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The European
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SUB-LEASE VALUED AT US\$ 325,000

MTV Offers Euro Radio Frequency

By Paul Andrews

MTV Europe is offering to sub-lease a vacant stereo frequency on its satellite channel to radio stations. The pan-European music station is already in negotiations with a number of firms interested in using the facility, on the Astra satellite, but declines to name them. No price has been revealed, however, industry insiders put the cost at about £ 325,000 annually.

"There's nothing concrete yet," affirms MTV

international distribution manager Mark Connelly. "Nothing has been signed, but this is a sensitive time in the talks." Nevertheless, he adds that "the offer is still open, and we're interested in speaking to suitable organisations".

Among stations reported to be interested were French network NRJ. However, president Jean-Paul Baudecroux denies there have been negotiations with MTV or Astra. Nevertheless, he con-

firms that "in a general sense, we are interested in increasing our European coverage, including through satellite. Astra is obviously a very important option".

The channel in question offers stereo audio coverage of most of western Europe in line with MTV's own broadcast area, and could be easily covered by several million home dish owners and by cable systems for rebroadcast.

Subcarriers on other Astra transponders are already used by stations including Sky Radio, Radio 10 Gold and RTL International. They can equally also be used for specialist feeds or closed-circuit services.

MTV's spare subcarriers have remained unused since the station moved to Astra in early 1989, although other channels have either used the extra capacity or subleased it. Its hesitation in following led to industry speculation that MTV intended to launch its own radio service to complement its TV channel. Connelly, however, now says there are no such plans. □



Eric UK MD Andy Stephens (right) presents Craig McLachlan with silver and gold discs for his album "Craig McLachlan And Check 1-2" and a silver award for his UK No. 2 hit single "Monie".

Radio Keeps Running With Milli Vanilli

by Paul Andrews

viewed by Music & Media.

On November 14, Frank Farlan, the group's producer, songwriter and arranger, revealed that frontmen Rob Pilatus and Fab Morvan have never sung a note under the "Milli Vanilli" tag - causing uproar throughout the music industry.

French FMs Score 21% Ad Growth

by Emmanuel Legrand

Advertising turnover at France's FM stations soared by 21% in 1989 with revenues of Fr 1.5 billion (app. US\$ 300 million), according to the AACC, the country's association of advertising agencies and communications advisers. If this rate continues the FM market will reach Fr 1.9 billion for 1990.

According to the study the main advertisers on FM stations are car dealers (19%), super and hypermarkets (17%), local department stores (15.5%), furniture stores (12%), recreation/entertainment (11%), clothing (7.9%), services (6.5%),

continues on page 6

However, radio stations seem unmoved by the news. Most of those in Germany and the Benelux which have added the new single, *Keep On Running*, say they will continue to do so, with musical quality, rather than the identity of the musicians, being the overriding factor.

"It is not our concern that these guys were not the singers," says Piet Keizer, head of music at Radio Antigoon/Antwerp, one of the station's where *Keep On Running* was a Powerplay when Farlan made the announcement. He admits that timing was unfortunate, but

continues on page 6

Lycett Leads BBC Radio 1 Music Team

by Hugh Fielder

Chris Lycett is BBC Radio 1's new head of music. He moves up from executive producer, daytime programmes, to take over the post vacated last month by Roger Lewis who has become director of EMI's classical division.

Radio 1 controller Johnny Beerling says: "I am delighted that a man of Chris Lycett's experience is moving to the premier position in British radio. With Chris at the helm, Radio 1 will be on course to complete



Chris Lycett with any competition we may face in the future!"

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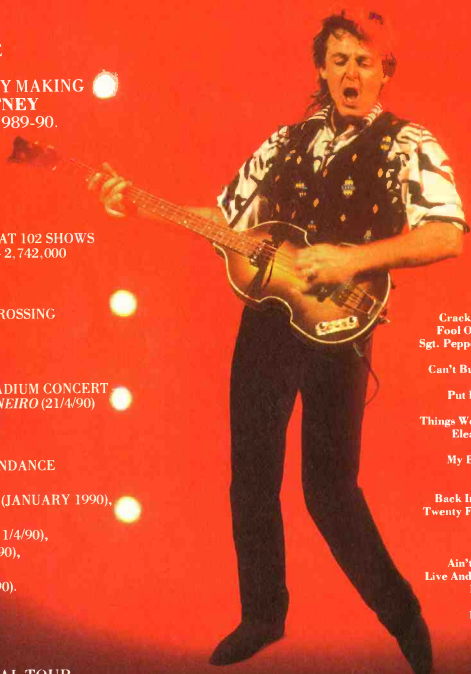
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PARLOPHONE

Programmers Face Up To Deregulation At Spanish Radio Conference

by Hugh Fielder

Delegates at the Independent Radio Programme Controllers' Conference at Puerto Banus, Spain, on November 15-18, were given an insight into several aspects that will impinge on their jobs as commercial radio moves into the deregulated era.

BRMB MD Ian Rufus outlined the changing role of programme controllers over the past five years and suggested that many are not aware of the power they now possess. Their contribution to a station's success could be more crucial than the MD's in many respects, he said.

And they were reminded that the public's perception of a station can be more important than audience statistics by Ross Smith, group sales manager at Sandiliffie Motor Group. As a local radio advertiser, he told the 2 delegates he was less interested in a radio station's facts and figures than he was in the on-air environment into which he would be placing his advertisement.

He also said he was concerned that some stations which proclaimed increased listening figures had become less attractive as an advertising medium. For local

advertising to work, there needed to be a strong local input by the station, yet some were becoming local options on a national network.

He was backed up by Radio Trent MD Chris Hughes who urged stations to maintain local emphasis in their news output. Hughes maintained that any attempt to merge news services within a region was fraught with difficulties and could be a false economy.

Programme controllers needed to speak with a single voice to ensure that their views were taken into consideration, said Rachel Steel director of QuestionAir research company, who practised what she preached by inviting her commercial rival Diana Hallett, of Hallett Arendt, to sit alongside her at the session on effective research.

Steel believed it was important for programme controllers' views to be taken into account in the new set of ICRAR specifications currently being drawn up.

The divide between perception and reality was also highlighted by Radio & Music editor Paul Trynka, who reported that 60% of UK record companies believed that Radio 1 had a higher audience than commercial radio combined. It was little wonder that independent radio felt badly served by record companies.

MCA International VP Stuart Watson agreed that record companies should take their share of the blame for the tense relationship between the radio and record industries. He said that plenty of dialogue would be needed to get round hardened attitudes on both sides.

Promotion was also an integral part of programming, according to Jazz FM's promotions manager Katy Turner, who argued that sponsorship and endorsements could be more valuable than spot advertising in some local areas, and that radio stations should go out and explore sales promotion and PR budgets for themselves.

And just in case programmers felt they had a reasonable grasp of the nature of the competition over the next few years, Philip Laven, chief engineer, BBC engineering directorate, outlined the technical implications of Digital Audio Broadcasting (DAB), which could revolutionise the use of frequencies over the 90s and create space for 12 national networks across the UK.

Conference organiser Lin Glover, managing partner of media consultants Lin Glover Associates, said delegates had demonstrated their optimism for the challenge of the 90s and that they had full faith in "good and duty-free spirits".

extra

A&M will release the fourth Sting album, *The Soul Cages* on January 21. Produced by Hugh Padgham and Sting, the LP features nine new tracks including the first single *All This Time*. Recorded in Studio Guillaume Tell in Paris and at Villa Salvati, Migliarino, Italy and the Voyageur II, musicians featured include Banford Marsalis, David Sancious and Manu Katche. Sting's most successful album to date is *Northing Like The Sun*, which sold six million copies worldwide, three million of those in mainland Europe. There is also talk of Sting touring Europe, possibly in April.

Paul Simon hits the road in January for a 40-city North American tour, sponsored by the American Express Gold Card. He will cross the Atlantic in May, with UK dates promoted by Harvey Goldsmith in Birmingham and London. This "Born At The Right Time" tour will include songs from Sting's 25-year career, including *Bridge Over Troubled Water* and *The Sound Of Silence*.

German state-owned private station Antenne Bayern is the latest addition to the growing list of stations airing the Coca-Cola Eurochart Hot 100 Singles. The soft AC station will broadcast the chart on Saturdays from 18.00-20.00 hrs. The programme will be presented by Bernd Walter.

The Dutch government has published the list of companies applying for a licence to set up a commercial TV and radio station. Among the applicants for a radio station are well-known names like Willem van Kooten and the involved in the failed Cable One project. Peter Jellema (initiator of Dutch private radio 10), Rob Ott (Netherlands chairman of jazz musician Jim Jacobs who is making a bid for an MOR/BBC Radio 2-type channel).

UK chart body C/N (Chart Information Network) is changing its rules to allow joint chart placements. This follows the recent controversy over a no. 1 chart spot in the UK when both Steve Miller and Dee-Lee achieved the same panel index (M&M September 22). At the time, *The Joker* was given precedence over *Groove Is In The Heart*. Now, if ties occur, indexes can be checked to one decimal point which is expected to prevent further difficulties.

edited by Maqbool Bakker

MCA Records Set To Become US\$ 25 M Player In Major Market

by Adam White

The decision by MCA Records to open its own company in Germany (M&M November 24) will introduce a US\$ 25 million player into Europe's largest music market.

That is the scale of revenues which the combined MCA and Geffen labels are expected to generate in 1991, according to company sources. The new venture will almost certainly be headquartered in Hamburg, where MCA Music is located. It will begin signing and developing local artists after the exploitation of US and UK repertoire reaches satisfactory levels.

No launch date has been set for the German company, according to MCA Records International VP Stuart Watson. "We are mov-

ing towards this challenge at the earliest practical convenience," he says. "Now that the [BMG] agreement has been finalised we will be setting our minds to the operational aspects."

The MCA group switches its international licensing and distribution from Warner Music International to BMG International next year. Geffen repertoire moves from January 1, while MCA transfers from April 1. There is a six-month sell-off period in both cases with some in each of the releases (such as Geffen's Nelson album) enjoying a longer sell-off timetable.

In Germany, BMG Ariola will market and distribute all MCA repertoire under licence until the US company has established its

subsidiary there. Then BMG will handle only pressing and distribution. Currently, MCA Records is marketed there by Teldec, part of the Warner group, while Geffen goes through WEA Music.

MCA's Watson says no consideration has yet been given to staffing in Germany. "Obviously we have been considering the options, but nothing has been finalised. No one has been targeted or hired or anything like that."

He continues, "Our first and foremost role [in Germany] is to enhance the careers of our existing UK and US artists. We have got three gold acts already - Kim Wilde, Holly Johnson and Jan Hammer - and we have got three more who are halfway there." He identifies those as Transvision Vamp, Tom Petty and Bobby Brown, whose last albums each sold around 140,000 units.

"The first job is to do that, but bearing in mind how local repertoire has increased from 20% to 35% of the German market, we would be foolish not to consider local A&R after we have accomplished our initial goals."

Geffen's most successful act in Germany is Guns N' Roses, whose *Appetite For Destruction* album reportedly has sold 350,000 copies (compared to 520,000 in the UK). Also popular: Cher, Aerosmith and Don Henley.

