying For Time	George Michael	Epic	(Morrison Leahy Music)	UK, F, DB, NL, ACH, S, PDK, NGR, I
17	27	18	Vous Etes Fous	Benny B.	Vie Privee	(Copyright Control)	FB
18	41	2	Have You Seen Her	M.C. Hammer	Capitol	(Unichappell/Bust-I)	UK, DB, NL, I, R
19	14	17	It's On You	M.C. Sar & The Real McCoy	ZYX/Mikulski	(Wintrup Musik)	FD, B, NL, E, ACH
20	23	7	Ich Hab' Getraumt Von Dir	Matthias Reim	Polydor	(Kanguruh Musik)	DA
21	20	15	Le Jerk!	Thierry Hazard	CBS	(CBS Music)	FB
22	26	11	Blaze Of Glory	Jon Bon Jovi	Vertigo	(Bon Jovi/Pri/Warner)	DB, ACH, S, PDK, NSF, I
23	75	2	Crying In The Rain	A-Ha	Warner Brothers	(Screen Gems/EMI)	UK, DB, DK, I, N
24	22	18	Close To You	Maxi Priest	10 Records	(Various)	DA, CH, S, DK, GR
25	24	8	Groove Is In The Heart	Dee-Lite	Elektra	(Delovely)	UK, DB, NL, DK, A, GR
26	8	18	Maldon	Zouk Machine	Ariola	(Virgin Music)	FB, NL
27	21	18	Ooops Up	Snap	Logic/Ariola	(Minder/Warner Chappell/Zomba)	DE, ACH, S, DK, GR, I
28	18	8	The Joker	Steve Miller Band	Capitol	(Warner Chappell)	UK, B, NL, I, SF
29	43	5	Suicide Blonde	INXS	Mercury	(Tol Muziek)	UK, DB, NL, S, DK, I, SF
30	38	3	World In My Eyes	Depeche Mode	Mute	(Grabbing Hands/Sonet)	UK, DB, DK, I, R
31	25	11	Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini	Bombalurina	Carpet	(Campbell Connelly & Co)	UK, DB, DK, NSF
32	35	11	Tonight	New Kids On The Block	CBS	(M.Starr/EMI April/A. Lancelotti)	UK, DB, NL, A, S, P
33	30	20	Insieme 1992	Toto Cutugno	EMI	(Edizioni No. 2)	FD, CH, P
34	33	6	Fascinating Rhythm	Bass-O-Matic	Virgin	(Guerrilla/Virgin/Bugle/Point)	UK, I, R
35	42	22	What's A Woman	Vaya Con Dios	Ariola	(Vaya Con Dios/BMG Music)	FD, ACH, PGR
36	29	14	Naked In The Rain	Blue Pearl	W.A.U./Mr. Modo	(Big Life (E.G. Music/Copyright Control))	DB, ACH, SGR
37	83	2	A Little Time	The Beautiful South	Go/Discs	(Go/Discs Music)	UK
38	28	19	White And Black Blues	Joelle Ursull	CBS	(Warner Chappell)	F
39	32	10	What Time Is Love? (Live At Trancentral)	KLF	KLF Communications	(E.G./Zoo/Warner Chappell/Copyright Control)	UK, DB, NL
40	34	7	Groovy Train	The Farm	Produce	(Produce)	UK
41	46	10	The Party	Latino Party	Polydor	(Copyright Control)	FB
42	50	4	It's A Shame (My Sister)	Monie Love feat. True Image	Cooltempo	(Chrysalis/Jobete/Virgin)	UK
43	40	3	Never Enough	The Cure	Fiction	(Fiction Songs)	UK, DB, I, R
44	39	10	Avant De Partir	Roch Voisine	GMI/Ariola	(Ed. Georges Mary)	FB
45	48	12	We Love To Love	P.M.Sampson & Double Key	CBS	(2nd Hand Music/Siegel)	D
46	NE		Let's Try It Again/Didn't I	New Kids On The Block	CBS	(EMI/Mighty Three/Island)	UK, I, R
47	36	6	The Space Jungle	Adamski	MCA	(Copyright Control)	UK, B, NL, I, R
48	62	23	Se Bastasse Una Canzone	Eros Ramazzotti	DDD	(DDD/Una Lira/Scorribanda)	FD
49	31	10	Vision Of Love	Mariah Carey	CBS	(Vision Of Love/Been Jammin')	UK, DB, DK
50	68	2	Spin That Wheel	Hi Tek 3 & Ya Kid K	CNR	(Bogam/BMC/EMI)	UK, I, R
51	82	5	Lily Was Here	David A. Stewart & Candy Dulfer	Anxious/RCA	(D'n'A/BMG Music)	F
52	64	2	I've Got You Under My Skin	Neneh Cherry	Circa	(Warner Chappell)	UK, B, NL
53	66	3	Nah Neh Nah	Vaya Con Dios	Ariola	(Vaya Con Dios/BMG Music)	B, NL, CH, GR
54	60	3	Rockin' Over The Beat	Technotronic feat. Ya Kid K	ARS	(Bogam/BMC Publishing)	DB, CH
55	45	4	Thunderstruck	AC/DC	Atco	(J. Albert & Son)	UK, DB, I, SF
56	72	3	Une Femme Avec Une Femme	Mecano	Ariola	(Ba Ba Blaxi/BMG Music)	FB
57	74	2	Heel Alleen	Clouseau	HKM/CNR	(Hans Kusters Music)	B, NL
58	NE		From A Distance	Cliff Richard	EMI	(Rondor Music)	UK
59	49	6	Black Cat	Janet Jackson	A&M	(Black Ice Music)	UK, DB, NL, SF
60	NE		More	The Sisters Of Mercy	Merciful Release/WEA	(EMI/Eidritch Boulevard/Lost Boys/Rightsong)	UK, I, R
61	63	33	The Power	Snap	Logic/Ariola	(Hanseatic/Fellow)	EE, PGR, I
62	44	4	Then	Charlatans	Situation Two	(Warner Chappell)	UK, I, R
63	51	4	Tunes Splits The Atom	MC Tunes Versus 808 State	ZTT	(Perfect Songs)	UK
64	78	2	Hey Little Girl	Mark Boyce	Epic	(CBS Music/EMI Music)	F
65	84	2	Crazy For You	David Hasselhoff	White Records/Ariola	(Young Musikverlag)	DA, CH
66	65	3	The Cult Of Snap	Hi Power	USA	(Non Stop/Warner Chappell/USA)	B, NL, E
67	79	3	Heaven	The Chimes	CBS	(CBS Music)	UK, I, R
68	37	18	Step By Step	New Kids On The Block	CBS	(Maurice Starr Music)	FD, GR
69	61	6	Deine Liebe Klebt	Herbert Groenemeyer	Electrola	(Groenland/Kick)	DA
70	55	16	Aime Moi	Claude Barzotti	Zone Music	(Zone/Barzo Music)	FB
71	56	9	Samurai	Erste Allgemeine Verunsicherung	EMI	(Copyright Control)	DA, CH
72	87	2	Aimer D'Amour	Boule Noire	Kimono	(Carrere (Albert Hammond/Warner Chappell))	FB
73	NE		Alors Regarde	Patrick Bruel	RCA	(14 Productions)	FB
74	76	8	Sotto Questo Solo	Baccini & Ladri Di Biciclette	CGD	(EMI/Denny Rose/Insieme/Blue Team/Terri)	I
75	52	10	Where Are You Baby?	Betty Boo	Rhythm King	(Rhythm King Music)	UK, D
76	94	2	Ca Fait Des Nuits	Florent Pagny	Philips	(Editions Glem)	F
77	80	5	Ritmo De La Noche	Lorca	Carrere	(Pink/Hanseatic)	B
78	47	4	Holy Smoke	Iron Maiden	EMI	(Zomba Music)	UK, NL, I, SF
79	92	12	Club At The End Of The Street	Elton John	Rocket	(Big Pig Music)	FD
80	58	28	I Promised Myself	Nick Kamen	WEA	(EMI Music)	DE, CH, DK
81	53	13	Turtle Power	Partners In Kryme	SBK	(EMI Blackwood/Kikinit)	D, CH
82	57	8	Can Can You Party	Jive Bunny & The Mastermixers	Music Factory	(Dance (Various))	BE, ACH, DK, SF
83	85	2	Body Language	Adventures Of Stevie V.	Mercury	(MCA/Warner Chappell)	UK
84	86	4	Scandalo	Gianna Nannini	Ricordi	(Gienne/Z-Music)	DI
85	NE		Everybody (Rap)	Criminal Element	Orchestra/Williams	(de Construction (Warner Chappell/Copyright Control))	UK
86	NE		En Del Av Mitt Hjarta	Tomas Ledin	Record Station	(Acosta/Sweden Music)	S
87	98	2	Right Here, Right Now	Jesus Jones	Food	(EMI Music)	UK
88	NE		Les Mannequins D'Osier	Patricia Kaas	CBS	(ADN Music/MDG Production)	F
89	NE		Dance Of The Mad	Pop Will Eat Itself	RCA	(BMG Music)	UK
90	90	3	Rue Fontaine	Marc Lavoine	Avrep	(Avrep)	FB
91	NE		Contribution	Mica Paris	4th & B'way	(Virgin/EMI/Island/Copyright Control)	UK
92	54	11	Il Suffit D'Un Ou Deux Excites	Footbrothers	CBS	(Captain Click Prod.)	F
93	NE		Hang In Long Enough	Phil Collins	Virgin/WEA	(Phil Collins/Hit And Run)	UK
94	NE		Marie Jeanne	Michel Sardou	Trema	(ART Music)	FB
95	81	20	Everybody Everybody	Black Box	Groove Groove	(Melody (Warner Chappell))	FI
96	70	6	Livin' In The Light	Caron Wheeler	RCA	(Orange Tree/Motherman)	UK, NL
97	77	12	The Emperor's New Clothes	Sinead O'Connor	Ensign	(EMI Music)	DA, CH, I
98	NE		Good Morning Britain	Aztec Camera & Mick Jones	WEA	(Warner Chappell)	UK
99	96	2	Un' Estate Italiana	Gianna Nannini & Edoardo Bennato	Virgin	(Sugar/Warner Chappell)	D, CH, I
100	RE		Put'm Up	Confetti's	USA	(EMI Music)	F

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

SUICIDE BLONDE

hot BREAKOUTS

NATIONAL HITS READY TO EXPLODE!