MCA-owned GRP records has various European distribution deals, with product manufactured at its regional headquarters in Switzerland. In Germany, the label is already handled through BMG's Aris-Ariola imprint service with marketing and promotion by CTE.

MOVING

Media: Stewart Francis, MD of Mid-Anglia Radio and chairman of the AIRC's marketing committee, will become chairman of the AIRC in January. He replaces Richard Findlay, who will be chairman of the marketing committee. Lester Jefferson has been appointed GM at Manchester's KFM Radio. He was formerly sales and marketing consultant for local jingle company Allseasons. Another arrival at KFM is Bernard Eccles, who joins as consultant to the station's sales operation. He was previously sales director at Red Rose. MTV has added account manager Jennie Birch Jones to its UK sales team. In Germany, Meike Harnaths will join the press/PR office at radio NRW on January 1. She currently works for PR agency ABC. NDR board member Klaus Berg has been voted VP of the European Broadcasting Union. * Polydor Holland has appointed two radio promoters, Ron Strernberg, ex-head of music at Dutch Radio 10, and Menna Jansen, ex-radio promoter at EMI. * Music Industry: Eric Longley will be MD at Factory Communica-



Longley

tions from January 1. He currently works at the media and entertainment division at Peat Marwick McLintock. Alan Erasmus will become CEO at Factory and Tony Wilson remains chairman. * Nigel Tucker has returned to Chrystal Records as sales director. He left the company a year ago to work for an independent sales company.

Meanwhile sales manager Jerry Whelan and strike force manager Paul Mackrath have left Chrystal. * Danny van Kesteren has joined Circle Records as label manager responsible for UK marketing. She was previously A&R manager at Virgin. *

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Radio Helps Maintain Soca Dance Crossover

Continuing radio support for Soca Dance by Charles D Lewis is expected to see the summer dance hit continue its impressive pan-European crossover.

Polydor France reports "recent" chart entries in Portugal and Finland and "rising, healthy sales" in Norway and Sweden.

These follow earlier successes in France, Germany, where it re-entered twice, Austria, Belgium, Switzerland, Holland and Denmark. The single has also held chart positions in 15 other non-European countries, including

no. 6 in the Israeli radio chart.

"Radio has played a major part in this following the single in all countries," says Polydor France international exploitation manager Marie-Ange Beau. She cites Europe's 1 in France and various stations in Bavaria and Berlin as having been crucial.

In France and Germany - the only two countries where figures are presently available - combined format single sales of *Soca Dance* stand at 651,000 (France) and 115,000 (Germany).

UK chart body C/N (Chart Information Network) is changing its rules to allow joint chart placements. This follows the recent controversy over a no. 1 chart spot in the UK when both Steve Miller and Dee-Lee achieved the same panel index (M&M September 22). At the time, *The Joker* was given precedence over *Groove Is In The Heart*. Now, if ties occur, indexes can be checked to one decimal point which is expected to prevent further difficulties.

edited by Maqbool Bakker

Mozart Draws Sister Broadcast Unions Closer

by Howard Shannon

Collaboration between the European Broadcasting Union (EBU) and its east European counterpart, the OIRT (Eastern European Radio & Television Organisation) will enable a radio concert commemorating the 200th anniversary of Mozart's death to air live contributions from orchestras in 10 cities.

And the technical achievement of the January 27 broadcast is being by the EBU as confirmation that this summer's beginning of a three-year phased merger with the OIRT is working well.

The 14-hour "rolling" Mozart concert begins in Prague at 08.00 and then features separate performances by state radio orchestras in Dresden, Vienna, Mantua, Augsburg, Paris, London, The

Hague, Bratislava and reaches its climax in Salzburg at 22.00 for a performance of *The Magic Flute*.

The live event is co-ordinated by the EBU and organised by BBC Radio 3's head of music and chairman EBU's serious music working party, Steven Plaistow. He expects virtually all classical radio stations in Europe to take the feed, including BBC Radio 3 (UK), Radio 4 (Holland), ORF (Austria) and France Musique.

Other classical programming of the anniversary includes a week-long tribute starting January 21 on state radio SFB3/Berlin, produced by its head of serious music Dr Willem Matejka. Mozart, who died at 35, was born January 27 1756.

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Labels Unfazed By Milli Vanilli Incident

by Howard Shannon

BMG Ariola Munich, which distributes Milli Vanilli product in all European territories except the UK and France, stopped distributing the new single *Keep On Running* on November 16, 10 days after its release. The decision, which follows the announcement by producer Frank Farian regarding the actual performances of Milli Vanilli's recordings (see page 1), was made in consultation with group's Berlin-based label, Hansa Music.

Ralph Lobenstein, Ariola label manager for Hansa Music, says 100,000 copies of the single have been shipped in Germany alone. He adds, "We don't know what will happen to the singles already out, but the *Keep On Running* album was still only on tape; no pressings had been made."

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Lobenstein, who says he did not know about the hoax until the announcement, reveals that Farian has promised a new group "closely resembling the sound of Milli Vanilli" by February at the latest. He adds that the company is "happy to handle Frank's new band."

Chrysalis and Carrere, which have licensed Milli Vanilli in the UK and France, respectively, both report there had been no plans to release the new single. Chrysalis UK A&R director Peter Robinson says the company licensed the band directly from Farian's FAR Productions and adds, "There's a lot of debate about the use of the name. It's not the first and will not be the last. There are many producer-oriented records. I think it's neither good nor bad, just the way elements in the dance market are moving."

He adds that Chrysalis is prepared to handle new product from Farian. "We look forward to continuing a relationship that has produced three major singles in the UK, two of them top 3."

Meanwhile, Carrere has issued a short statement saying it is now aware of the "situation" and is happy to work on future releases from Farian. A spokesman for Hansa Music is not prepared to comment at press time.

Milli Vanilli have sold in excess of 12 million singles and albums worldwide, and the new single enters the M&M European Airplay Top 50 this week at no. 44.

Meanwhile, the band has been stripped of its 'Best New Artist 1989' Grammy award by organizers. The National Academy of Recording Arts & Sciences. In an interview in the newspaper *USA Today*, NARAS president Michael Greene details, "after corroboration... we rendered the record ineligible." But it is claimed in the article the pair had been planning to hand the Grammy back anyway.

A decision is expected December 1 on which band will take the trophy and become the first in the award's 34-year history to win in such a way. □

Milli Vanilli

continued from page 1
adds, "We will still play it because it's a good record, though we will see what happens to plays; that's how we determine our artists." Mayke de Holland, head of music at Belgium outlet Radio Royal/Hamont-Achel, agrees. "When a record is bought by a lot of people, they expect to hear it on the radio. We won't take it off-air."

In Germany, Schwarzwald Radio/Freiburg producer Thomas Rump comments, "We have to play it because people like it. It's still for our 15-25 audience, so we right have the single in heavy rotation; that's three or four airings a day."

Few programmers believe there is any real moral case to answer over the affair. One exception, however, is Radio Gong/Nuremberg producer Holger Tigges. "It's scandalous. I do a show with a lot of kids listening and I'm not sure it's a good example. As a joke, I've said people should gather in the local marketplace to burn their Milli Vanilli records."

French FM's Score 21%
continued from page 1
food and drinks (4.5% of total revenue) and cosmetics (3%).

The figures are revealed in a recent AACD study which was based on questionnaire responses from 542 local and national stations commenting on their advertising turnover.

"FM radio still does not have the position it deserves in the eyes of advertisers," comments AACD director Patrick Barteau. "When its advertising market share is the same as the audience share it will be close to an ideal situation."

Meanwhile, advertising research firm Secodip, says total radio advertising revenue in France reached Fr 5.7 billion in 1989.

M&M Requests Readers' Views

MUSIC & Media plans to begin publishing readers' opinions, editorials, brief essays, comments, criticisms and suggestions on a regular basis. All industry-related issues are open to discussion, and your correspondence is highly encouraged. Submissions will have their by-line withheld upon request. Write or fax to M&M Editorial Department, Rijnsburgstraat 11, 1059 AT, Amsterdam. FAX: 31-20-669-1951. □

But Tigges is not sure whether he is in tune with his audience on the matter. "I'm thinking about never playing Milli Vanilli again, but I don't know what the listeners will think about that. Maybe I will ask them to call in to talk about it on-air. In the end, it's not what I think that matters. The audience decides!"

Many other stations, though, were neither surprised at the revelations, nor regard it as an isolated case. "We knew years ago that they were 'fake,'" insists producer Peter de Moya of Dutch public broadcaster TROS. He adds that TROS will continue to play *Keep On Running* as long as it stays in the charts.

Kitchin Radio head of music Keith Pringle is "surprised that it took so long to come to the surface that they did not act on the songs!" He is not currently playing Milli Vanilli, because there is no current release in the UK, but would do so again, "because our criterion is 'is it a good record?'" □

FM stations account for 25% of the total amount, although their audience share was over 40% (according to Mediаметrie). In 1987, FM revenues were Fr 750 million and in 1988 Fr 1.25 billion.

Jean-Paul Bauderoux, president of leading network NRJ, attributes the difference between AM and FM ad share to conservatism on the part of agencies and advertisers. "They are only slowly catching up after 40 years of using RTL and Europe." Their media plans still do not fully take into account the changing situation.

"FMs still have to be more commercially active to counter this. In our own case, I think being the first FM company on the local market gives us more credibility." □

Lycett Leads BBC Team

continued from page 1
Lycett joined Radio 1 as a producer in 1975 having worked as a sound mixer on concert broadcasts by Pink Floyd, Led Zeppelin and Elton John. He has produced DJs from Simon Bates to John Peel and won a Sony Award for the Live Aid concert in 1985 plus a Broadcasting Press Guild Award for Walters in 1984.

The unofficial word from Radio 1 is that Lycett is "the people's choice."

"I'm delighted to work with such a talented and committed team," said Lycett. □

Radio 10 Blazes Trail For Dutch Commercial Radio

Last month the Dutch media commission gave the final official seal of approval to cable station, Radio 10. President Jeroen Soer and his media lawyer Paul van der Kroft discuss with Jeff Green growth plans and moves to launch additional radio stations.

Q: How would you characterize the industry response since the NOS lost its appeal?

JS: Overwhelming from all sides. Including a lot of congratulations from the individual broadcasting organisations here in Holland. Even the NOS congratulated us and said, "Let's move on and compete on the basis of programming."

Q: Who were your key supporters along the way?

JS: Dutch company VCI financed the operation, and our first advertiser, Aegon (insurance), made the project feasible. More recently, Coca-Cola and Arcade have been vital and FilNet subsidised the audio track of their transporter. Of course, there's been the moral support from our listeners and everyone around us. It has led to new insights, helping us to form the ideas.

Q: How long will it take to recoup your investment?

JS: Within six months to a year. Making radio is not the most expensive thing to do. We hope to see 10% of Holland's Dfl 100 million (app. US\$ 60 million) annual radio budget by the end of the first year. It's possible that radio's share of advertising will grow from its present 2% to 6-7% in a few years time.

Q: Now that you've paved the way, how much competition are you expecting to face?

JS: A lot, but it won't happen that fast. Local and regional radio stations in Holland will be allowed to broadcast commercials from January 1, 1991. That may have some effect on us. On the other hand, national advertisers in the beginning will not be that willing to use regional or local radio.

There would be more concern if Holland's stations were allocated by 23 socio-economic groups than

by provincial districts as they are now. But if they were, the politicians would lose their grip on the media, and that's exactly what they don't want. Radio stations are presently divided in such a way that none has power because there is no single opinion represented by any of them. In principle, more stations can now broadcast from different countries, but there are difficulties finding a transponder. And it's expensive. If you can get a bank guarantee for Dfl 600,000-700,000 a year, you'll never get it.

After that, you still have to get your signal to the uplink station, and establish distribution to the cable networks, who might take six to 12 months to reach a decision.



Jeroen Soer (right) and Paul van der Kroft.

Q: Are you interested in having stations in Holland license your signal?

JS: Our preferred option is that we'd like to have terrestrial transmitters ourselves. The second choice would be to offer Radio 10 Gold to the local and regional Dutch stations which can't afford broadcast 24 hours a day. They can either pay for it and sell their own commercials or take the programme and spots. I'd prefer that, because then you don't have the clash of someone selling unprofessional commercials in a professional programme.

Q: How realistic is terrestrial radio for Radio 10?

JS: The new media law will not allow it. The draft says terrestrial are reserved for the national public broadcasters. That, of course, is in flagrant violation with all EC rulings; it's discrimination against commercial companies. The EC Court says na-

tional public radio, with its STER sales agency, being as commercial as we would be doing!

PV: Since national Dutch stations will be carrying advertising next year, you'll have one commercially organised broadcasting system - with some public characters monopolising the airwaves - blocking another.

JS: It's very badly done; let's be honest about it. There's no way this will be tolerated within the EC. So that's the next battle. It's a winnable war, and we're riding our tanks toward the frontier.

Q: What formats is Rete Zero planning to launch next?

PV: The first will be classical, launched on December 15. Concert Radio will also be broadcast for us.

different one for each cable system. But when you reach over 400,000 people a day it's a numbers game, and the infrastructure is not really vital any more. How you reach your listeners is not the most important thing... it's that you reach them.

Q: Now that you've won the battle, are there new advertisers eager to get involved?

JS: Advertisers are coming back in a big way, and we were practically sold out for December by mid-October. Among our new clients are Gamma (home improvement), Hema (department stores), Grandorado (holiday resorts), Warner Bros. and BASF. Stichting Audio Reclame, based in Amsterdam, is selling advertising for us.

Q: What advice would you give to other broadcasters who might attempt something like this?

PV: They have a lot of enthusiasm but not a clue as to all the problems involved. We've created the blueprint, and there will be fierce competition. Everyone's staring at each other, waiting to see who will move first.

JS: Don't underestimate the complexity of it all. There's no corruption involved, but don't trust politicians and government officials. They create possibilities but make so many restrictions that it's virtually impossible to get your act together. We have always had a correct and proper relationship with the media commission, which has acted with balance and impartiality. We're proud that we've been able to reach this point without foul play. □

Radio veteran Jeroen Soer's dream to broadcast Gold station Radio 10 via satellite in Holland to cable systems in Italy received the official OK from the Dutch supreme court last month. The final battle in the year-long war ended when state broadcaster NOS lost its appeal in court against the Dutch media commission, which had earlier sided in favour of Radio 10 parent, Rete Zero (RTO) as a legitimate "foreign" broadcaster.

The station reaches 4.2 million households (90% in Holland plus 200 cable systems, as well as nearly one million Flemish households (50% of the Flemish market).

Polydor Helps MacNeil Go Continental

Polydor UK's success in marketing Rita MacNeil has encouraged the label's continental European companies to mount a campaign for the Canadian singer/songwriter early next year.

Rita MacNeil's *Working Man* single has just peaked at no. 11 in the UK charts and her *Reason To Believe* album is poised to break into the top 30 following a campaign that has combated the glamorous and image-conscious prejudices of the record industry.

"I have constantly been telling people in Europe that Rita will be a 'big hit'," says Polydor UK's international marketing director Annie Newell. "But I have met with huge resistance from people who say they would rather work on their own acts in the same genre. I can understand that point of view. The fact is that Rita is fat, she is over 40 and she is not photogenic. But she has already proved her commercial potential in Canada where she has four double platinum albums and in Australia where her album pushed Madonna off the no. 1 spot.

"Her UK chart success has clinched it. David Munns (Polydor UK MD) and I have spent a lot of time getting past people's attitudes but we have now convinced them that if they take the time and effort to work on her it will be greatly rewarded!"

Capital Diary Tells All

Capital Radio will again be announcing record profits - believed to be close to £16 million - at the end of November.

News that this year's results will beat those achieved last year has caused the company some embarrassment, however. It did not come via the International Stock Exchange - the official route for

Polydor in Holland and Germany are currently working on plans to launch Rita MacNeil in January/February with selected TV appearances and a showcase gig, both of which were key elements in the UK campaign. "I sent a video of Rita's appearance on BBC TV's 'Wogan' show to Germany and the girl rang back and said that she had cried while watching it," says Annie Newell. "She leaves an unforgettable impression and we can make that work for us."

Polydor also gave a preview copy of the *Working Man* single to BBC Radio 1's Simon Bates who immediately played it on his morning show. "It was exactly the audience we were looking for," says Polydor UK's director of marketing John Waller. "And predictably, BBC Radio 2 jumped on it immediately afterwards."

"We targeted the market very carefully, particularly when it came to getting the records into the kinds of shops visited by over-35s, such as WH Smiths and Menzies. Rita has a special empathy with people of Celtic origins and that's been proved by the way in which the record has broken in Northern Ireland and Scotland before the rest of the UK."

Polydor released three Rita MacNeil albums simultaneously in September and Waller admits

that it took "generous terms" to persuade shops to stock three different albums by an unknown artist. Originally they were only available on CD and cassette but they have now been released on vinyl. "There was a demand for vinyl so we reversed our original decision and put it out in that format," says Waller.

Having three "new" albums on the market has not confused the public either, maintains Waller. "It doesn't matter which one they buy; we are confident that they will go on and buy another."

"This company is not afraid to sell MOR as well as The Cure. Some labels are too hip for their own good and consider that audience we were looking for, CDs, but that isn't true!" □

AEI Music Network Offers Muzak Challenge

Sheffield-based background music company Access Music has merged with the American AEI Music Network in a move that will challenge Redifusion's UK market leadership.

"We now have the resources of a large company with a US\$ 40 million turnover and all its technical and manpower facilities," says Michael Clark, sales and marketing director for the newly formed AEI Music Network Ltd.

"It means people will now look at us as a major player and we are already talking with two national chains, one of which is a major High Street retailer with 700 branches. Our plan is to break the mould and become the UK's first credible alternative by moving background music to the foreground."

AEI is already supplying individually compiled cassettes

Francis Chairs AIRC

Mid-Anglia Radio MD Stewart Francis is the new chairman of the Association of Independent Radio Contractors. He takes over from Richard Findlay of Radio Forth in January for the next two years.

Findlay replaces Francis as chairman of the AIRC's marketing committee. In addition, Metro MD Neil Robinson has retired from the AIRC board and has been replaced by Severn Sound MD Eddie Vickers who will chair the labour relations committee.

The remainder of the AIRC board for 1991 with committee responsibilities is Ralph Bernard (technical), Ron Coles (finance), James Gordon (copyright), Ian Rufus (programming) and director Brian West. □



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GLR Set For Reprive Cutbacks At Southern Radio

by Paul Easton
BBC Greater London Radio's management and staff are confident that the station's immediate future is secure. Although the official BBC review of the station has been delayed and is not now due until mid-December, surveys show that GLR is achieving its target of doubling the audience of its predecessor, Radio London.

GLR was launched in October 1988 with an adult rock/talk format, the only station of its kind in the UK. It's progress has been severely hampered by a minimal promotional budget, particularly as the new London commercial stations - Jazz FM, Melody and Kiss FM - have each spent £1 million on their launches.

But a recent study by Abbot Mead Vickers has shown that GLR's awareness has risen from 27% to 60% in 18 months. "If we can double our awareness with virtually no budget then I think we can be pleased with ourselves," said a spokesperson.

Southern Radio Holdings, which owns Ocean Sound in the Southampton/Porismouth area and Southern Sound in Brighton, is making a series of cutbacks and redundancies in a cost-cutting exercise.

Following a boardroom meeting to discuss the cuts last month, CEO David Lucas resigned. Since then the company has made no statement and staff have apparently been banned from talking to the press. But M&M understands that Ocean Sound MD Michael Betton has been made operations director - an effective demotion.

Capital Gold Goes Live On TV

Capital Gold is celebrating its second birthday by going live on television. DJ Tony Blackburn will broadcast his breakfast show from November 28 from the studios of TV-am and be interviewed during the programme which will air on screen excerpts from the radio show. Capital Gold will feature a party atmosphere throughout the day and programme director Richard Park says: "Capital Gold has gone from strength to strength and is now the second largest independent radio station in the UK"

Ocean's programme controller Chris Carnegie has also been moved sideways to news manager and Ocean Sound's programme controller Jeremy Scott has assumed responsibility for both stations.

On the programming side, two of Ocean Sound's FM services - Ocean Sound 97.5 and The Light FM - are already sharing the same breakfast show. The music programming on the two stations is also becoming increasingly similar as the older targeted Light FM plays fewer MOR tracks.

Meanwhile, Southern Sound is reported to have closed its Eastbourne sales office and news bureau. Advertising and commercial production for the two stations is now being handled by Ocean.

Other changes include the possibility of Ocean's Gold AM service being extended to Southern's AM service which has not yet split frequencies.

Radio ffn, SPV Release New Power Station Compilation

Following the success of the *Power Station Volume One* compilation, which sold more than 25,000 units, Lower Saxony state-wide private radio fin has again teamed up with Hanover-based indie SPV for a second edition.

fin programme director Uli Kniep says 30,000 copies of *Power Station Volume Two* have been pressed and adds, "The record features bands that are well known to our listeners, with tunes they can't buy because we had them as imports. People often phone to ask if we can play a track again or tell them where they can buy it."

SPV is financing the compilation, released on December 1, and is also handling production and

distribution, as it did with volume one (M&M June 30).

The station is responsible for promotion. "It is released nationally, though obviously most sales are within our transmission area," explains Kniep. Details of profit split or production costs have not been revealed.

Tracks on the album include Iggy Pop's *Risky*, April Skies by The Jesus & Mary Chain and The Church's *Under The Milky Way*.

The compilation is based on fin's daily three-hour "Power Station" show, which is aired from 19.00. Kniep is one of the show's presenters.

fin is featured in Making Waves this week on page 32.

VPRT Aims To Boost Radio Ad Spend

A plan to boost radio's share of advertising in Germany was one of the topics to be discussed at the first radio-only meeting to be held by the recently formed private broadcasting association Verband Privat Rundfunk Telekomunikation (VPRT).

Bernd Reiger, chief executive director of radio at VPRT, says, "We want to put together a document for advertising agencies which proves that radio is as important as TV. In the long term, I would like to think our share of the advertising spend in Germany could rise from its present 3% to at least 5%."

Another issue which was expected to be raised at the November 26 meeting, involves plans to try to change regional rules preventing effective networking, though Reiger declined to give further details.