uk & ireland	germany, austria switzerland
Cliff Richard Seven Taps (EMI)	Flippers Sieben Taps (Zino Music/Ger)
The Sisters Of Mercy More (PolyGram/WEA)	Juliane Werding Der Himmel Schwingt (WEA/Ger)
Pop Will Eat Itself Dance Of The Mad (RCA)	Edu Zanki Uns Bleibt Der Nacht (WEA/Ger)
Mica Paris Contribution (A & B Way)	Matthias Reim Ich Hab' Getraume Von Dir (PolyGram/Ger/Hal)

france	italy
Patrick Bruel Alors Regarde (RCA)	Elio E Le Storie Born To Be Abramo (CBS)
Patricia Kaas Les Nanas D'Oser (CBS)	Chicco Secci Project I Say Yeah (CGD)
Elsa Rien Que Pour Ça (BMG Ariola)	Mango Nella Mia Città (Font Crea)
Francois Feldman Paisi Francis (Phonogram)	Sabrina Yeah Yeah (PolyGram)

spain	scandinavia
Los Limones No Le Digas (G.A.S.A.)	Tomas Ledin En Det Mitt Hjarta (Record Station/Swe)
Azucar Moreno A Cabaña (Epic)	Trussetyven Jag Er Bar 'n Go (Epic/Den)
Los Ronaldos Sabon Sabon (EMI)	Horsepower A New Rock Experience (PolyGram)
Complices Los Tejados (RCA)	Troste & Bare Jag Ar Inne Sjuk... (Slagerbänkn/Nor)

benelux	ireland
Plaza En Det Mitt Hjarta (Indisc/Bel)	Jo Vally & Paul Anderson Ann Alle Vrouwen (Indisc/Bel)
King Bee Just Bee The Music (Boudisque/Hal)	Rene Froger Just Say Hello (PWL/Hal)

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MUSIC & MEDIA top 3 SINGLES IN EUROPE

Country	1	2	3
UNITED KINGDOM	Show Me Heaven Bobby Winton (CBS)	Blue Velvet Bobby Winton (CBS)	I've Been Thinking About You London Beat (BMG Ariola)
GERMANY	Tom's Diner Dina Nur. Saucer Jaz (PolyGram)	Ich Hab' Getraume Von Dir London Beat (BMG Ariola)	I've Been Thinking About You London Beat (BMG Ariola)
FRANCE	A Toutes Les Filles Fela Gray & Didier Barthelemy (BMG Ariola)	Kingston Town US40 (PolyGram)	You Ettes Foues Bama B (CBS)
ITALY	Sotto Questo Solo London Beat (PolyGram)	Praying For Time Geezer Butler (PolyGram)	Scandalo Geezer Butler (PolyGram)
SPAIN	I Can't Stand It Gery Jaz (BMG Ariola)	Infinity (1990's Time For The Guru) Gery Jaz (BMG Ariola)	U Can't Touch This MC Hammer (EMI)
HOLLAND	Verdammt, Ich Lieb' Dich London Beat (BMG Ariola)	I've Been Thinking About You London Beat (BMG Ariola)	Nah Neh Nah London Beat (BMG Ariola)
BELGIUM	I've Been Thinking About You London Beat (BMG Ariola)	Ritmo De La Noche Lorena Carreri	Heel Allen Cousins (CBS)
SWEDEN	I've Been Thinking About You London Beat (BMG Ariola)	En Del Av Mitt Hjarta Tomas Ledin (CBS)	Blaze Of Glory Joni Bon Jovi (PolyGram)
DENMARK	Jug Er Bar 'n Go' Trussetyven (EMI)	It Must Have Been Love Roxette (Epic)	Rabalderstrade Roxette By Choice (Virgin)
NORWAY	Crying In The Rain En Det Mitt Hjarta (Indisc/Bel)	Classic A New Rock Experience (PolyGram)	Boy Bity Teeny Weeny Polka Dot Bikini London Beat (PolyGram)
FINLAND	So Hard Pop Step (EMI)	Thunderstruck AC/DC (WEA)	Holy Smoke Iron Maiden (PolyGram)
IRELAND	I Use To Love Her En Det Mitt Hjarta (Indisc/Bel)	Show Me Heaven Bobby Winton (CBS)	So Hard Pop Step (EMI)
SWITZERLAND	Verdammt, Ich Lieb' Dich Michele Ron (PolyGram)	It Must Have Been Love Roxette (Epic)	Tom's Diner Dina Nur. Saucer Jaz (PolyGram)
AUSTRIA	Tom's Diner Dina Nur. Saucer Jaz (PolyGram)	Naked In The Rain Dina Nur. Saucer Jaz (PolyGram)	Verdammt, Ich Lieb' Dich Michele Ron (PolyGram)
GREECE	Ooops Up Sug (BMG Ariola)	Close To You Mia Farioli (Epic)	Praying For Time Geezer Butler (PolyGram)
PORTUGAL	Nao Ha Estrelas No... En Det Mitt Hjarta (Indisc/Bel)	Nothing Compares 2 U Sinéad O'Connor (EMI)	Insieme 1992 Tommy Coppi (EMI)

MUSIC & MEDIA top 3 ALBUMS IN EUROPE

Country	1	2	3
UNITED KINGDOM	In Concert Nikie Strömck (Pinnacore/WEA)	No Prayer For The Dying Sade (Epic)	X Nikie Strömck (Pinnacore/WEA)
GERMANY	Luxus Helfert Governmenter (Epic)	Matthias Reim Matthias Reim (PolyGram)	Pretty Woman Sade (Epic)
FRANCE	Soca Dance - Do You Feel It? Nikie Strömck (Pinnacore/WEA)	Maldon Nikie Strömck (Pinnacore/WEA)	Helele Nikie Strömck (Pinnacore/WEA)
ITALY	Cambio Loro Dals (BMG Ariola)	Le Nuvole Loro Dals (BMG Ariola)	In Concert Carmen Consoli (PolyGram)
SPAIN	In Concert Carmen Consoli (PolyGram)	Listen Without Prejudice George Michael (CBS)	The Collection Sade (Epic)
HOLLAND	In Concert Carmen Consoli (PolyGram)	Listen Without Prejudice George Michael (CBS)	In Concert Carmen Consoli (PolyGram)
BELGIUM	In Concert Carmen Consoli (PolyGram)	Listen Without Prejudice George Michael (CBS)	X Nikie Strömck (Pinnacore/WEA)
SWEDEN	Om Nikie Strömck (Pinnacore/WEA)	Blaze Of Glory Joni Bon Jovi (PolyGram)	Listen Without Prejudice George Michael (CBS)
DENMARK	Pretty Woman Sade (Epic)	Still Got The Blues Glorious (Virgin)	Dark Passion Sade (Epic)
NORWAY	Stereo Dun Dun Box (CBS)	The Razor's Edge AC/DC (WEA)	Tippick Norsk Glorious (Virgin)
FINLAND	The Razor's Edge AC/DC (WEA)	No Prayer For The Dying Noi Baba (EMI)	Arja Korhonen Arja Korhonen (Epic)
IRELAND	In Concert Carmen Consoli (PolyGram)	X Nikie Strömck (Pinnacore/WEA)	Room To Room The Munchos (Globe)
SWITZERLAND	Matthias Reim Matthias Reim (PolyGram)	Pretty Woman Sade (Epic)	Listen Without Prejudice George Michael (CBS)
AUSTRIA	Pretty Woman Sade (Epic)	In Concert Carmen Consoli (PolyGram)	Heel Allen Cousins (EMI)
GREECE	Listen Without Prejudice George Michael (CBS)	Milago & Os Samurais Aga Khan (Epic)	Blaze Of Glory Joni Bon Jovi (PolyGram)
PORTUGAL			Escudo Habibula (EMI)

MUSIC & MEDIA **EUROPEAN top 100 ALBUMS** **buma stemra**

THIS WEEK	LAST WEEK	ARTIST	TITLE	ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE	ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE	ORIGINAL LABEL	COUNTRIES CHARTED
1	1	Carmina Devine	Paradise In Concert	UK/DE/EA/CH/DK/NO/SE	35	38	10	Sinead O'Connor	I Do Not Care	UK/DE/EA/CH/DK/NO/SE	69	71	10	Mango	Spinnin'	UK/EA/SE	
2	2	George Michael	Lives Without Pretence	UK/DE/EA/CH/DK/NO/SE	36	4	3	Bob Dylan	Under The Red Sky	UK/DE/EA/CH/DK/NO/SE	70	67	3	Robert Cray	Midnight Smokin' Jr.	UK/EA/SE	
3	NEW	Iron Maiden	No Prayer For The Dying	UK/DE/EA/CH/DK/NO/SE	37	42	1	Lucio Dalla	Caribio	UK/EA/SE	71	62	1	Harry Connick Jr.	We Are In Love	UK/EA/SE	
4	3	Soundtrack - Pretty Woman	Fretty Woman	UK/DE/EA/CH/DK/NO/SE	38	31	6	Gianina Nannini	Scandalo	UK/EA/SE	72	55	7	Black Sabbath	Dear Life	UK/EA/SE	
5	7	AC/DC	The Razor's Edge	UK/DE/EA/CH/DK/NO/SE	39	52	8	Soundtrack - Days Of Thunder	UK/DE/EA/CH/DK/NO/SE	73	47	5	Joe Jackson	Steppin' Out - The Very Best Of	UK/EA/SE		
6	4	Jon Bon Jovi	Blaze Of Glory	UK/DE/EA/CH/DK/NO/SE	40	NEW	40	The Pogues	Hell's Ditch	UK/EA/SE	74	11	38	Radio Futura	Veneno En La Piel	UK/EA/SE	
7	9	INXS	Shave It All	UK/DE/EA/CH/DK/NO/SE	41	39	53	Tina Turner	Foreign Affair	UK/EA/SE	75	NEW	NEW	Niklas Stromstedt	On Broadway	UK/EA/SE	
8	5	Herbert Groenemeyer	Luxus	DE/EA/CH	42	35	4	Deacon Blue	Ooh La Vegas	UK/EA/SE	76	63	14	Maxi Priest	Bonafide	UK/EA/SE	
9	16	Matthias Reim	Matthias Reim	DE/EA/CH	43	11	10	Roach Voisine	Holding On	UK/EA/SE	77	15	10	Talk Talk	Naked	UK/EA/SE	
10	4	Phil Collins	So Serious	UK/DE/EA/CH/DK/NO/SE	44	24	3	Flippers	Sei Sonst	DE/EA/CH	78	87	17	Los Panchos	Todo Fancho	UK/EA/SE	
11	10	Elton John	Steppin' With The Past	UK/EA/CH/DK	45	40	20	Joe Cocker	Live	DE/EA/CH/DK	79	49	6	Prefab Sprout	Jordan The Comeback	UK/EA/SE	
12	13	Yaya Can Diaz	Highe One	DE/EA/CH/DK/NO/SE	46	36	20	Erste Allgemeine Verunsicherung	Nippelans' Back	DE/EA/CH	80	NEW	NEW	Vanessa Bacini	I Fanciano	UK/EA/SE	
13	12	Ross Tompazotti	In Oga Senso	DE/EA/CH	47	32	3	The Waterboys	Room To Room	UK/EA/SE	81	16	16	Vanessa Paradis	Variations Sur Meme T'Amour	UK/EA/SE	
14	4	Mariah Carey	Mariah Carey	UK/DE/EA/CH/DK/NO/SE	48	18	30	Wilson Phillips	Wilson Phillips	UK/EA/SE	82	32	32	Midnight Oil	Blue Sky Mining	UK/EA/SE	
15	1	Prince	Graphic Bridge	UK/DE/EA/CH/DK/NO/SE	49	37	46	Rocseto	Graphic Bridge	UK/EA/SE	83	32	1	Slayer	Sessions In The Abyss	UK/EA/SE	
16	15	New Kids On The Block	Step By Step	UK/DE/EA/CH/DK/NO/SE	50	NEW	NEW	Caron Wheeler	U.K. Black	UK/EA/SE	84	57	3	Cocoteau Twins	Heaven Or Las Vegas	UK/EA/SE	
17	6	Roger Waters	The Wall Live In Berlin	UK/DE/EA/CH/DK/NO/SE	51	79	1	Fabrizio De Andre	Il Muro	UK/EA/SE	85	NEW	NEW	London Beat	In The Blood	UK/EA/SE	
18	13	Michael Bolton	Soul Provider	UK/EA/SE	52	48	2	Rien Que Pour Ca	Oncha	UK/EA/SE	86	77	8	Pixies	Bossanova	UK/EA/SE	
19	25	M.C. Hammer	Please Hammer Don't Hurt Em	UK/DE/EA/CH/DK/NO/SE	53	32	23	Patricia Kaas	Scene De Vie	UK/EA/SE	87	72	4	Juliane Werding	Zelt Für Engel	UK/EA/SE	
20	20	Snag	Word & Power	UK/EA/CH/DK	54	21	2	Megadeth	Rust In Peace	UK/DE/EA/CH/DK/NO/SE	88	43	9	Gipsy Kings	Paris	UK/EA/SE	
21	1	Judas Priest	Painkiller	UK/EA/SE	55	47	27	Alanah Myles	Alanah Myles	UK/EA/CH/DK/NO/SE	89	NEW	NEW	Janet Jackson	Rhythm Nation 1814	UK/EA/SE	
22	NEW	Westernhagen	Live - New Notes	UK/EA/CH/DK	56	14	14	Beach Boys	The Collection	UK/EA/SE	90	14	5	Dee-Lite	World Clique	UK/EA/SE	
23	20	Madonna	In Bed	UK/EA/CH/DK/NO/SE	57	45	23	Wildchier Herbuben	Im Bett	UK/EA/CH/DK/NO/SE	91	70	10	Faith No More	The Real Thing	UK/EA/SE	
24	17	Chris De Burgh	On Em Emotion Live	UK/EA/CH/DK/NO/SE	58	4	1	Neil Young & Crazy Horse	Ragged Glory	UK/EA/CH/DK/NO/SE	92	NEW	NEW	The Vaughan Brothers	Family Style	UK/EA/SE	
25	4	UB40	Labor Of Love	UK/EA/CH/DK/NO/SE	59	51	8	The Neville Brothers	Brothers Keepers	UK/EA/CH/DK/NO/SE	93	NEW	NEW	New Model Army	Imaginary	UK/EA/SE	
26	29	Charles D. Lewis	Soca Dance - Do You Feel It	UK/EA/CH/DK/NO/SE	60	14	17	Jan Michael Jarre	Wailing For Cousteau	UK/EA/CH/DK/NO/SE	94	78	5	Living Colour	Time's Up	UK/EA/SE	
27	20	Depeche Mode	Vulturno	UK/EA/CH/DK/NO/SE	61	18	40	Patrick Bruel	Alors Regarde	UK/EA/SE	95	83	1	Francesco De Gregori	Nientodopare	UK/EA/SE	
28	NEW	The Shadows	Reflection	UK/EA/CH/DK/NO/SE	62	50	4	Francesco Guccini	Quello Che Non	UK/EA/SE	96	NEW	NEW	MC Tunes	The North At Its Heights	UK/EA/SE	
29	8	David Hasselhoff	Garry For You	UK/EA/CH/DK/NO/SE	63	40	1	Technotron	Pump Up The Jam	UK/EA/SE	97	11	4	MIQ Tones	Los Chicos No Lloran	UK/EA/SE	
30	23	Crazy Moore	Still Got The Blues	UK/EA/CH/DK/NO/SE	64	19	31	The Notting Hillbillies	Movin' - Presented With A Good Time	UK/EA/SE	98	11	4	Anthrax	Persistence Of Time	UK/EA/SE	
31	NEW	Adamski	Doctor Adamski's Musical Pharmacy	UK/EA/CH/DK/NO/SE	65	29	29	The Carpetmen	Only Yesterday - Greatest Hits	UK/EA/CH/DK/NO/SE	99	18	9	The Nagabands	Nails Belies Anarchy	UK/EA/SE	
32	14	Zouk Machine	Maison Ave	UK/EA/CH/DK/NO/SE	66	12	22	Ultimo De La Filia	Nuevo Requero Catalogo	UK/EA/CH/DK/NO/SE	100	10	20	Toten Hosen	Auf Dem Kreuzweg Ins Glück	UK/EA/SE	
33	13	Toto	Time To Pretend	UK/EA/CH/DK/NO/SE	67	49	5	Mano Chini	Empire	UK/EA/CH/DK/NO/SE							
34	1	Betty Boo	Boombats	UK/EA/CH/DK/NO/SE	68	15	15	Quercy Martin	Marco Martin	UK/EA/CH/DK/NO/SE							



OK, so I'll ask it, the question on everybody's lips. Why did Roger Lewis decamp from BBC Radio 1 to EM1's classical division. Was he getting tired of waiting for controller Johnny Berling to move on? Or was his contract up? I am told that the compensation paid to Spectrum by the IBA for "accidentally" allocating them Radio Caroline's frequency is £175,000. But one of the conditions of the agreement is that nobody is allowed to talk about it. So I won't.

It's always advisable to let your listeners know when you're splitting frequencies. But regular AM listeners of 2CR in Bournemouth and 210 in Reading who tuned in

on September 27 were surprised to discover that their regular programming had been replaced by something called **Classic Gold**. They were also not told that the "local radio" DJ was many miles (sorry, kilometres) away in Bristol with jingles and commercials played by remote control.

Funny how all these old heavy metal, hard rock bands (call them what you will) tend to come out of the cupboard in winter. So **Deep Purple** have a new album to do? What I want to know is which member of the band wears a hair-piece and which one wears a wig. I always knew those flowing locks were too good to be true!

They really are a weird bunch in the UK. After putting that horrid bikini song at the top of the charts, followed by Steve Miller's *The Joker* (which crashed on October 20 1973 by the way), I now see **Bobby Vinton's** drippy *Blue Velvet* is threatening to follow suit. It's a bit early for the sappy Christmas songs isn't it?

And so to the anniversary... **ARD TV show**, "Formed Eins", has just broadcast its 300th pro-

gramme. Congratulations. Happy birthday as well to **Tom Petty**, 37 on October 20, **Manfred Mann**, 41 and **Julian Cole**, 33 on October 21, **Bill Wyman**, 54 on October 24, and **Jon Andersson**, 46 (sorry, kilometres) away in Bristol on October 25. And on October 23 it will be 40 years since the mighty **Al Jolson** died.

Which UK commercial radio DJ was asked by his boss to take a £4,000 pay cut and work an extra day each week? And was his two-word response anything to do with the fact that he was abruptly moved from mid-morning to evening? Know how you feel mate.

Looking for a half-hour TV show? Well, maybe this is just what you are looking for. French company **NBDC** has a 26 minute **Vanessa Paradis** programme on offer and an English version is also available. I'm sure middle-aged men-in-suits will love it, especially if she takes her clothes off! And with that tasteless remark, I take my leave...

Ray Dio

A printing error on tickets for

MAKING WAVES

Tuning In To Radio 4U

- Format: Broad-band CHR
- Hours on air: 05:00-24:00
- Target audience: 15-30
- Actual audience: No figures
- yet available
- Address: Radio 4U, SFB,

- Masurenallee 8-14, 1000 Berlin 19
- Frequency: 98.2MHz
- Founded: April 30, 1990
- Ownership: State-owned (part of Sender Freies Berlin)

4U was the official 'service station', providing information for people coming to see it, and the afternoon concert before the event was hosted by our DJs and broadcast live.

DI/producer **Christine Heise**: "Radio 4U is a youth programme, for young people and people who feel young, playing contemporary rock, pop and dance music: everything from hip-hop and rap to indie rock. It's a mixture of what's going on these days, plus one or two classic oldies. We want to play what kids really like, with DJs who know something about it."

"The more mainstream daytime programme is playlisted and supported by a computer, but from 19:00 we begin specialising. There are two programmes a night, 19:00-20:00 and 20:00-midnight. We prefer

some contrast, so for example on Mondays there is blues and soul first, then heavy metal, on Wednesdays alternative rock followed by black music.

"On Tuesday nights we have a programme by John Peel of BBC Radio 1, which is produced for us and Radio Bremen 4."

"Outside broadcasts are important, too. We present a lot of live gigs, from the big Weissensee festival in East Berlin to smaller 'alternative' concerts. Our radio car travels around the city every day sending reports from wherever something is happening."

"We produce plenty of promotional material - stickers, T-shirts, caps, lighters, radios, and so on. Some we give away, but we also have a merchandising department that sells them, which we find a quite new development for a public station in Germany. There is a lot of demand for them, too, especially from the DDR."

"Having only started at the beginning of May, we will not have official ratings until next spring. We know we are still small,



but our ambition is to get bigger and better.

"Obviously, with reunification the future is a little uncertain: there are a lot of rumours but nothing is really clear. We know we have a lot of fans in the ex-DDR, and contact with them is much better now. Of course, radio signals never recognised the wall, but before they had no relationship with stations from the 'other side'. Now they can think of us as their station, too!"

KATE & ANNA McGARRIGLE HEARTBEATS ACCELERATING

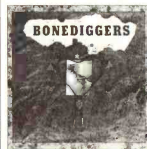
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Kongresshalle comes rent-free, the conference having the backing of the Berlin Senates for Cultural Affairs and Economics. "Without the backing of the Senates, we couldn't do it. We couldn't afford the DM 40,000 rent for the hall. BID is perceived as a city event!"