Headed by president Peter Scholl-Latour, VPRT was formed on October 8 after the merger of Bundesverband Kabel und Satellit (BKS) and Bundesverband Privater Rundfunk und Telekomunikation (BPRT) (M&M October 13).

Spokeswoman Ursula Adelt says membership of the association now stands at just under 200. Subscription fees are based on station size and audience reach, with the minimum annual charge being DM 2,000. The VPRT is located at Wachschiele 7, 5300 Bonn 1. Telephone (0)1228 695703.

They's To Launch Talent Factory

Jan They's, who leaves his post as MD at BMG Ariola Belgium at the end of the year, has announced that he will launch a new company on January 1 called Talent Factory.

Providing management services in all entertainment fields, the company's other shareholders are Erik Dillens and Guido van Lieffering. Both are directors at D&D Productions, Belgium's biggest TV production company, and van Lieffering also owns the very popular music magazine *Jeopie*.

Linda van Waesberghe, head of publishing at BMG Ariola Belgium, and Anita Gandarias, They's personal secretary, are joining him at Talent Factory.

CBS To Distribute Dutch Indie

Amsterdam-based independent dance label Boudisque has signed a pan-European distribution and marketing contract with CBS International for all future releases on its Go Bang! and Torso labels. Boudisque MD Ruud Jacobs says the deal takes effect immediately and confirms he received a "considerable" advance from CBS.

Details Jacobs, "Priority will go to King Bee and D Shake, though a sampler of all our material will be issued in all territories in January or February."

EMI Belgium Acts Showcase In Amsterdam

EMI Belgium will hold an artist showcase at the Paradiso in Amsterdam on November 30 in a bid to boost Dutch sales for five of its acts.

The acts who will perform at EMI Holland, are Raymond van het Groenewoud, The Radios, Guido Belcanto, The Kreuners and Leyers, Michiels & Souliester.

Lut Belhels, head of promotion at EMI Belgium, says, "All of the artists are doing very well in Belgium, with both The Kreuners and Raymond van het Groenewoud going gold on release with their recent albums."

"Van het Groenewoud has always been very popular in Holland and The Radios' frontman Bart Peters has established a solid reputation as TV presenter there. I think that seeing is believing when it comes to promoting these artists."



EMI Belgium MD Guy Brulez (left) and The Radios.



Billy Joel and his band receive platinum awards for sales of the 'Storm Front' album in Germany, following a recent concert at the Festhalle in Frankfurt. With more than 600,000 units sold, the LP is CBS Germany's biggest-seller so far this year. Also pictured are CBS Germany staff, including Hubert Wandje, director, award marketing (3rd left).

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ORF Backs Schlager LP

Austrian state broadcaster ORF and independent record company MTP have released a compilation album based on ORF's recent Golden Gramophone awards for local schlager artists.

The TV contest was the first of its kind to be held by ORF and all 15 artists who took part also appear on the album of the same name, which was released immediately after the October 15 screening of the competition.

Christina Schiller, the show's producer, says, "I think that this was useful exposure for them, and I hope the record will keep up the interest." She adds that most of the acts are largely unknown.

They include Antoinella, a young Romanian-born singer, who won singing *De Glib's Nicht Viel Zu Verstehen*. As well as ORF's Golden Gramophone award, she received Sch 50,000 (app. US\$ 5,000) from Austrian authors' society AKM. Judging was done by a 12-member jury in each Austrian state, along the lines of the Eurovision Song Contest.

The album also features second prize winners Trio Melody Trio and third-prize Trio Colorado.

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French Media Control In Focus

by Emmanuel Legrand

A number of key French music industry figures met informally in Paris on November 7 to discuss the future of Media Control France, the national radio airplay monitoring organisation, whose methodology has recently been under close scrutiny.

The meeting was called by the Ministry of Culture's commission on rock and variety, CCRV, to consider the effects of Media Control's methods on the industry and possible alternatives to them. Among those attending were Polydor MD Marc Lombroso, Barclay MD Philippe Constantin and Virgin France GM Dominique Legout. However, no representative of Media Control was invited.

Yves Bigot, CCRV president and head of music at state radio France Inter, sought industry opinion on the possible expansion of airplay monitoring. Among proposals were reducing the system's current focus on the singles market. This could be done, it was suggested, by polling airplay of a number of tracks from an album rather than just the single released from it, as at present.

Discussion also encompassed the methodology of airplay monitoring, how best to develop an artist's career in the current situation, and the general position of radio in France today. Although no clear conclusions were reached, participants welcomed the chance to air such topics publicly.

They also stressed that Media Control itself was not under attack. "The meeting was not for or against Media Control," says one participant, "because a tool like

that is necessary.

"It was just a way to get people together, to talk about the current situation in the media field, and how it is reflected by Media Control. At the moment, the position with radio is such that record companies don't know where they stand or what they need."

"Currently, national networks attract 80% of the FM audience and the rest 20%," adds another. "But what we don't know is how to cope with that, how it influences artist development. As a tool, Media Control only reflects the reality."

Meanwhile, GM Daniele Anger explains that "Media Control France is a confidential marketing tool for the record companies, but its importance and influence have been growing because of the use that has been made of it."

Anger says she is constantly working with the industry to improve the firm's service. Next year, it will introduce a new computerised monitoring system developed by Media Control's German parent company, based in Baden-Baden.

At present, the Media Control figures are weighted in favour of local FM stations, which often have a greater influence in breaking new acts by giving them exposure before the national networks. Whether to continue this or to more accurately reflect stations' actual audiences in the airplay charts is at the heart of the debate about Media Control.

Anger claims that while she is "looking to stick closer to the reality of stations' audiences", not all record companies agree on

it. But she adds that it would still be possible to provide clients with complementary figures allowing them to track the airplay evolution of their product. She plans a meeting with all the firm's clients by the end of November to discuss further developments in the system.

"We are constantly seeking dialogue with our clients," she adds. "They decide how things are handled, choosing the stations

surveyed and the importance assigned to each. We've never done anything without the approval of the record companies."

Finally, Anger invites those whose claim that the Media Control service is too expensive to examine the firm's annual results. "I would advise no one for the moment to set up a company like ours just to make money," she says. □

France Inter Announces Transmusicales Coverage

Public broadcaster France Inter is to provide extensive coverage of the 12th annual Transmusicales music festival, which will be held in Rennes on December 4-9.

As well as festival reports during news bulletins, highlights of the event will be aired and several shows will be broadcast live from Rennes, including "Inrockuptibles" on December 6.

Music programme director Yves Bigot says the station's link to the event reflects France Inter's new

image. He explains, "One of our aims is to discover and push new talent. This will be done mainly via two programmes - Jean-Louis Foulquier's 'Pollen', which features new French-speaking acts, and Bernard Lenoir's 'Inrockuptibles', which deals with Anglo-Saxon rock. Therefore the association with Transmusicales is logical because the festival focuses on this sort of new talent."

Bigot adds that France Inter might increase its sponsorship of music festivals next year, providing both promotion and coverage of events.

Transmusicales director Herve Bordier says of the France Inter deal, "It is our first collaboration with the station. Last year, Transmusicales was sponsored by Oui FM, and before that by Europe 1. The change has a lot to do with Bigot's arrival at Inter. We always had a good relationship with him when he was at Europe 1."

Like last year, virtually all of the festival will be filmed by French cultural channel La Sept, which will televise segments during the music show "Megamix". In addition, MTV Europe will

provide coverage of the festival. Bordier says of the festival lineup, "We are focusing more on new acts and less on established artists. There is increased emphasis on new French bands this year, about 20 are scheduled to perform. And bands from the UK will also represent a large proportion of the acts, with performances by the LA's, World Party, Soup Dragons, Havana 3AM and Ruff Ruff And Ready?"

He says acts from the US taking part include Kid Frost, El Vez, Steve Jordan, the Rebirth Brass Band, Boozoo Chavis, Abo Dollis and The Wild Magnolias.

In addition to the concerts, the festival also includes four conferences, organised by Transmusicales and Rock Affaire. They will discuss music publishing, TV music programming, new cultural locations and neighbouring rights.

The total budget for the festival is Frf 5 million (app. US\$ 1 million), half of which is covered by box-office revenue and merchandising, and half by the city of Rennes, sponsors (mainly Ricard Live Music), the ministry of culture and various professional organisations like SACEM, Adami, SCCP, SPFF, Spedidam and Fonds de Soutien. □

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RTL 102.5, Ricordi Team Up To Promote Beggars Banquet

by David Stanfield

UK label Beggars Banquet is enjoying a boost in exposure thanks to a package deal involving its Italian distribution company Ricordi and national commercial CHR station RTL 102.5 Hit Radio.

The Charlatans are the first to receive promotion for their *Some Friendly* album with on-air advertising and heavy rotation. Stickers bearing the station's logo appear on all configurations and an interview with the group has been broadcast.

The interview was made by head of music Luca Viscardi, who visited the UK at Ricordi's expense and also recorded segments with Gene Loves Jezbel, Loop, Pierce Turner, The Hypnotics and Beggars Banquet MD Martin Mills. These will be aired during two specials devoted to the label.

Viscardi: "Beggars' Banquet is a phenomenon in the UK. It is

Milan Int'l Changes Name, Adjusts Format

Radio Milan International I01 Network has changed its name to I01 Network and adjusted its black-oriented CHR music format to include more rock and pop music.

Ex-station PR manager Luca Donomi had said that the name change, which drops the reference to Milan and is designed to boost national audience ratings, may not be introduced for up to a year (M&M October 13). However, programme director and newly-appointed PR manager Gigio D'Ambrosio says the new title has already been adopted.

And he says the station's format has also been adjusted: "Black music is not enjoying the same success as it did eight or 10 years ago. There is a lack of good funk music, for example. As a result we have added more rock and pop music to our playlists."

D'Ambrosio says he uses the US Top 40 as one of his main reference points and lists Aerosmith, Faith No More and Poison as examples of the rock acts now aired by the station.

Sander Mallaz, radio promotion manager at Warner Music

independent but has enjoyed enormous international success with bands like The Cult. Now the Charlatans are set to follow suit." Graziano Cecum, newly-appointed international label manager at Ricordi, initiated the project and says RTL 102.5 was chosen because it is a "new and fresh national station. It wants to do something creative in terms of promotion and co-operation with record companies."

Bergamo-based RTL 102.5 was previously an inter-regional station but now broadcasts throughout 80% of Italy using just one frequency. The latest Audiradio listening statistics give it an average daily audience of 200,000. The Datamedia survey for July-September gave it a daily average of 724,000.

Ricordi also distributes Factory, One Little Indian, Mute and Rough Trade in Italy. □

Italy, welcomes the decision to give airspace rock acts: "It is a positive move which could result in an audience increase for the station. Italy has a large and loyal rock audience and while most international acts did bad live concert business earlier in the year, the Monsters Of Rock gig was packed."

Meanwhile, D'Ambrosio says the inclusion of national CBS artist Lucio Battistini in the station's power play spot - in contrast with its policy of not airing locally produced music - is not due to the current boom in popularity of local music.

D'Ambrosio: "For the first seven years we played Italian music but in 1981 the decision was made to drop it altogether because the quality was not good enough. However, that was not a decision for life. Last year we gave airplay to Zucchero and now we have done the same with Battistini. We are also giving airplay to Warner artist Ligabue and will probably do the same with Claudio Baglioni (CBS). But what we are talking about is quality music." □

Centro Suono Backs House Party

Rome-based station Radio Centro Suono is backing what is expected to be Italy's biggest ever house party. Organised by state radio RAI DJ and dance critic Luca Gennaro, the event is to be held near Rome on December 1.

The exact location is not being revealed until a week before but Radio Centro Suono is broadcasting news about the event during its daily 13.30-15.30 dance music show. Instructions on how to get to the site will be broadcast from 22.00 on December 1.

Some DJs from the station will appear at the party, alongside US

DJ and recording artist Frankie Bones and Daniele Davoli, DJ and producer of Black Box. Radio Centro Suono will also interview Bones, whose records are currently only available on import in Italy.

Gennaro: "I chose to involve Radio Centro Suono in the event because it is the most credible dance music station in central Italy." Radio Centro Suono describes itself as a black network station and broadcasts in central Italy to an average daily audience of 85,000. □

G R E E K

Pop 92.4 Launches In Athens

A new all-music CHR station has been launched in Athens. Called Pop 92.4 FM, the station went on-air on November 15 and aims to appeal to all age groups. Due to technical problems it will use pre-recorded tapes until the end of the month.

Programme director Isaac Couytel says, "Some of our equipment is laid due to customs delays. But we have met our advertised on-air date and are broadcasting quality test transmissions."

Couytel says the station has no pre-setters of news bulletins and adds, "We are not aiming at 15-35 year-olds, but are setting our sights on everybody in the city." Athens has a population of four million.

Advertising on the 24-hour station is restricted to a maximum of three minutes an hour. A jingle package has been bought from Dutch company Top Format Productions. □



CBS Greece international marketing and A&R manager Dimitris Tormentas (right) toasts Music & Media's special on Greek radio with CBS act Christos Dantis and M&M sales executive Lidia Bangourdo. The special is published this week on pages 16-17.

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Steinar Concerts Celebrate 15 Years

by Paul Andrews

Leading Icelandic music company Steinar is celebrating its 15th anniversary this year with a major end-of-year promotion for national talent.

Centrepiece of the effort was a recent series of three concerts, each featuring a top Icelandic act - psychedelic band Ny Tonsk, classic-pop fusion group Todmobile and "folk troubadour" Bubbi Mortens. The concerts are being screened on national pay-TV channel 2, with live LPs and videos scheduled for release early next year.

Also under way is the release of 30 Icelandic LPs for the Christmas season, encompassing repertoire ranging from rock to classics. Says MD Steinar Berg Isefsson, "It's surprising just how much talent we have to draw on here, and just how aggressive the Icelandic music scene is!"

Isefsson launched Steinar in 1975 as an independent label dedicated to signing and pro-

moting Icelandic music. Since then the firm has licensed international labels including CBS, Warner, Virgin and Chrysalis, and diversified into distribution, retail (six stores nationally), super-market rackjocking, recording, and video production and distribution. Isefsson expects turnover this year to be about US\$ 9 million.

Until now, the company has limited itself to the Icelandic market - its one major international success has been jazz group Mezzoforte - but Isefsson says he is now seeking partners in other territories, particularly in Scandinavia and continental Europe.

As well as Ny Tonsk, Todmobile and Mortens, whose material will be re-recorded in English, he says other acts with international potential include Mezzoforte guitarist Fridrik Karlsson, metal vocalist Erik Hauksson and pop band Salin. □



CBS Sweden marketing director Hakan Krantz presents Mariah Carey with a gold record (50,000 units) for her self-titled LP. More than 70,000 copies of the album have now been sold in Sweden.

Radio 103.4 Goes Country

Finland now, the company has limited itself to the Icelandic market - its one major international success has been jazz group Mezzoforte - but Isefsson says he is now seeking partners in other territories, particularly in Scandinavia and continental Europe.

Based in Mantsala, 40 kilometres north-east of Helsinki, Radio 103.4 is on the air each morning during weekdays and for some 30 hours over the weekend. Among its chief offerings is "The American Country Countdown", based on Billboard charts with Finnish comments by the station's senior DJ Timo TA. □

Obituary - Juha Vainio

Prolific Finnish lyricist and singer Juha "Watt" Vainio died at his home in Switzerland recently, following a heart attack. He was 52. Vainio wrote lyrics to some 1,800 recorded pop songs, including 600 Finnish versions of tracks in foreign languages. Among them were *Penny Lane*, *City Of New Orleans* and *Beautiful In The Rain*, which was a massive hit for local act Fredi in the late 60s. His own lyrics were known for being humorous, ironic and down-to-earth. □

SER Chiefs Slam Municipal Radio Proposal

by James Bourne

SER president Jesus Polanco and CEO Eugenio Galdon slammed government policy on the proposed municipal radio stations at the company's annual directors' conference in Granada recently.

Galdon said the proposed "town hall" FM outlets "hide all sorts of business interests", while Polanco said that the reasoning behind the idea that they should be allowed to raise money from

municipal funds as well as advertising was debatable to say the least. He added that Spain's radio sector should be reorganised in a more logical way.

Polanco wound up the conference by saying that "although radio in Spain is conditioned by certain political circumstances, there is a great future for radio broadcasting".

He also said that SER's decision to form networks through a loose

federation of associated stations had been a great discovery. And he hinted that the group is looking to expand out of Spain, saying that "the future will come through local roots and expansion plans which go beyond the domestic". SER currently has three FM music networks and one AM talk/music.

Polanco is also chairman of SER's owners, publishing company Prisa, which has a 25% stake in private pay TV channel Canal Plus. On the subject of private TV, he said "the competition is an uncontrolled battle in which there will blood, sweat and some tears". □

RNE Board Changes

Spain's right wing Partido Popular (PP) party has failed in its bid to change the structure of the board at state-run RTVE, with the ruling socialists retaining a majority. A new 12-man board was scheduled to be elected on November 27.

However, the PP has succeeded in having Enric Sopena, the socialist head of RNE radio, demoted to his native Catalonia. His replacement is Fernando Delgado, who headed RNE from 1982-86.

Meanwhile, the RTVE board in the north west of Galicia has voted not to accept Pedro Revalderia as head of RNE in the region. The right wing dominated board says his appointment was an attempt to "politically control" the station.

The socialist party responded on November 8 with a call for RNE Galicia's director-general, Ramon Villot, to explain to the local parliament why the station's audience has fallen by 11% over the past year. □

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Commercial Radio - Four Years Of Freedom

Freed less than four years ago from a decades-old state monopoly, enterprising Greek broadcasters with flashy, foreign-sounding logos have crowded the airwaves. John Carr examines the way the Greek radio industry has developed in 1990.

ostling for discouragingly slim shares of Greece's 10 million potential listeners, the private radio sector is intensely competitive. A handful of stations, especially in Athens - where half of Greece's population lives, have more financial muscle and have elbowed more room for themselves by grabbing most of the advertising and inaugurating slick, 24-hour formats.

In response, some of the smaller but equally sophisticated radio stations have made up for their lack of business firepower by pioneering specialisation. This, too, has made the bigger stations start to ponder their own strategies in the arena of ever-tougher competition.

And the competition is tough indeed. As in the sphere of newly-established commercial TV, visions of listeners (or viewers) switching the dials are giving nightmares to executives. No holds are barred. Legal regulation hardly exists. It is everybody's wrestling match.

Jostling for airspace

At the last count, there were some 50 radio stations broadcasting in the greater Athens area, out of more than 600 throughout the country. They are all crammed, sardine-like, along a narrow waveband spectrum that makes it very hard, especially on weekday mornings, to fine-tune one's radio dial to any desired station.

As Yiannis Tzanetatos, one of the pioneers of private radio, recently put it, only half in jest: "You need a digital radio to find anything now."

Nevertheless, some order is discernible out of the chaos. It was almost four years ago that the pioneer non-government radio station, Athens 98.4, opened its doors. Run by the conservative Athens City Council, it attracted attention mainly because it owed



ERA's OB truck from the 50s - dubbed 'Marmora' by nostalgic staff

no allegiance to any ruling political party, unlike state radio, which was always every government's mouthpiece, especially in news programmes.

Commentators and programmers, freed from the constant need for self-censorship, audibly relaxed over the microphone. Snappy station logo themes and bullet-quik programming flow, set a pattern that all subsequent stations would imitate. Its dominance, however, was brief.

The station was quickly upstaged by smarter, faster rivals, and suffered the added indignity of becoming a target for political in-

fluence. By mid-1988 it had to concede its lead. Now, serious market research places it number three in the radio ratings, with about 10% of listenership.

The second station - a fully-private one this time - to seize the airwaves and drive Athens 98.4 down the ratings chart was Antenna 97.1. Financed and run by shipping magnate Minos Kyriakou, it took an early lead in carrying fast-paced, youth-oriented programming to new levels, introducing commercial tie-ins, caller phone-ins, massive sponsorship and every selling tool imaginable. The soul of Antenna 97.1 was (and still is) morning host Terence Quirk's 'Morning Line', which introduced topical, politically-aware listener participation.

"We're not format radio," says Antenna's foreign repertoire department head, Josef Arramanglon, stressing the station's policy of trying to appeal to as wide a spectrum of listeners as possible.

Antenna favours youth-oriented international repertoire, which makes up some 63% of its total music programming. Specialisation is not a concept which has yet found favour at Antenna, whose commercial TV wing is now getting the most attention from executives.

Some staffers, however, indicate that policy might have to undergo a change, and the latest listener soundings, conducted by respected polling organisations, indicate that Antenna, which until this summer at least enjoyed Greece's top spot with about 20%, is going to have to fight to keep the top.

The new accolade should go to Sky 100.4 which has emerged from a tricky couple of years to become the station that aims at older, more sophisticated lis-

teners. "Our philosophy is to appeal to the thinking listener," says station manager Kostas Voulgaris. "Youngsters are not necessarily the buying public!"

Set up by a rising young banker, George Koskotas, in early 1988, it was almost sunk by the huge political and banking scandal that erupted that year, in which Koskotas was unmasked as a fraud. (He is now in jail in the US.) After a bewildering succession of managements, in which its ratings dropped like a stone, Sky had to move out of its modern spacious quarters outside Athens and into more cramped offices downtown.

The station has cleverly appealed to a nostalgic clientele by featuring domestic repertoire, which accounts for some 70% of its programming. Computerised playlists were inaugurated this year, after the station was bought by shipowner and publisher Aristides Alafoutos (whose son Yiannis overrules the operation).

"The international repertoire segment has been boosted by excellent transmission of the US Top 40 in Greece, while serious morning listeners can get the latest business news from London's Financial Times, faxed daily into Sky's Athens studios for 08.00 broad-



casting. But resting on laurels is not quite on the agenda. "If you fail to exert yourself just one day, you're out," says Voulgaris, indicating the merciless competition among radio stations. "For that we have to thank our news department, which is unmatched in objectivity and prestige!"

In that department, at least, it has plenty of competition. A mere half kilometre down the road from Sky, literally under the shadow of the Acropolis, is Flash 96.1 with a 6% listenership, the brainchild of business tycoon Socrates Kokkalis, yet another of the big-time financiers of the Greek media.