Dance and heavy metal
Doebeling is keen to win over delegates from dance and heavy metal indies: an area he feels has been under-represented. "This year we've definitely succeeded on the dance sector, with two major panels. Most up-to-date dance labels from around the world are taking part. And loads of dance showcases, mostly at the newly-renovated 1,000-capacity Quartier Club, will take place!"
And heavy metal? "There will be a few labels attending but, by-and-large, we have failed to attract the heavy metal sector. There are two reasons for this: there is now an annual heavy metal conference

continues on page 29

Going Independent
BID Enters Its Third Year

It is appropriate timing indeed that the third Berlin Independence Days (BID) conference is taking place just after the reunification of Germany. Yet, as Howard Shannon reports, BID has always been affected by current events.

In 1988, BID's first year, a UK postal strike put paid to the idea of an indie awards ceremony. "Awards made without the Brits casting their votes? Unthinkable!" recalls BID organiser, Wolfgang Doebeling. The whole idea was later put to rest per se when research showed delegates thought the money could be better spent elsewhere.

Last year, a local promoter went bust a fortnight before the event. "And incredibly, just 10 days before opening, we were informed by the Kongresshalle [the BID venue] that all the plans for the stands had to be completely rearranged because of a double booking!"

Doebeling pauses for breath. And this year? "The hotel situation in Berlin is really ugly. Everybody wants to come to Berlin because of reunification. We started booking hotel rooms really early and to have a few rooms available if people call." Two of his staff have been calling hotels day-in, day-out, East and West, for cancellations. "We go right in and book everything!"

than 2,000. "Probably a little more," he says, "because people coming from East European countries had to be invited by us in order to clinch a visa. About 200 delegates from Eastern countries are now confirmed. Most are from places like Hungary or Czechoslovakia where the situation is more relaxed." Three buses are expected to have made their way from Moscow.

Despite recent events, Doebeling still has to face the realities of travel restrictions. But even so, the number of countries represented continues to rise - this year to more than 20. Special emphasis is being placed on to make the most of awakening markets in the East.

Since BID's inception in 1988, Sender Freies Berlin [now Radio 4U] has selectively broadcast live and recorded most showcases. Radio 4U station head, Helmut Lehner, has also tied in a deal with Radio Bremen which is bringing a mobile studio and will



also broadcast live in Bremen. Syndication of selected showcase material is also being looked into.

Showcases

Attendance costs at BID, claims Doebeling, can be as low as DM 300; registration taking up DM 100. He adds that the conference is the only one to provide services at an affordable price.

Delegate costs give free access to all showcases. Last year, budget restrictions meant only two tickets per night could be offered. "People complained that having registered as a delegate, they could only then go to two shows per evening. We didn't want to go through all that again!"

And for the first time at BID, four venues are in the east of the city: Haus der Junger Talent (capacity 800), Lindenpark (500), YoYo (350) and Insel (350). In total, 130 bands are pencilled in to perform at 12 clubs. Use of the

"This year we've definitely succeeded on the dance sector, with two major panels. Most up-to-date dance labels from around the world are taking part."

East European delegates

The number of delegates this year who benefit from simultaneous English-German translation has again gone up by 25%, to more

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Live On Stage

Without music, a music conference is nothing. But with a total of around 130 bands showcasing over five nights at 12 venues, the Berlin Independence Days (BID) have got the ground well covered. Paul Andrews looks at what is on offer.

Some 22 countries will be represented at this year's BID, with a strong presence from both Eastern and Western Europe, as well as North America. Showcases cover music from punk to dance to country.

Highlights include a series of singer-songwriter showcases focusing on folk, blues and country. Held at the Quasimodo over three nights, they feature artists such as Guy Clark, Cive Gregson, Peter Rowan and Townes van Zandt from the US, plus Canadian sisters Kate and Anna McGarrigle with their first live performance in many years.

World music makes a debut at BID this year with two gigs. Brave Old World headlines the first, on October 25, at the Haus der Jungen Talente, with Dutch-based, Surinam band Weekend At Waikiki playing a special 'Day After' event in Potsdam on October 26.

Unsigned German bands with names like Frog Sandwich, Shanghai'd Guts, Space Cowboys and Louder Than God play nightly on the Ecstasy's smaller stage, while the larger hosts the October 22 Welcome Party, headlined by Jeff Dahl, Silvia Juncosa and The Devil Dogs from the US, and television from the USSR.

At the Metropol, delegates can catch performances by Alex Chilton and Geoff Gallo, sup-

ported by Louisiana's Johnny J and The Hitmen. Also, the Go-Betweens' Robert Forster makes his first performance since leaving the band, and from Australia come John Kennedy And The Honeymonsters.

The venue for dance showcases is the newly refurbished Quartier. Acts include Richard Rogers from the US and My Jealous God and Flow It up from the UK.

For the first time, venues in the former eastern sector of the city are hosting events, too. As well as the Haus der Jungen Talente, there is the Jo-Jo, hosting mainly German acts such as Lost In Mekka and Hallelujah Ding Dong Happy Hallay.

However, despite the number and range of those who have made it, competition has been fierce among up and coming talent looking for a place in the festival. According to the organisers, some 600 acts originally applied for inclusion.

Selecting them was one of the major tasks in the run-up to the event. Acts it would be uneconomical to bring to Berlin, and those too poor to be considered were weeded out, but the main choice came down to reaching a compromise between the interests of the venues and the record companies and the aims of the showcase organiser Peter Radszuhn: "The most important,

and most difficult part of the job is to make every promoter happy and to make everyone feel they have a chance in the programme. Some bands I had to include for BID reasons, and I have a basic rule that others are from companies registered at the conference, but otherwise any band I am offered is offered to clubs".

From there, putting together the final programme is an economic and political juggling act, trying to avoid bands playing in different clubs to the same type of audience at the same time, and ensuring the broadest range of opportunity.

Radszuhn: "My personal interests is to make sure that there are a lot of different styles. If you left it to the record companies and promoters you would only have guitar-oriented rock bands from the US, the UK, Germany and one or two from Scandinavia and Holland. I have to make this festival as international as possible".

The recent unification of Berlin has in many ways complicated the issue. Hotel rooms in the city are at a premium, making it nearly impossible to book bands on a budget.

It also remains very difficult to deal with the former Eastern sector. Although the district's clubs are participating in the BID, phone and fax lines into their part of the city are still nearly impossi-



ble to find, while two merging local governments present a bureaucratic morass.

"We've found we can't rely on a lot of companies over there," says Radszuhn. "For example we had a contract - which we normally don't even bother with, because the acts are so keen to get into the showcases - with a Russian band, ESP. Then with two weeks to go we got it. Even the signed 'Sorry, can't make it'. I have a feeling that was worthless".

And that in turn raises other problems. "The whole Russia Rocks showcase was built around ESP because they are the only Russian band that pulled a crowd in Berlin. Now we have to turn it into an East Meets West night with a Western headliner, because if we had the other three East European bands on their own, nobody would turn up apart from a couple of professionals".

The prime reason labels are so keen to get their acts into the showcases is the media interest in the event, says conference organiser Wolfgang Doebeling. "Their participation at the BID has always been very high - we have around 30 media people attending this year.

"Radio coverage is quite extensive. Radio 40 [SFB's youth channel] plays nothing but independent music for three days. There are loads of SFB and other radio people running around doing interviews, even with unknown bands.

"MTV, Tele 5 and other TV stations also come in force, though it's not just them. Most are print

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continued on page 28

media, including the largest number of fanzine people that come together anywhere during the year.

"Fanzines may not seem important, but their secret is that they are written by fans for fans. If you are a small label with an act that nobody has heard of outside their own home territory, you want to get them in front of people who are going to write about them, even in a small way.

"In a country like the UK, with a lively, functioning weekly music press that covers most of what is going on, they are not so important, though they do tend to be very specialist and will perhaps cover things in more depth.

"But in Germany it's very different. Because we don't have a music press as such - just a few glossy monthlies that pretend to be music papers - there is a huge demand for information. People who want to stay up-to-date in the field of music they're interested in can only do so by reading the fanzines. They're really important, a first step towards getting your band recognition".

For bands who are one step ahead the unknown, showcase gigs are also a chance to do business. An act who have perhaps made one or two records and established themselves to some extent in their home ter-

ritory will come to Berlin, says Doebeling, to broaden their base. "The calls we get from bands that are coming here are very specific. They will say, 'We want distribution in Scandinavia, Italy, France and Australia - will the right people be there to see us?'"

"Some are looking for distributors or sub-publishers, others are just looking for distributors they already have to actually get behind them, to make the best of existing deals. Presenting yourself to them live obviously helps enormously in putting yourself across, even if they have already signed you".

But does the strategy actually work? Doebeling: "Judging from last year, perhaps only a handful are really successful in achieving what they set out to do, getting licensing deals in specific territories. But from what I've seen, many more may well get something, even if it's not exactly what they came for. They might have hoped for a US licensing deal and ended up with a publishing contract for Europe.

"The point is that they come here and play in front of an audience that might be able to make something of them. Even if they go away with nothing, they have had the chance to get exposure!"

Line-up subject to change.

continued on page 27

in Los Angeles; and, within Germany, what we hear from the labels is that they are looking for deals from majors. You can meet them here but they argue it is better to talk at MIDEEM in Cannes. The New Music Seminar in New York also suffers from poor heavy metal representation."

Doebeling is quick to draw another analogy with the NMS: "We are on the level of the NMS about six years ago. Not just in terms of affordability, but also who we want to attract and under which conditions".

A week from now Doebeling will return to his job as a music critic, presenter on Berlin-based Radio 4U and owner of Exile Records. He now feels uneasy with the tag "Mr Berlin Independence Days".

But there seems no other generic term to fit. Perhaps Mr Unflappable. Or Mr Fixit, given hotel accommodation problems! □

"We are on the level of the NMS about six years ago. Not just in terms of affordability, but also who we want to attract and under which conditions."



BID was set up to provide independent labels with a marketplace and platform for discussion.

The delegates, from all over the world, include artists, managers, distributors, promoters, producers, publishers and studios, as well as record companies.

Among the labels attending this year are Cooking Vinyl, Rough Trade, Alternative Tentacles, Crammed Discs and Marimbá.

The third BID takes place in Berlin from October 23-25. Telephone Berlin 261 6343 for further details.

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FM Radio - The Expansion Continues

In the summer of 1989, the Spanish government and various autonomous regional governments have offered 341 new FM radio licences in open competition. James Bourne looks at the latest developments in Spain's private broadcasting sector.

Privately run radio in Spain pre-dates public broadcasting and Spain's main privately owned networks (SER, Cope and Rato) were already prospering by the 50s. In the mid-60s existing radio networks were obliged to start using the FM band. This eventually gave rise to music radio as the new frequencies were used mainly by young people. AM continued to broadcast news, soaps, and other so-called conventional programmes.