Station director Yiannis Amantaidis lays it flatly on the line: "We are a specialised news station." Its morning format is very popular, with former TV anchorman Nasos Athanasian holding down a hard-hitting news and

investigative reporting results. Its music is well-chosen, with material imported exclusively. Music producers rely on their own record collection and judgements on taste.

Specialisation

For those who do not care much about the national preoccupation with news, and especially in the evenings, desire some relaxing music to while away the hours spent in Athens traffic jams, the Athenians have come up with a simple yet sophisticated station, Galaxy 92.

Not having any high-powered advertising, Galaxy has first to entice its domestic repertoire, which accounts for some 70% of its programming. Computerised playlists were inaugurated this year, after the station was bought by shipowner and publisher Aristides Alafoutos (whose son Yiannis overrules the operation).

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60% of repertoire is domestic. "I though we avoid material that is in bad taste". More than one fifth of the programming is taken up by news and current events.

Coming in at the beginning of the narrow frequency spectrum is Klirk FM, owned by a national feature magazine of the same name. "We believe in specialisation," declares director Stathis Papanolis, meaning international repertoire for under-35s. This does not include heavy metal. News tends to be concise and irreverent, and talk shows are avoided. "People are getting tired of politics," says Papanolis.

Every pack of cards has its joker, and in the Athens radio business this is Geronimo Groovy, a station that aims straight for the teens, with programmes introducing their rock material not only in Greek, but also in English, French, German and whatever else might come to hand. Geronimo Groovy, run by shipping interests, was up in the top five or so last year, but has since been beaten down by the rough competition in the youth field. Yet it retains a hard core of

supporters thanks to its zany outlook.

If all these station names strike the reader as being quite un-Greek, that's a point that has been made there, too! Patriotism has come to the fore with the creation of Ellada FM (Greece FM), set up consciously to promote Greek music and denigrate what Greeks call xenomonia, or a passionate attraction to things foreign, especially names.

How many of these stations will survive? In the view of Thaliasinos of 90.2 Left FM, "some six or seven main radio stations - including the state ERA network - will eventually stabilise." All the others, after a massive spending of money for little return, will presumably go under.

In fact no radio station, big or small, operates at a profit. "There is no station that does not lose money," says Sky's Voulgaris. Next year, in addition to specialisation, some economic expertise is going to become necessary. European investors eyeing the media could, in fact, find fertile ground around the Acropolis. □

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S I N G L E S



SINGLE OF THE WEEK

Madonna

Justify My Love - *Sire*

The unlikely collaboration of Madonna and Lenny Kravitz is a marriage made in heaven. Kravitz brought that beat-back, while Madonna's sultry moans would make the Pope faint with certain desires. Atmospheric, yet brutal

in an unconventional manner, this record whispers the word SEX very loudly and very convincingly. Most of all, it's a gutsy product.

Buster's Allstars

The Sound Of Skaaz! - *Music Factory*
A time warp megamix single, taking us back to the glory days of two-tone ska. Bits and pieces of Madness, the Beat, Specials and others are stuck together.

Guns N' Roses

Knockin' On Heaven's Door - *Epic*
The sixth single taken from the *Days Of Thunder* OST. With the band's devoted treatment, the Dylan classic is worthy of the master himself.

Public Enemy

Can't Do Nuttin' For Ya Man - *Def Jam/CBS*
One of the more conventional tracks *I Fear Of A Black Planet* this still is an aural blast of beats and rhythms. Bass heavy, with Flavor Flav rapping like he is being chased by the devil, this is red, hot and black.

Knockin' Boots

A sweet and easy love rap, featuring mellow rhymes and a melodic female vocal chorus. Hit radio material.

Five Thirty

Air Conditioned Nightmare - *East West*
Sixties-oriented material by this Beatles-inspired band. In spite of their retro approach, this is a strong song carried by a beautiful tune and excellent vocal harmonies.

En Vogue

You Don't Have To Worry - *Atlantic*
Mid-tempo dance-pop, in a soulful setting, featuring a bit-of-sweet melody and outstanding vocal exercises.

Caron Wheeler

UK Babel - *RCARBMG*
Good dance material, the title track of her current album. Wheeler's soulful vocals shine on this house-tinged gem.

A L B U M S



The La's

ALBUM OF THE WEEK

The La's

The La's - *Go! Discs*

Compiling guitar pop from this highly talented Liverpoolian four-piece. The La's make straight-forward, 60-second songs with a definite psychedelic touch; a cross between the Beatles, the Stones and World Party. Produced by Steve Lillywhite (U2, XTC, Simple Minds) the sound is full of suspense. A formidable, unmissable album from the UK's most promising new act. Check out *I Can't Sleep*, *Liberty Ship*, *Feelin'*, *LOU*, and *Failure*.

Limbomanics

Stinky Grooves - *In-Effect/CBS*

The discovery of the 1990 New Music Seminar, got hog mental on this album, providing tongue in cheek, sex-crazed funk metal in the Red Hot Chili Peppers style. Produced by Bill Laswell, and with Bootsy Collins and Macao Parker guesting, what can go wrong? Imagine Funkadelic, NWA and Jimi Hendrix jamming, then Limbomanics is what you get. Sublime cross-over material.

An Emotional Fish

Blue - *East West*

A dark and moody song from this happening band. The compelling vocals are underpinned by some thundering guitar chords. Note the striking harmonica solo.

Celine Dion

Where Does My Heart Beat Now - *CBS*
A slow-stepping emotional song, with an effective and dramatic build-up, brought to life by one of Canada's hottest singers of the moment. Very commercial.

Paolo Conte

Parole D'Amore Scritte A Macchina - *CGD*
A delicious album, full of cabaret-tinged songs, with jazz-y, late-night club piano riffs. A somehow nostalgic effort that should appeal to AC and CHR programmers alike. Try *Ho Ballato Di Tutto*, *Lupi Spesso-chiati*, *Collegli Trascurcati* and the title cut.

The Beautiful South

Choke - *Go! Discs*

The second LP by the "new Housemartins" comprises nicely reviewed, melodic pop songs, wrapped in gentle and crispy arrangements. The sound is even, but a bit too friendly in places, but every time the attention is on the verge of fading, this skilled six-piece recapture it with a striking note.

Madonna

The Immaculate Collection - *Sire*

La Ciccone's second remix album is now a greatest hits collection updated by Shep Pettibone, using the novel Q System (for three-dimensional sound). With two brilliant new songs and with Bootsy Collins and Macao Parker guesting, what she is the ruling queen of pop.

Adventures Of Steve V

Adventures Of Steve V - *Mercury*

The maker of *Dirty Cash* (*Money Talks*) (included here) with more strong dance cuts and irresistible grooves. Fronted by rapper/studio wizard Steve V, the only full-time member of the "band", a sound is accomplished that makes computers come to life. Add Melody Washington's soulful vocals and you have a guaranteed hit album.

Soldat Louis

Pavillon Noir - *CBS*

French-language folk with a very Anglo Saxon sound, a la The Pogues. This six-piece have a knack for simple, often anti-themic, songs evoking a rural atmosphere especially through the heavy use of pipes.

Mark Isham

Mark Isham - *Virgin America*

Featuring Isham's subdued trumpet, this richly textured set is offering new age and AC programmers a wealth of intimate and atmospheric songs suitable for late-night play. Recommended: the Rodgers & Hart classic *Blue Moon*, with Tami Tikaram on vocals and *Marionette*.

Editor: Jerry Goossens

Contributor: Pieter de Bruyn

Kops

Steve Winwood

Steve Winwood's second album for Virgin UK, 'Refugees Of The Heart' was released on

November 5, another wintertime priority for the label alongside Phil Collins's 'Serious Hits... Live!' and the Peter Gabriel hit compilation 'Shaking The Tree.' Chris Fuller reports.

Refugees Of The Heart features eight tracks with all music composed by Winwood. Lyrics are by Will Jennings with the exception of *One And Only Man*, which was co-written by Winwood and Jim Capaldi.

The album was produced by Winwood and engineered and mixed by longtime collaborator Tom Lord Alge. It was recorded at Nehertrudkonic in the UK and Emerald Sound in Nashville.

Prior to the album's release, four-track CD samples were distributed across Europe to selected TV, radio and retail contacts. There was also a limited edition of the full CD in a black felt case with an extended inner booklet. An interview CD designed for radio use, which features Winwood, Capaldi and Will Jennings with musical interludes, has also been produced in the US and Clancy says it will also be available for European distribution.

According to Clancy, the up-tempo single *One And Only Man*, which features Winwood, Capaldi and Will Jennings with musical interludes, has also been produced in the US and Clancy says it will also be available for European distribution.

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Winwood first found fame in the early 60s as the 15-year-old frontman for the Spencer Davis' Group, after which he formed the influential and groundbreaking group Traffic, with Jim Capaldi, Dave Mason and Chris Wood.

His solo career began in the mid-70s with the *Steve Winwood* album followed by a string of big hits. He is currently acclaiming releases including *Axe Of A Diver* (1980), *Talking Back To The Night* (1982) and *Back In The High Life* (1986). After nearly 25 years with Island Records, Winwood switched to Virgin in 1988 for *Roll With It*.

Virgin has orchestrated an album-led campaign across Europe for *Refugees Of The Heart*, Winwood's follow-up to 1988 multi-million selling and Grammy-winning *Roll With It*. In most territories the first single,

Principales, Denmark Radio and Sweden's SR P3 and City 103.

TV appearances included TV2 in Denmark, La Cinq (France), Canal Plus (Spain), VideoMusic (Italy). The trip concluded with a performance on ZDF's "Wetten dass", which is distributed across Germany, Austria and Switzerland to an estimated 20 million viewers.

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S P A I N

Hombres G

■ Signed to Dro/Gasa/Travis
■ Publisher: Twins
■ Management: Olimac, Madrid
■ Group members: David Summers (lead singer, bass), Rafael Guzman (lead guitar), Daniel Meziuta (guitar, keyboards), Javier Molina (drums)

■ Current album: *Esta Es Tu Vida*, released October 11
■ Current single: *Esta Es Tu Vida*, released October 9
■ Production: recorded at Kirios, Trak, Torres Sonido studios in Madrid; Air Studios, CTS Studio in London. Produced by Nigél Walker, Juan Muro and Mickel Water

■ Marketing: TV, radio and press advertising
■ Promotion: TV appearances, press/media interviews
■ Tour: no dates planned

Esta Es Tu Vida is the sixth album by Hombres G, Spain's biggest selling band on an independent label. Their first four LPs went triple platinum in Spain, and *Voy a Pasarmelo Bien*, released last year, sold 200,000 units. The group's total sales exceed three million in Spain and Latin America.

The new album represents a change of direction for Hombres G, with sophisticated songs and arrangements appealing to a wider market than the simple pop on their previous releases, which was aimed at teenage girls.

The band were signed by Twins founder Paco Martin and their first LP was released in 1985. Despite numerous offers from major labels, they have stayed with the label and have also made two Beatles-style films.