There were several reasons for last year's licensing round, explains Spain's director-general of telecommunications, Javier Nadal. The last such round was in 1979 when 300 new licences were granted, and, following a series of takeovers, associations and mergers the Antena 3 network emerged from the chaos. At the time the new group was said to be close to the ruling centre-right government. As a totally new network with no AM frequencies, Antena 3 broke the existing pattern, broadcasting conventional programming on FM.

But, Nadal says, it soon became clear that there was still demand for radio, there was space on the dial, more people had radios capable of picking up FM and the technology was becoming cheaper. So in 1989 the government drew up a new law which was approved in February 1989.

"We were looking for towns and cities with no private stations but a big enough population to guarantee the economic viability of the station through advertising, 15,000-20,000 people generally sometimes less," explains Nadal. In all 341 new FM licences were to be awarded, bringing the total in Spain to a staggering 758.

Yet the major expansion in FM licensing came in for sharp criticism from opposition parties who accused the ruling Socialist administration of favouring Soci-

alist related groups and individuals. Over a year after the new licences were officially granted some of the regional licences have yet to be awarded, few of the new stations are on air, and some unsuccessful bidders are still appealing through the courts.

Meanwhile the original legislation is being amended to make way for some extra commercial stations and a new law is planned to allow local town council radio and community "pirate" radio, ignored in the original plan, and mostly unsuccessful in obtaining licences.

The system of bidding for a licence was simple; the bidder had



Director-general for telecommunications, Javier Nadal

to present a project and a guarantee of Ptas 300,000 (app. US\$ 3,000). About half (153) of the bids were decided by a committee consisting of Nadal, the head of another government communications department, two other civil servants and afterwards by the cabinet. The rest were split up among Spain's seven autonomous regional governments such as Catalonia and the Basque country.

Critics of the plan say that the idea was for a new, pro Socialist network to arise from the licensing round. Existing networks such as SER, Cope, Antena 3 and Rato did very poorly, obtaining less than 12 new licences each. Nadal makes no bones about criteria used - "Antena 3 - of the big networks - was the one which got less, but was the one which almost had most in FM".

To many the system seems pointless if at the end of the day large financial groups can effectively bypass the original licensing round by buying a station after it has been set up, but Nadal does

not see it that way, saying there are several safeguards in the legislation: Firstly a group cannot monopolise radio in any one city (if there are three stations it can only own two); secondly, all purchases and changes in share capital must be approved by the administration, and thirdly, a successful bidder must physically set up the radio station before it can be sold, cutting out the more obvious speculators.

Nadal claims the controversy was inevitable, given that there were over 10 applications for every licence available. His only concession has been to agree to grant new licences for small towns

which currently have no radio stations and were overlooked in the original round, but he refuses to say how many will be up for grabs.

Nadal also refuses to be drawn on how many municipal and community radio licences will be awarded under a new law, which should be approved by the end of this year. But the idea is almost bound to run into technical difficulties: "If all the town halls in Spain ask for a station we do not have enough airspace. That's why we have not made the plans public," he admits. Industry rumours suggest only 1,000 such stations will be authorised and no official mention is ever made of the community pirates.

Nadal had hoped that municipal and community pirate radio would share frequencies and facilities but Esteban Ibarra, head of the Spanish Community Radio Association CERCL, rejected that idea out of hand. CERCL represents 48 pirate community radio stations, which take no advertising (there are also scores

of commercial pirates in Spain), and which in some cases have existed for almost 10 years.

Ibarra says he has been personally assured that his members will be granted licences when the new law is approved by parliament. Only two CERCL members obtained licences in the 1989 round, yet most of the remainder are still on air, as the pirate stations have consistently won appeals through the courts against immediate closure. As a result Nadal's department is now merely taking the pirates to court. "We have no interest in restricting possibilities, I do not think there is a city in Europe with as many stations as Madrid. There is no room left. Where can we put a new station?" says Nadal in his defence.

The municipal or town hall stations will broadcast in the 107.8 FM waveband and will be limited to low wattage. Ibarra finds it hard to imagine what purpose they will serve and how they will survive, unless the town halls' lobbying is allowed to carry advertising is successful.

Ibarra's members are enthusiasts, generally politically left of centre, and young. They pay a subscription for the right to participate in the station and the stations rely on fund raising activities and training courses to survive. Ibarra has already merged with Spain's authors/performers rights association SGAE which has agreed a special low tariff for his members if licensed. The CERCL members are also an important outlet for heavy metal music, largely ignored by Spain's commercial networks.

Although Nadal's projects have met with much criticism, private radio operators can hardly complain, there are now over 750 commercial FM radio licences in Spain, with some more to come. If they missed out originally, the chances are they can buy one, or come to an agreement with a successful bidder. The community pirates look set to become legal, and almost every mayor in Spain will soon be able to run a municipal radio station. In the TV age the most remarkable thing would seem to be the almost insatiable demand in Spain to listen to adverts on, and produce radio on a local basis. □

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SPAIN

Is Anybody Out There Listening?

Spain's radio ratings survey, the EGM, comes under constant attack from stations disappointed by their results. James Bourne examines the way the system operates and asks the stations themselves what they think can be done to improve it.

Spain's 800 plus radio stations rely on an unusual organisation for their audience figures. The Asociación para la Investigación de Medios de Comunicación (AIMC) produces the Estudio General de Medios (EGM) - a market research survey which covers TV, radio and the press. It only publishes three surveys a year and members pay a subscription fee related to their audience share.

While nobody makes any money from the EGM and market research companies could offer to carry out their own radio survey if they want to, nothing has yet been produced with the EGM's authority. But it is a system surrounded by controversy.

The Prensa Espanola group, publisher of Spain's second most read daily newspaper ABC, was recently expelled from the association and many radio stations, including state-run RNE, are far from happy with it, claiming the results underestimate their audiences, or do not supply enough detailed information. Yet despite this, practically every radio station, TV channel, magazine, newspaper publisher and advertising agency is a member. Indeed, the structure was designed to create a consensus and forestall the very accusations of favouritism that EGM encounters.

MD Juan Luis Mendez Rodriguez is used to coming under attack and with a statistician's ease is able to explain away most of the criticisms. The association itself does not carry out the survey but employs a market research company, EcoConsulting, to carry out the interviews. By the end of 1990, 44,000 face-to-face interviews will have been carried out for this

year's three surveys, representing a cross section of the population over the age of 14.

Although telephone interviewing would be cheaper, only 60-70% of Spain's population have a telephone. "The criticisms stem from ignorance," says Mendez claiming that, even if the pool were doubled, the data would be little improved statistically but the cost would soar.

"If you want to know the audience of a station in a relatively small town, this survey is not valid," he says categorically. Yet half of Spain's population does not live in the larger cities and virtually every town has at least one radio station; programming heads are naturally keen to see any figures and are mystified when the figure for their station is given as zero.

But Mendez argues this is due to the structure of the Spanish radio industry and the plethora of stations (the EGM has codings for 800): some are part of national networks such as COPE, Antena 3, RNE or SER (split between

continues on page 34

Julio Garcia Gomez, programme director Cadena Rato: "The system should involve more participation from the stations. We should have more say in how the survey is carried out. We should be able to decide what questions are asked and how the survey is structured. We have had stations in small towns where we have been pioneers or the no. 1 station, but EGM does not visit them and our position there has never been reflected. If our figures are low on a national level it is a consequence of not including the small towns!"

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continued from page 32

AM and FM with some shared programming); others have agreements with networks for certain hours of broadcasting, and still more are purely local. This, says Mendez, imposes certain limits on the research.

With a margin of error of 30,000, Mendez is not keen to publish figures giving an audience

The way the interviews are conducted has also come in for much criticism. But, says Mendez, as a multi-media survey, questions cannot be too specific. Yet identifying what a respondent listens to can be difficult given the complicated nature of Spain's radio industry. "People get confused and the interviewer cannot solve that," says Mendez. However, the

"We are the first, not just to accept criticism, but to ask for it. We know the limits of our research,"

Juan Luis Mendez Rodriguez

of below 80,000. Yet members can go direct to the data base and extract what figures they can. Radio stations and advertising agencies are keen to see the figures and Mendez says stations getting low figures should not despair. An audience of 20,000 listeners is, statistically, worth nothing, but if a station gets that result year after year it has some validity.

interviewers do ask respondents if they know what the programme was called or who was presenting the programme in order to aid identification. More prompting is discouraged. "If we force it we will probably induce a reply and we never want to do that," he says. "We are the first, not just to accept criticism, but to ask for it. We know the limits of our research."

Teo Sanchez, RNE 4/Canal Pop: "The survey is not really significant and does not reflect the reality of the audience at all. The survey is subject to certain pressures. I would not dare to say economic interests affect it, but there are pressures." Sanchez gives the example of four people

(including three RNE employees) being interviewed for the survey and asked "don't you listen to SER?" after stating a preference for RNE. "That is heavy," says Sanchez. But he has no easy cure: "I am not a statistician. I do not know what I would do."

Carlos Finaly, music director Radio Popular FM, Cadena COPE: "For 80% of the stations in Spain, the survey is not trustworthy. They will have to look for another formula. It is pretty good for networks. It seems logical to split the cost of carrying it out. However, SER pays the most and that can

create doubts. It should be carried out more continuously and include the under 15 year-olds. Los 40 Principales would benefit the most, but we, and other stations, could also benefit. It is clear none of the under 15s listen to Radio 80 (oldies network)."

Rafael Revert, music director SER: "The survey cheers me up because we are no. 1, but it has weaknesses. However, you do not have to take these things as gospel. I look at what happens over the year. It must be well done otherwise the advertisers

would not use it. They are not stupid and it is more or less accurate. I would like it to be done on a daily basis though. I broadcast the Rolling Stones concert and I do not know if anyone listened to it!"

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Thursday 1 November 1990

09.30 Chairman's Introduction: Michael Parkinson
"The Broad And Narrow View"

09.40 Keynote Speech - Day One "Where are we and where are we going?"

10.05 A Sound-Tour of Radio in the UK and its various forms throughout the day

10.10 The Broadcasting Bill

10.45 Coffee

11.05 "A Good Time To Invest In Radio?"

11.35 "How People Listen To Radio - The IBA Report"

12.00 Case Study No. 1 Heinz

12.15 "Multi-Station Radio"

12.50 Case Study No. 2 TDK

13.00 Lunch

14.30 "Radio - Medium Of The 90s"

Friday 2 November 1990

09.30 Keynote Speech

09.45 Open Forum

10.45 Coffee

11.15 "Building Brands On Radio"

11.45 Case Study No. 5 Kimberly-Clark

11.55 "Creative Radio Around The World"

12.30 Summary

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How do people listen to radio? Are multistations working, now that we have so many? And what's being done to find a new way of researching and planning radio? Nigel Wainmsley, Richard Eyre and Jerry Fielder give their views.

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Radio 1990 has all this - and a lot more besides. So why not spend a couple of days at the conference to take a close-up look at the medium and get yourself right up to date on exactly what is happening in Radio in 1990 - and beyond!

14.45 "Radio Sponsorship - Making It Work For Stations and Advertisers"

15.15 "Research - and the expanding market"

15.35 Coffee

15.55 "Research - The Needs Of The Buyer"

16.20 "Getting The Most Out Of The Medium"

16.50 Case Study No. 2 Express Newspapers

17.00 "Doing The Splits - A Radio Forth Programming Story"

17.25 Case Study No. 4 DHL

17.35 Summary

17.45 End Of Day One

day two

12.40 Close Of Conference

13.00 Lunch

PM Golf Tournament and Clinic organised and sponsored by Golf World

PM Optional light beer tour

20.00 Gala Dinner

registration form

Please register me _____ ticket(s) for Radio 1990

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Blind Ambition

Charity group ONCE and media investment

Now in its 52nd year, the Spanish National Association for the Blind, ONCE, owns more than 100 radio stations nationwide. Anne Marie de la Fuente looks at the way the group has grown into one of Spain's most important communications networks.

"There is no other organisation quite like us in the world," declares Miguel Duran, ONCE's 35 year-old director-general. Indeed, the aggressive investment policy of this charity foundation has helped it to further break away from the conventional mould of an alms dependent charity.

In terms of turnover, ONCE has become one of Spain's top 10 companies. Until 1988, the orga-

nisation was solely financed by the ticket sales of its daily lottery. In fact, to this day, 90% of its annual income of approximately Pta 290 billion (US\$ 2.9 billion) originates from this.

"This year, we realised we had to diversify investments, to branch out into different sectors and not depend on only one financial source," says Rafael de Lorenzo, ONCE's planning and special programmes director. Aside from its much publicised acquisitions in the media industry, ONCE currently has stakes in a variety of sectors which include banking, tourism, construction, agricultural development and computers.

ONCE's singularity lies in the fact that it bears the characteristics of both a public institution and a private enterprise. Like any private firm, it does not depend on state funding and is headed by its own members.

(advertisement)

However, the government exercises some control through a council composed of ONCE members and representatives from the ministries of finance, labour and social security, interior and social welfare.

ONCE's venture into radio began with the purchase of the 19-station Amanecer network in early 1989. "When Cadena Rato was put up for sale last spring, we considered it to be a unique opportunity to further expand our radio interests," explains de Lorenzo. In April, 63 of Cadena Rato's 72 FM stations were snapped up by ONCE for Pta 5 billion.

The recently merged Amanecer and Cadena Rato networks are now managed by the UNIPREX organisation formed by ONCE and will undergo an image and programming revamp. Cadena Rato's programming head Julio Garcia Gomez says the new programming will be weighted in favour of news, with special emphasis on social issues. "Sports, humour and the daily 'Supermusicales' show will remain essential ingredients," Gomez adds.

Rato's 'Supermusicales' show has brought in most of the network's one million listeners. It is made up of chart hits and targets 20-35 year-old males, who make up the bulk of Rato's audience. Meanwhile, more stations have been acquired by ONCE through either partnerships or full purchases in small towns. "We must have around 110 stations by now," says Lorenzo who claims their goal is to have a chain of strategically located stations extending over the entire Spanish territory.

"In reality, we have less holdings in the media than some people claim. Around 10% of our capital investment is in this field," claims Duran, who is also chairman of private TV station Telecinco in which ONCE has a 25% share. Silvio Berlusconi, who owns another 25% of Telecinco, takes charge of the creative aspect (producing and programming), while Duran and the three other ONCE executives in the Telecinco management, who are all blind, work in finance, staffing and public relations. "We get along very well," says Duran. "Our

companies complement each other perfectly."

Duran leaps to Berlusconi's defence when asked his opinion on allegations that the Italian media magnate's position as prime supplier to Telecinco puts him at an unfair advantage. "He has demonstrated time and time again that he is not out to take the lion's share," says Duran. "The fact that he is selling his production company, Videotime, to Telecinco at a reasonable price and has given ONCE a chance to buy a substantial share of his advertising agency demonstrates his goodwill."

Although turning a profit is just as important, ONCE's foray into the communications field is basically propelled by its primary objective to generate more jobs for the blind and the handicapped. Aside from the three ONCE executives, blind telephone operators have also worked at Telecinco.

The possibilities in radio are even more promising. Lorenzo: "We can put them in sound control, production, engineering and reception." In fact, one of ONCE's six special educational centres in the country, the Joan Amades Centre in Barcelona, offers courses in broadcasting and telephone skills. The Toledo-based Fundacion Ortega y Gasset will soon be set up for the same purpose.

Jorge Pineiro, general coordinator of the Amanecer/UNIPREX group: "My opinion is that all our centres should provide broadcasting studies." Pineiro also points out that being blind or having a physical impairment would not open doors to the broadcasting profession. "The student would have to meet some requirements and at least have some interest in the field," he says.

For a former lawyer, who has successfully steered this somewhat unorthodox charity into one of the most important communications groups in Spain, Duran is philosophical about his ultimate ambition. "We hope to make people more conscious about the country's social problems," he says. □

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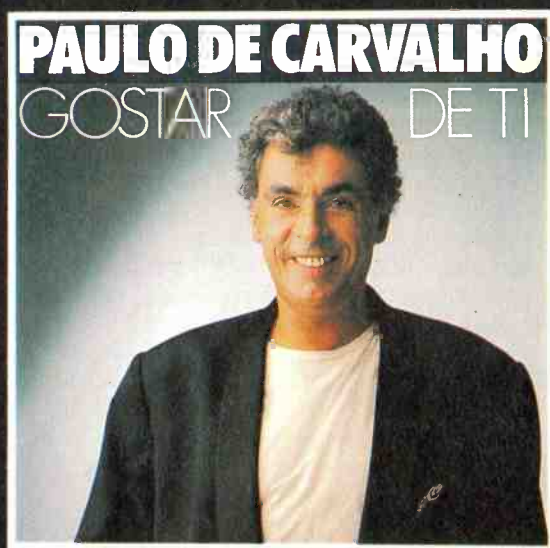
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Talent Spotting - DJ Tips For The Top

Jose Maria Rey, 'Diario Pop', RNE: "I consider Radio Futura (BMG Ariola) are the most original band we have. They make a polished sound that is both easy going and understandable, a rock Latin fusion - clear songs with good choruses."

"My second choice is Rey Lui (EMI), whose latest LP *Pelucidad* is out this autumn. This will probably go gold considering that their last one sold 30,000 units. Their sound is a mix of rockabilly, swing and hip-hop."

"The Andalusian band Rey de Copas, signed to independent DRO, play a rather appealing flamenco pop. They are probably one of our most original and exportable bands."



Radio Futura

Susana Lopez Corcuera, Cadena Cope FM: "I believe Radio Futura really consolidated their position around two or three years ago and their latest LP, *Veneno En La Piel* is very good. They have established a clear direction and have developed a style uniquely their own. It takes only a week before their singles hit the top of the charts."

"The San Sebastian band 21 Japonesas are signed to Island Records, London. Their music does not sound like anything else on the airwaves, a fusion of



21 Japonesas

African, Brazilian, jazz and flamenco."

Complices are a duo that produce pretty melodies. Their songs are serious and have elaborate vocal arrangements. Their latest LP, *El Danza de la Ciudad* (RCA), includes collaborations with musicians from La Union and Hombres G among others."

Jose Ramon Pardo, Antena 3: "I will be playing Mecano's new one once it is out, but Radio Futura currently tops my list. Their latest album, *Veneno En La Piel*, is excellent. Along with *Danza Invisible* and *Gabinete Caligari*, they have been able to create a truly Spanish rock sound. They are the new representatives of Spanish rock."

"Ultimo de la Fila (EMI) are more into their roots. They combine rock with the Andalusian sound. It is not quite flamenco nor pop, but it is very good."

Jose Manuel Domingo, Radio Top, Radio Espana: "Ole Ole (EMI) are prominent on my list. Their latest LP, 1990, boasts an impeccable US production from Nile Rodgers. This is a solid album that will continue to be played for the next two years. Lead vocalist Marta Sanchez sings well. Her image as Spain's sex symbol could be counter-productive, but, fortunately, the album sells on its own merit."

"Presuntos Implicados' (WEA) music has an international sound, a style that could gain wide acceptance beyond the Spanish borders. They have been around since 1982 and have evolved their sound from funk to blues. The arrangements are well executed."

Jose Antonio Abellan, Los 40 Principales: "Los Ronaldos (EMI) stand out. They make good quality rock music. Their hit single *Sabor Salado* is the most easy going of their songs."

"Miguel Bose's latest LP, *Los Chicos No Lloran* (WEA), has a good light sound. The album was recorded in Italy and features the collaboration of top musicians from bands like Rico, La Union and Ketama."

I would also choose Ultimo de la Fila. They are very popular, capable of selling 300,000 units in two weeks. However they are not

very good live. Mecano will release a much awaited album by early next year and you can be sure it will be an instant hit!"



Miguel Bose

Joaquin Luqui, Los 40 Principales: "Ultimo de la Fila head my list. Theirs is the most genuine Spanish sound. I have known them personally for many years, even before they were famous and it is gratifying to see that fame has not changed them."

"My second choice is Radio Futura. They are veteran pop musicians that are constantly innovating and are truly very good. "I choose Duncan Dhu (Gasa) because their music is fresh and they also manage to triumph abroad. They have sold loads of albums but remain the same!"

Javier Taboada, Cadena Rato: "I think the Valencian band Revolver (WEA) will top many playlists. They are the only Spanish group that plays US-style hard rock. They have recently released a self-titled LP and two singles are already out."



Joaquin Sabina

Joaquin Sabina's latest LP, *Mentiras Pudosas* (BMG/Ariola), is his most integrated work since the start of his career. It is an excellent product with a sound that should appeal to everyone."

Francisco Jose Gil, Onda Madrid: "Revolve are going to be played quite a lot. They have some good songs in their self-titled LP. It is an interesting album. Their sound is a rock and roll quite similar to that of Welsh band Alarm."

"The Basque group Negu Gorriak have just released their self-titled album (Oihuka). Their music is a mix of rap, hip-hop and rock quite similar to Big Audio Dynamite. They are very impressive and sing in Basque."