U K

The Cure

■ Signed to Fiction Records, distributed by Polydor
■ Publisher: Fiction Songs
■ Management: no manager; contact Chris Parry at Fiction
■ Group members: Robert Smith (vocals, guitar), Simon Gallup (bass), Paul Thompson (guitar), Boris Williams (drums), Perry Bamonte (keyboards)

■ Current album: *Mixed Up*, released October 22
■ Current single: *Close To Me*, released October 29
■ Promotion: promotional CD interview with Robert Smith by DJ Janice Long, club competitions, T-shirts, posters and other POS material featuring the *Mixed Up* motif

■ Marketing: magazine ads, club mail-outs
■ Euro release: full Euro release

Mixed Up is a collection of 12" remixes of Cure tracks by Bryan "Chuck", New, William Orbit, Mark Saunders, Francois Kervorcin, Chris Parry and Robert Smith. It was launched in the UK on September 1 with a pirate radio broadcast from a secret London location. Although secrecy and technical problems meant that it was held in the middle of the night, the ensuing publicity served its purpose and the show is now available to dance and indie



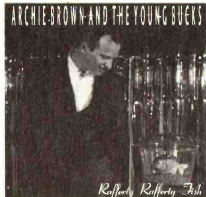
Robert Smith

stations from local Polydor promotion teams.

The first single from the LP was *Never Enough*, which is the only new track on the album and was directed at the group's established fan base due to its popularity during their European tour last summer.

In contrast, the new single, *Close To Me*, which was remixed by Paul Oakenfold, is aimed at the dance market. Polydor international product manager Alastair Farquhar says, "Close To Me should overcome the airplay problem that The Cure have sometimes suffered from. It's a programmer's dream; not just straight commercial pop but with dance appeal as well."

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Bird
Your Heart and Mine (Ireland).
 Contact: *harp O'Shea* tel: 31.970970
 Bird are a very talented duo based in Ireland. This track is taken from a demotape which features quiet and subtle melodies, beautifully sung harmonies and a clear personality. Impressive. Licence and sub-publishing rights available.

Sing Sing & The Crime

Colors (Wipe/Sweden).
 Contact: *Misty Music/Anders Mornen*
 tel: 46.8.6128220/fax: 6123086
 Sing Sing & The Crime is actually one person, Stefan Berg, who wrote all the material on the CD *Full Time Angel*. Colors is a pop/rock song with a strong guitar-driven hook and a memorable chorus. Licence and sub-publishing rights available for most territories.

Mary Go Round

Fill My Head (West Side/Sweden).
 Contact: *A Westside Fabrication*
 tel: 46.910.38507/fax: 78373
 Pure pop music with a slight reference to the current sound of UK indie bands. Twanging guitars, high voices and a beautiful but sad melody make for a rather intriguing song. Licence and sub-publishing rights available outside Sweden.

Ernst Langhout

Raining-Hail-Down (Pan Records/Holland).
 Contact: *Shifting Time/Jan van Dijk*
 tel: 31.5152.874/fax: 5130.68796
 This Dutch singer/bandleader blends tradition and modern-day influences to make his own distinctive sound. The track is taken from the *Songs* album, which features folk music, and is striking for Langhout's intense performance. Licence and publishing available outside Benelux.

Livingstone

Half A Lifetime (West Side/Sweden).
 Contact: *A Westside Fabrication*
 tel: 46.910.38507/fax: 78373
 Swedish pop bands usually produce well-crafted and catchy songs, and five-piece Livingstone are no exception. Their music has its roots in the 60s, as can be heard on their debut single which is dominated by a pleasant organ sound. Licence and publishing rights available outside Sweden.

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 deeds should contact the original master/track owners. Country of origin and contact 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.

Patrick Vidal

Factory Days (New Rose/France).
 Contact: *New Rose/Patrick Mathe*
 tel: 33.1.43542890/fax: 46322612
 Patrick Vidal makes pop music with a strong R&B feel. In fact, this song is reminiscent of Die Straits' work. It is the only track on his new album, *Histoires d'Aventures*, to be sung half in French, half in English.

Archie Brown & The Young Bucks

Too Late To Cry (Westpark Music/Germany).
 Contact: *West Park Prod./Ulrich Hetscher*
 tel: 49.221.247644/fax: 231819
 Friendly sounding music with its four-piece band from Scotland. Taken from their second album, *Rufferty Rufferty Fish*, this is a laid-back track with a hint of melancholy. Licence and sub-publishing available outside GAS.

Erika

Together We're Lost (Lionheart/Sweden).
 Contact: *NEW Music/Roffe Person*
 tel: 46.8.6620452/fax: 6617291
 This is Erika's first single and is already shooting up the Swedish charts. Falling somewhere between hard rock and pop, it is a rather pompous but catchy song. Licence and publishing rights available outside GAS and Scandinavia.

Sweet Addiction

Caught On A Line (Survival/UK). Contact: *Survival Records/Anne Marie Hestighwayl*
 tel: 44.81.8472625/fax: 5686154
 Pure rock & roll by an archetypal rock & roll band. Although they are British, their sound is American. Some good hooks and a catchy chorus make this a good single.

For The Record
Il Damn Funky by Outlaw Posse is published by MCA Music UK and not as previously stated.

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 Whitney Houston Airplay
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 Phil Collins Airplay
 Phil Collins Sales

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.

Chart Busters is a quick reference to this week's Hot 100 Singles/Albums and the European Top 50 charts. Chart positions are indicated where appropriate.

SINGLES OF THE WEEK

- Guns N' Roses - Knockin' On Heaven Door** (Epic)
Caron Wheeler - UK Blak (RCA/BMG)
En Vogue - You Don't Have To Worry
Public Enemy - Can't Do Nuttin' For Ya Man (Def Jam/CBS)
Kirsty MacColl & The Pogues - Miss Otis Regrets (Columbia)
Techno tonic - Turn It Up (R&B/CBS)
Prefab Sprout - We Let The Stars Go (Kitchenware/CBS)

SURE HITS

- Madonna - Justify My Love** (Sire)
Rod Stewart & Tina Turner - It Takes Two (Warner Brothers)
Phil Collins - Do You Remember? (Virgin/WEA Int.)
Londonbeat - A Better Love (Anxious/RCA/BMG)
Buster's Alistars - The Sound Of Skaaa! (Music Factory)
Candyman - Knockin' Boots (Epic)
Pet Shop Boys - Being Boring (Parlophone)

EURO-CROSSOVERS

- Herman Brood & His Wild Romance - Legal In Amsterdam** (CBS)

EMERGING TALENT

- Celine Dion - Where Does My Heart Beat Now** (CBS)
Chapterhouse - Something More (Dedicated)
Five Thirty - Air Conditioned Nightmare (East West)
An Emotional Fish - Blue (East West)

ENCORE

- Kate & Anna McGarrigle - Hearbeats Accelerating LP** (Private Music)
Tiffany - New Inside LP (MCA)

ALBUMS OF THE WEEK

- The La's - The La's** (Go! Discs)
Madonna - The Immaculate Collection (Sire)
Steve Winwood - Refugees Of The Heart (Virgin)
Parole D'Amore Scritta A Macchina (CGD)
Adventures Of Stevie N - Adventures Of Stevie N (Mercury)
The Beautiful South - Choke (CBS)
The Afros - Kickin' Aesthetics (Go! Discs)
Limbanomics - Stinky Grooves (In-Effect/CBS)
Soldat Louis - Pavillon Noir (CBS)
Mark Isham - Mark Isham (Virgin America)
Vangelis - The City (East West)

YESTER HITS

the Eurochart top five from five years ago.

DECEMBER 1 - 1985

Singles

- A-Ha - Take On Me** (Warner Brothers)
Elton John - Nikita (Roc-A-Fella)
Simple Minds - Alive And Kicking (Virgin)
Steve Wonder - Part-Time Lover (Motown)
Jennifer Rush - The Power Of Love (CBS)

Albums

- Dire Straits - Brothers In Arms** (Virgin)
Madonna - Like A Virgin (Sire)
Simple Minds - Once Upon A Time (Virgin)
Sade - Promise (Epic)
ZZ Top - Afterburner (Warner Brothers)

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

1. *Whitney Houston* - "I'm Your Baby Tonight"
2. *Jimmy Somerville* - "To Love Somebody"
3. *Kim Appleby* - "Don't Worry"
4. *The Righteous Brothers* - "Unchained Melody"
5. *Roxette* - "Dressed For Success"
6. *Robert Palmer & UB40* - "I'll Be Your Baby Tonight"
7. *Kylie Minogue* - "Step Back In Time"
8. *The La's* - "There She Goes"
9. *George Michael* - "Waiting For The Day"
10. *Blue Pearl* - "Love Bricks"
11. *Belinda Carlisle* - "We Made It The Same Thing"
12. *Beautiful South* - "A Little Love"
13. *Paul Simon* - "The Obvious Child"
14. *Black Box* - "Fanny"
15. *Maria McKee* - "Show Me Heaven"
16. *Prince* - "New Power Generation"
17. *Berlin* - "Taxi To The Moon"
18. *Jon Bon Jovi* - "Wanted"
19. *Mariah Carey* - "Love Takes Time"
20. *del Amintor* - "Spa In The Rain"

switzerland

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

1. *Londonbeat* - "I've Been Thinking About You"
2. *Robert Palmer* - "I'll Be Your Baby Tonight"
3. *Whitney Houston* - "I'm Your Baby Tonight"
4. *Pat Sharp* - "Baby"
5. *Mariah McKee* - "Show Me Heaven"
6. *Steve Miller Band* - "The Joker"
7. *INXS* - "Suicide Blonde"
8. *M.C. Hammer* - "Here You See Her"
9. *DNA feat. Suzanne Vega* - "Tom's Diner"
10. *A-Ha* - "Crying In The Rain"
11. *Vanilla Ice* - "Ice Ice Baby"
12. *Paul Simon* - "The Obvious Child"
13. *David Hasselhoff* - "Crazy For You"
14. *Roxette* - "I Wanna Be Free (Has Been Love)"
15. *Kim Appleby* - "Don't Worry"
16. *UB40* - "Signals Train"
17. *MILO* - "Wanted (Wasn't Running)"
18. *Matt Bianco* - "Fire In The Blood"
19. *Monte Love* - "It's A Shame (My Sister)"
20. *Vaya Con Dios* - "Noche Del Financiero"

holland

Most played records compiled on the national stations Radio 3 and Radio 5. It is compiled by Stichting Nederlandse Top 40.