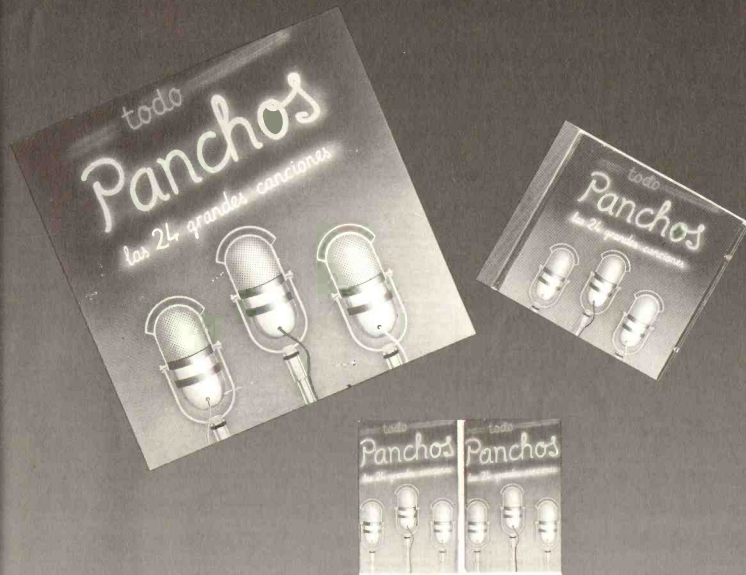
Jose Angel Redondo, Radio 16: "Radio Futura top my list. *Veneno En La Piel* is very carefully crafted and not a single detail has been overlooked. The lyrics and music are honed to perfection and they appeal to all age groups. They have always gone with the musical trends. In fact, the LP has a rap cut. They are very innovative."

"Los Refrescos (PolyGram) have a rhythm packed sound. They do a ska sound like London's Double Trouble but in Spanish. It's very danceable. "Complices are a cult, for people who understand the work that goes into the creation of music. It is the sort of non-commercial sound to relax and really listen to."

Teo Sanchez, Radio 3, RNE: "21 Japonesas from San Sebastian are first on my list. Their third LP *El Paso del Tiempo* is excellent. It is well crafted and has a lot of class. Unlike other bands, they base their music on little explored ethnic sounds. Although sales are not overwhelming, the critics that count are rooting for them. "The new Complices single *Los Tejados* will be on the airwaves a lot. The song is very good and ideal for autumn. It should boost sales of their current LP *La Danza de la Ciudad*."

compiled by
Anne Marie de la Fuente

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Updated reports and playlists add-ons from the major radio stations in Europe.

PP: Powerplay to the playlist LP: Album of the week CL: CD Single MS: Interview

UNITED KINGDOM

BBC RADIO 1 - London Chris Redden - See, Prod. PP: A Little ...

CAPITAL RADIO - London Richard Park - Prog. Contr. AD Bluebird's Little Brother ...

METRO FM - Newcastle Giles Squire - Prog. Contr. AD John ...

PICCADILLY RADIO - Manchester Keith Pringle - Head Of Music AD Beautiful Soul ...

CHITREX RADIO - Leeds Paul Robinson - Prog. Contr. AD ...

GWR - Bristol/Wednesday Alison Westgate - Head Of Music AD ...

GREATER LONDON RADIO - London Trevor Dann - Head Of Music AD ...

BBM - Birmingham Robin Vail - Head Of Music A List: ...

B List: AD Leah - Sweetest And Light ...

RADIO CYLDE - Glasgow AD Leah - Sweetest And Light ...

AD Houshow - Flowers - Hoves ...

RADIO CITY - Liverpool Tony McKenzie - Head Of Music AD ...

RADIO TRENT GROUP - Nottingham Len Goff - Deputy Prog. Dir. A List: ...

AD Beautiful Soul - A Little Time ...

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

RTL 208 - London Jeff Graham - Prog. Dir. AD ...

AD Leah - Sweetest And Light ...

AD Leah - Sweetest And Light ...

AD Leah - Sweetest And Light ...

AD Leah - Sweetest And Light ...

B List: AD David Coverdale - Live Noted ...

HORIZON RADIO - Milton Keynes Clive Dickinson - Head Of Music AD ...

AD Leah - Sweetest And Light ...

AD Leah - Sweetest And Light ...

AD Leah - Sweetest And Light ...

RADIO BROADLAND - Norwich AD Leah - Sweetest And Light ...

AD Leah - Sweetest And Light ...

AD Leah - Sweetest And Light ...

AD Leah - Sweetest And Light ...

AD Leah - Sweetest And Light ...

AD Leah - Sweetest And Light ...

AD Leah - Sweetest And Light ...

Neison-Love And Affection Jill Sobotta - Too Cool To Fall ...

CENTURY RADIO - Dublin Declan Meahan - DJ/Prog. AD ...

AD Leah - Sweetest And Light ...

AD Leah - Sweetest And Light ...

AD Leah - Sweetest And Light ...

RADIO BROADLAND - Norwich AD Leah - Sweetest And Light ...

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AD Leah - Sweetest And Light ...

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WDR 1 - Cologne POPSESSION - Weekdays 6 PM Hans-Holger Knoche - DJ/Prog. AD ...

AD Leah - Sweetest And Light ...

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RSB - Kiel Martin Schwebel - Head Of Music PP: ...

AD Leah - Sweetest And Light ...

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RADIO SALO - Saarbrücken Adam Hahn - Prog. Dir. PP: ...

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RADIO MAXIMUM - Paris Playkit Top 10 The Beatles - I Don't Go ...

AD Leah - Sweetest And Light ...

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KRO - Hilversum Paul van der Lugt - Head Of Music AD ...

AD Leah - Sweetest And Light ...

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RADIO ANTWERP - Antwerp Piet Keller - DJ/Prog. AD ...

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RADIO MONTE CARLO - Milan
 Francesco Micheli- Prog. Cont.
Playlist Top 10:
 George Michael LP
 Freda Sprout LP
 Paterson In Love
 Duran Duran LP
 Mariah Carey- Love Takes Time
 Bruce Springsteen- Graceland
 The Coahn James- Just Came Back
 Paul Simon- The Obvious Child
 London Beat: I've Been

RADIO BASILISK - Basel
 Nick Schube - DJ-CO-Ord.
 AD Sally Odella Nazaria
 Christians- Greenback Drive
 Robert Cray- The Forecast
 Elik Renee- Coco Pear-C
 Whitney Houston- I'm Your Baby
 Slikk- The Right Combination

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 Uli Frey - Head Of Music
 AD Paul Simon- The Obvious Child
 BAP- Alles Em Lou
 Nicks- Don't Get Dirty
 Brent Baker- Cryin In The Rain
 Joe Bonny- Can You Party
 Frop- Something To Believe
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OE 3 - Vienna
Guenther Lasnik - Head Of Music
 AD Mattias Riem- Ich Hab
 David Hasselhoff- Crazy For You
 New Kids On The Block- Tonight
 Joe Bonny- Can You Party
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RETE 105 - Milan
 Alex Peroni - Prog. Dir.
 Grant Benson - DJ-Fred
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 Duran Duran LP
 George Michael LP
 Jon Bon Jovi LP
 INXS LP
 Yes On Discs LP
 INXS (same Yeg) CD Johnson / Say
 Denis Azor - A L'U
 Pe Shop Boys- So Hard
 SNA (Susanne Vega- Tom's Diner
 Carlos Wheler- I'm In
 An Emotional Fall- Celebrate
 Wop Bog- Toronto- Take Me
 Trips LP

RAI STEREOUM - Rome
 E. Molinari - Dir.
 E. Bellarino - Prog. Dir.
Power Rotation:
 Lucio Dalla- Arcani Li Allo
 Duran Duran- Servizio
 Go West- King Of Wintful
 George Michael- Praying For
 Michael Bolton- Baby Workout
 AC/DC- Thunderstruck
 Jim's Addiction- Strep!
 Jon Bon Jovi- Blaze Of Glory
 Living Colour- Type
 Neil Young- Compassion On
 The George Michael- This Love- Go
 Take & I'll = w-4 you
 Ashley Mandi- Shine
 Hertzfield- Dark Hill

CARDIO MUSIC SUONO
Radio Mandini - Miene Director
 PH Hall & Oates- So Close
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 Information Society- Think

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Caron Wheeler
 London Beat
 Elisa Forlò

RADIO MADRID - SER
 Rafael Revier - Music Mgr.
No. 1 Playlist:
 Duncan Duca- Rosa Gris
 Eason Jan- Sacrifice
 Whirly Houston- I'm Your Baby
 Homberg G- Esta Es Tu Vida
 Curt Cymyn- Tangle Tower
 Tomaz Ledes E De Al Mit
 Depeche Mode- World's My
 New Kids On The Block- Tonight
 Janet Jackson- Black Cat
 The Belovon- Time After Time
 Ricki-Lee- How Long
 Simons- Love Just Came Back
 Snap- Call Of Snap
 Blue Pearl- Naked In The Rain
 Wilson Phillips- Release Me
 Fish No News- Cries
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 Don Stewart

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 Music Director
Playlist Top 3:
 Los Toscos Complices
 Dave Stewart- Jack Talking
 George Michael- Praying For
 Mariah Carey- Venus On Ice
 INXS- Susile Blonde
 Tan Tam Go- Egladus Mojadas
 Deacon Blue- I'll Never Fall

TOP 97.2 - Madrid
 Real Madrid - Music Mgr.
No. 1 Playlist:
 Benifer Cerven- Promise Me
 Wynne Houston- I'm Your Baby
 AD PAP- Alles Em Lou
 Tan Tam Go- Egladus Mojadas
 Joquim Sabarés- A Freedom
 George Michael- Praying For
 Depeche Mode- World's My New
 Kids On The Block- Tonight
 Los Rebeldes- La Noche Es
 Dave Stewart- Jack Talking
 AD Whirly Houston- I'm Your Baby
 The Waterboys- How Long Will
 Everybody People- Headline News
 Gloria Estefan- Caret Both Ways

CANAL SUR RADIO - Andalusia
Paco Sanchez - Music Mgr.
 Dino-Romeo
 Candy Flip- Knockin' Boots
 Breathe- Say A Prayer
 Elton John- I'm Still Here
 Hall & Oates- So Close
AD The Union-Tanction
 Whirly Houston- I'm Your Baby
 We Are- We Say Switch Me
 Pika Pika- Contribution
 La Tempa- Never A Case
 Top 3:
 The Harsh Cray
 Maxi Priest
 Danza Invisible

RADIO 104FM - Madrid
 Jorge De Anton - Prog. Dir.
AD Bruce Springsteen- Graceland
 George Mederos- Me Amor
 Los Rameos- Vala Real
 The Waterboys- How Long Will
 Complices Los Tajados
 Wilson Phillips- Release Me
 Pe Shop Boys- So Hard
 Betty Boo- Where Are You
 Dan Stewart

RADIOSWEDEN
RISERADION P3 - KLANG & C/O
 Weidman LRLP Prod.
 Pontus Enhorning - Prod.
Playlist Top 10:
 London Beat: I've Been
 Pe Shop Boys- So Hard
 Tom's Diner- I'm Crazy
 Van Morrison- Real Deal Come
 Black Strangers- Highway & Rose
 City- Why Won't That's Freedom
 Whirly Houston- I'm Your Baby
 This Love- Go Take & I'll = w-4 you
 Tomaz Ledes- En Del Mit
 Peter A. Ericson En Helg
 City- Why Won't That's Freedom
 LP Amerikaner
 Freda
 Everybody People
 Geoffrey Oryema

Ultramax- Sacrifice
 Dr. Alban- No Coke
 Krav- Gimme Your Love

RADIO OREBRO
 Arne Holmberg - Music Director
Playlist Top 5:
 London Boys- I've Been
 Christine Brundage- Be Tor
 Tony Benckers- En God Tam
 Tipsy Flowers- Love Of Me
 Tomaz Ledes- En Del Mit

RADIO RYD - Linköping
 Karl Ohlander - Ass. Music Mgr.
AD Tomaz Ledes- En Del Mit
 De- Same Old Town
 Adolphon & Falk- Pa' Jack
 Bruce Hornsby- A Night On
 The Lucrezia- Slav Under Venus
 Colin James- Just Came Back
 Midge- Farmer- Dances
 Mariah Carey- Love Takes Time
 Don Stewart

RADIO LINDING - Stockholm
 Mikael Ojzberg- DJ/Prod.
Playlist Top 5:
 London Beat: I've Been Thinking
 Splash- I Need My
 PNC Hammer- I Can Touch This
 LFO
 Snap- Call Of Snap

SFR - Norrköping
 Johan Karlsson - Head Of Music
AD Shannon Casson- The Love
 Home Boat- Lights In Your
 Splash- I Need My
 Hercules- It's My Life
 Betinda Carlsson- We Want
 The Music Place- Trace Through
 Craig McLachlan- Amanda
 Warren- Cherry Pie
 Video- I'm Your Baby

NRK - Oslo
 Vidar W. Annesen - Prod.
Playlist Top 10:
 Ronnie H. Marti- Has Been
 Gary Moore- Working By Yoursel
 Janet Jackson- Black Cat
 Elizabeth Taylor- I'm Your Baby
 Kiki- Frederick's Laren's
 L'U- I Sussie-Whit's
 The Bombalanda- Why Boy Terry
 Pisoni- Unkinked
 Alannah Myles- Love Of Me
 Here- All I Wanna Do

NRK - Oslo
 Steinar Field - Prod.
AD A-Ha- Cryin In The Rain
 Matthias Riem- Verdammt Ich
 John Farnham- Last Flame Out
 Carl Wilson- The Obvious Child
 Joy Taylor- In Your Hands
 Tommy Conway- I'm Sweeten
 Paul McCartney- Wings
 Ceeline Dion- Where Does The
 Hill Cool- J- Around The Way

P3 - Bergen
 Per Arbjøns Jansen - DJ
PP George Michael- Praying For
 Junior Tackler- 16 Into The
 Love Street

BADJOE VEST - Stavanger
 Birjato Tjostheim - Head Of Music
PP Whitney Houston- I'm Your Baby
AD Tommy Conway- I'm Sweeten
 Steinar Arbjøns In Roas's
 L'U- I Sussie-Whit's
AD S'pent Dagbladet

RADIO 102 - Haugesund
 Egil Houliander - Head Of Music
AD Whitney Houston- I'm Your Baby
 Paul Simon- The Obvious Child
 Pe Shop Boys- So Hard
 Deep Purple- King Of Dreams
 Bobby Venson- Baby Workout
 This Love- Go Take & I'll = w-4 you
 This Love- Go Take & I'll = w-4 you
 Tomaz Ledes- En Del Mit
 The Waterboys- How Long Will
 Marsa Mikee- Show Me Heaven
 Deere-Lite- Growls In The



Personality...

I admire Dave Stewart, whose recent work once again shows his extraordinary talent as a musician and writer. Maxi Priest's latest is a massive record; its hit value lies in its elegant composition and catchy melody. Another great single is Aswad's 'Next To You,' a funky dance and reggae mix. On the album-side, there is of course the world's number one rapper MC Hammer and Slyx, whose power rock is superb and reminds me of Bon Jovi.

Joseph Avramoglu
Antenna 97.1 FM

Antenna 97.1 FM is one of the leading commercial stations in Athens, broadcasting 95% music 24 hours a day.

OLIVIER ALLARDET F
Voltage FM
TP The Braxtons- Good Life
EJ-I Confess
Rozlyne Clarke- Eddy Steady Go
LP Maxi Priest
The Black Flames

LUIGI ARIEMMA I
Radio Dimensione Suono
TP Hall & Oates- So Close
Innocence- Let's Push It
INXS- Suicide Blonde
LP Deacon Blue
Hall & Oates

JOSEPH AVRAMOGLU GR
Antenna 97.1 FM
TP Maxi Priest- Close To You
Aswad- Next To You
Dave Stewart- Party To You
LP Slyx
MC Hammer

MICK BROWN UK
Capital Radio
TP Blue Pearl- Little Brother
Vanilla Ice- Ice Baby
Lionie Gordon- If I Have To
LP Teena Marie
Nayobe

SIMON DAVIES UK
BRMB
TP Wop Bop Torleto- Beat Bomb
Blue Pearl- Little Brother
Janet Jackson- Love Will Never
LP Adamski
Loose Ends

CARLO DEBLASI I
Radio Stereo 103
TP Dimples D. A Witch For Love
A-Ha- Crying In The Rain
Cyndi Lauper- Cold Sky
LP Lucio Dalla
OST Days Of Thunder

DOMINIQUE DUFOREST F
NRJ
TP Diane Telli- La Legende De
Concrete Blonde- Joye
Prefab Sprout- Looking For
L.L. Cool J
Bob Dylan

BOGDAN FABIANSKI PL
Radio Potand 1 & 2
TP INXS- Faith In Each Other
Aswad- Best Of My Love
Widdix- Wonderful World
LP INXS
London Beat

TIM FINLAY UK
Yorkshire Radio Network
TP Prefab Sprout- Use Of Purpose
The Stress- Beautiful People
Pretenders- Sense Of Purpose
LP London Beat
Mariah Carey

SERGE VAN GISTEREN B
Radio Antigon
TP AC/DC- Thunderstruck
Toto- Out Of Love
Piti Pollak- Poor, Stupid
LP Cocteau Twins
Remember The Pirates (comp.)

RUNE HAGEN N
Studentradioen Tromso
TP Steinar Albrigtsen- In Rosa's
Aztec Camera- Good Morning
Van Morrison- Real Real Gone
LP Pogues
Replacements

LUTZ HANKER D
ffn
TP Paul Young- Heaven Can Wait
Huey- In And Out
Inga Humpe- Do I Have To
LP Teena Marie
Hot House

MIKKO HIRVONEN SF
Radio Oikea Asema
TP The Charlatans- Then
Replacements- Merry Go Round
Los Rocomos- Mi Vida Rosa
LP The Waterboys
The Vaughan Brothers

ARNE HOLMBERG S
Radio Orebros
TP Paul Simon- The Obvious Child
Whitney Houston- I'm Your Baby
Be Bop-a-Loo
LP John Farnham
Pontus & Amerikanerna

EGIL HOUELAND N
Radio 102
TP Paul Simon- The Obvious Child
The Waterboys- How Long Will
Whitney Houston- I'm Your Baby
LP John Farnham
Los Lobos

ULRIK HYLDGAARD DK
Radio Herning
TP Dan Fogelberg- Rhythm Of The
INXS- Suicide Blonde
Hanne Boel- Light In Your Heart
LP L.L. Cool J
The Rockers By Choice

LOTJE IJZERMANS NL
AVRO
TP The Gun Club- The Great Divide
Blue Aeroplanes- You Are Loved
Nick Cave- The Weeping Song
LP The Stereos MC's
The Pogues

ROGER J S
Radio P4/F
TP Dino- Romeo
Inner City- That Man
Listen Up- Listen Up
LP Nayobe
Deee-Lite

HAAKAN JANSSON S
Hi FM
TP Magoria- Cosmic Trigger
Junior Giscombe- Step Off
Hubbub- Moo 2 Groe
LP Pontus & Amerikanerna
The Visitors

KENNI JAMES UK
Red Rose Radio
TP Absent Friends- I Don't Wanna
Toto- Can You Hear What I'm
Pretenders- Sense Of Purpose
LP INXS
Jude Cole

TAPANI RIPPATTI SF
YLE
TP African Business- In Zaire
BSOG- Bow Wow Wow
Hi Power- Zimba Groove
LP Aswad
Richard Rogers

LOU ROWLAND NL
CFN
TP Colin James- Just Came Back
River City People- Dreaming
Pet Shop Boys- So Hard
LP Gino Vannelli
Carly Simon

JONAS SANDBERG S
SAF Radio
TP Mica Paris- Contribution
Haruki Caray- Love Takes Time
Inga Hampe- Do I Have To
LP Caron Wheeler
Nayobe

TOMMI SCHMINKE D
Radio Salu
TP Everyday People- Headline News
INXS- Suicide Blonde
Gary Moore- Walking By Myself
LP ZZ TOP
Robert Cray

MARTIN SCHWELB D
Radio Schleiswig-Holstein
TP Joachim Witt- Goldener Reiter
Cherelle- Affair
Paul Young- Heaven Can Wait
LP Jeremy Days
The Police

TIM SMITH UK
Metro FM
TP Happy Mondays- Kinky Groovy
Whitney Houston- I'm Your Baby
The Beloved- It's Alright
LP Ten City
Electric Blue 101

FRANK STAENGLE D
Radio Xanadu
TP Winger- Miles Away
REO Speedwagon- Love Is A Rock
Wilson Phillips- Impulsive
Jason Donovan
The Rockers By Choice
Huey

META DE VRIES NL
AVRO
TP Dusty Springfield- Arrested By
Tackhead- Dangerous Sex
Paul Simon- The Obvious Child
LP Gino Vannelli
Tommy Conwell

Tips & Trends reflects the musical preference of European radio DJs. The records listed are new releases, considered to have hit potential, and are given airplay in the week before publication. DJs can fax their tips to Theo Tannis, Music & Media, 31-20-669193.

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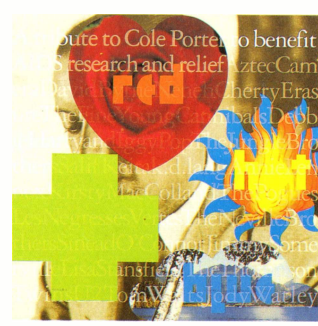
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