1. *Bob Stewart & Tina Turner* - "I Wanna Take You"
2. *EMF* - "Unholy"
3. *Anita Meyer* - "Freaky"
4. *Sweet Sensation* - "I Wanna Take You"
5. *Robert Palmer & UB40* - "I'll Be Your Baby Tonight"
6. *Whitney Houston* - "I'm Your Baby Tonight"
7. *Lynn Collins & Soulister* - "Through Broken Me"
8. *Somerset Maugham* - "Parade"
9. *MILO* - "Wanted (Wasn't Running)"
10. *Stef Bon* - "Go On To Go On"
11. *Del Queen* - "Saviour"
12. *Engina* - "Ladina Part 1"
13. *Olivia Adams* - "Get Here"
14. *Betty Boo* - "The Love Train"
15. *Beautiful South* - "A Little Love"
16. *Zandera Formanari* - "Nuts Delecta"
17. *The Vaughan Brothers* - "The Joker"
18. *The Righteous Brothers* - "Unchained Melody"
19. *Steve Miller Band* - "The Joker"
20. *Andre Hazes* - "Ik Blij Bij Jou"

germany

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

1. *Londonbeat* - "I've Been Thinking About You"
2. *Whitney Houston* - "I'm Your Baby Tonight"
3. *Vaya Con Dios* - "Noche Del Financiero"
4. *BAP* - "Alle In Ein"
5. *Pat Sharp* - "Baby"
6. *A-Ha* - "Crying In The Rain"
7. *Maria McKee* - "Show Me Heaven"
8. *Engina* - "Ladina Part 1"
9. *M.C. Hammer* - "Here You See Her"
10. *Sonnen* - "I'll Be Your Baby Tonight"
11. *Mattias Rein* - "Polster"
12. *Mattias Rein & Heidi* - "Garten Von Dir"
13. *Micki Lynn & Soulister* - "Through Broken Me"
14. *Jason Donovan* - "Happen On The Run"
15. *Kim Wilde* - "We're In Perfect Harmony"
16. *Jimmy Somerville* - "To Love Somebody"
17. *Eco* - "Bumazanzel"
18. *Paul Simon* - "The Obvious Child"
19. *M.C. Hammer* - "Here You See Her"
20. *Elton John* - "You Got Love Sooner"

france

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

Radios Peripheriques (AM Stations)

1. *Michel Sardou* - "Hue Hue"
2. *Patrick Bruel* - "Avec Regrets"
3. *Jean Jacques Goldman* - "Hue"
4. *DNA feat. Suzanne Vega* - "Tom's Diner"
5. *New Kids On The Block* - "Tonight"
6. *Julian Clary* - "Houssou Bang"
7. *Johnny Hallyday* - "C'est La Vie"
8. *Dave Stewart & Spiritual Cowboys* - "Joy Taking"
9. *Marc Lamont* - "Une Forcane"
10. *Paul Simon* - "The Obvious Child"
11. *Zouk Machine* - "Ode Rose"
12. *Mickie* - "Une Femme Avec Une Penne"
13. *Frankie Pedemonte* - "Fest Frenk"
14. *Eddy Mitchell* - "Un Jeunot"
15. *Sylvie Vartan* - "Que Tu Es La"
16. *Mory Kanté* - "Sambere"
17. *Diane Tell* - "La Legende De Jimmy"
18. *Eric* - "Ici On Chante Ca"
19. *Pauline Ester* - "Le Moule De Moi"
20. *Michel Delpech* - "Sous Le Vent"

Radios FM

1. *DNA feat. Suzanne Vega* - "Tom's Diner"
2. *Mariah Carey* - "Vision Of Love"
3. *M.C. Hammer* - "Here You See Her"
4. *Patrick Bruel* - "Avec Regrets"
5. *New Kids On The Block* - "Tonight"
6. *PHIL Collins* - "This Just The Way It Is"
7. *INXS* - "Suicide Blonde"
8. *George Michael* - "Praying For Time"
9. *Mickie* - "Une Femme Avec Une Penne"
10. *Dave Stewart & Spiritual Cowboys* - "Joy Taking"
11. *Elton John* - "Whores"
12. *Vaya Con Dios* - "Wala Ya Woman"
13. *UB40* - "Signals Train"
14. *Steve Miller Band* - "The Joker"
15. *Alannah Myrie* - "Lovers"
16. *Double Dutch* - "Love Line"
17. *Basil* - "Crying For A Brother"
18. *Diapason* - "Wahou My Pies"
19. *Gloria Estefan* - "Hua We Are"
20. *M.C. Hammer* - "Un-Can't Touch This"

finland

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

The 20 best played records in Spain from Cuarenta Principales, covering the major Spanish stations.

1. *INXS* - "Suicide Blonde"
2. *George Michael* - "Praying For Time"
3. *Jon Bon Jovi* - "Don't Stop Believin'"
4. *La Tramba* - "Aerostar Y Resaca"
5. *Roy Laid* - "Vociferous"
6. *Various* - "Katsenruusu"
7. *Roxette* - "I Wanna Be Free (Has Been Love)"
8. *Comptroller* - "Los Raptos"
9. *Dinamita* - "Los Pollos, Los Agneros En El Bosque"
10. *Discopest* - "Wanted My Pies"
11. *New Kids On The Block* - "Tonight"
12. *Pat Sharp* - "Baby"
13. *The Police* - "The Concrete Jungle"
14. *Olivera Medeiros* - "Mei Du"
15. *El Norte* - "Solo"
16. *Radio Futuro* - "Caravana Del Amor"
17. *Partners In Krymia* - "Turso Power"
18. *Hombres G* - "En Tu Vida"
19. *Los Sencillos* - "Hala Pasa"
20. *Tam Tam* - "Goli" - Espana Republic

MUSIC & airplay MEDIA TOP 50

George Michael
the 2nd single
FREEDOM
Eric

| THIS WEEK | | | LAST WEEK | | | TITLE | | | ARTIST | | | ORIGINAL LABEL (PUBLISHER) | | |
|----------------|----------------|----------------|----------------|----------------|----------------|----------------------------|----------------------------------|-----------------|--|-----------------------|--------|----------------------------|----------------------------|---------------------------|
| WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART | WEEKS ON CHART | TITLE | ARTIST | ORIGINAL LABEL | (PUBLISHER) | TITLE | ARTIST | ORIGINAL LABEL | (PUBLISHER) | |
| 1 | 7 | 1 | 26 | 29 | 5 | Waiting For That Day | George Michael | EMI | (Morrison Leary/Wesminster) | 26 | 29 | 5 | Waiting For That Day | |
| 2 | 10 | 10 | 27 | 39 | 3 | The Secretary | Salon | RCA | (K/Works Music) | 27 | 39 | 3 | The Secretary | |
| 3 | 2 | 8 | 28 | 25 | 10 | Jack Talking | Dave Stewart & Spiritual Cowboys | RCA | (Eglobe/BMG/Rodror) | 28 | 25 | 10 | Jack Talking | |
| 4 | 13 | 4 | 29 | NE | 1 | Through Before We Started | Lyns, Michiels & Soullister | EMI | (Sren Music) | 29 | NE | 1 | Through Before We Started | |
| 5 | 9 | 5 | 30 | 23 | 6 | (We Want) The Same Thing | Belinda Carlisle | Virgin | (Future Features/Skiprock/Virgin) | 30 | 23 | 6 | (We Want) The Same Thing | |
| 6 | 3 | 18 | 31 | 35 | 3 | There She Goes | The La's | Go/Dacs | (Go/Dacs Music) | 31 | 35 | 3 | There She Goes | |
| 7 | 14 | 13 | 32 | 27 | 12 | Ich Hab' Getrautet Von Dir | Mattias Rein | Polystar | (Kugelmag Music) | 32 | 27 | 12 | Ich Hab' Getrautet Von Dir | |
| 8 | 9 | 9 | 33 | 36 | 4 | Little Brother | Blue Pearl | WALM | (Modelling Live/Sonax/Warner Chappell) | 33 | 36 | 4 | Little Brother | |
| 9 | 6 | 10 | 34 | 26 | 24 | It Must Have Been Love | Roxette | EMI | (Jimmy Fun Music) | 34 | 26 | 24 | It Must Have Been Love | |
| 10 | 5 | 22 | 35 | 37 | 3 | Fantasy | Black Box | Groove | (Groove Melody (EMI Music)) | 35 | 37 | 3 | Fantasy | |
| 11 | 11 | 9 | 36 | 30 | 15 | Praying For Time | George Michael | EMI | (Morrison Leary Music) | 36 | 30 | 15 | Praying For Time | |
| 12 | 7 | 12 | 37 | 45 | 2 | Dressed For Success | Roxette | Parlophone | (Jimmy Fun Music) | 37 | 45 | 2 | Dressed For Success | |
| 13 | 13 | 4 | 38 | 18 | 35 | Kingston Town | UB40 | Vision | (Sparks Florida) | 38 | 18 | 35 | Kingston Town | |
| 14 | 20 | 10 | 39 | NE | 1 | A Better Love | Londonbeat | ANVOR/RCA | (Warner Chappell/BMG Mountain) | 39 | NE | 1 | A Better Love | |
| 15 | 22 | 8 | 40 | 33 | 6 | Rhythm Of The Rain | Jason Donovan | PWL | (Warner Chappell) | 40 | 33 | 6 | Rhythm Of The Rain | |
| 16 | 12 | 3 | 41 | 44 | 2 | Spit In The Rain | del Amintor | ABM | (PolyGram) | 41 | 44 | 2 | Spit In The Rain | |
| 17 | 47 | 2 | 42 | 40 | 19 | Vision Of Love | Mariah Carey | CBS | (Vision Of Love/Been Jamme) | 42 | 40 | 19 | Vision Of Love | |
| 18 | 7 | 16 | 43 | NE | 1 | Love Takes Time | Mariah Carey | CBS | (Vision Of Love/Been Jamme) | 43 | NE | 1 | Love Takes Time | |
| 19 | 17 | 4 | 44 | NE | 1 | Keep On Running | Milli Vanilli | Hansa/ABM | (Far Music Production) | 44 | NE | 1 | Keep On Running | |
| 20 | 31 | 2 | 45 | 46 | 2 | I Almost Felt Like Crying | Craig McLaughlin & Check | 1-2 | Epic | (CBS/Warner Chappell) | 45 | 46 | 2 | I Almost Felt Like Crying |
| 21 | 15 | 6 | 46 | NE | 1 | Une Femme Avec Une Femme | Mecano | Anita | (Ba Suaviz/BMG Music) | 46 | NE | 1 | Une Femme Avec Une Femme | |
| 22 | 24 | 7 | 47 | NE | 1 | It Takes Two | Rod Stewart & Tina Turner | Warner Brothers | (Jobete Music) | 47 | NE | 1 | It Takes Two | |
| 23 | 49 | 1 | 48 | NE | 1 | Marie Jeanne | Michel Sarin | Trema | (ART MUSIC) | 48 | NE | 1 | Marie Jeanne | |
| 24 | 21 | 14 | 49 | 34 | 29 | What's A Woman | Vaya Con Dios | Anita | (Vaya Con Dios/BMG Music) | 49 | 34 | 29 | What's A Woman | |
| 25 | 28 | 3 | 50 | NE | 1 | If Wishes Came True | Sweet Sensation | Arco | (Vercoso) | 50 | NE | 1 | If Wishes Came True | |

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AI

MUSIC & MEDIA

EUROCHART

buma stemra

hot 100

SINGLES

| THIS WEEK | LAST WEEK | WKS on CHARTS | TITLE | ARTIST | ORIGINAL LABEL | (PUBLISHER) | COUNTRIES CHARTED |
|-----------|-----------|---------------|---|---------------------------------|------------------------|---|---|
| 1 | 1 | 13 | I've Been Thinking About You | Londonbeat | Anxious/RCA | (Warner Chappell) | UK, DB, NL, EA, CH, S, DK, N, SF, I |
| 2 | 19 | 3 | Ice Ice Baby | Vanilla Ice | SBK | (Various) | UK, DB, CH, S |
| 3 | 2 | 6 | I'm Your Baby Tonight | Whitney Houston | Arista | (Kear/Epic/Solar) | UK, DB, NL, EA, CH, S, DK, IR, N, SF, I |
| 4 | 4 | 5 | Unchained Melody | The Righteous Brothers | Verve/Polydor | (MPL Communications) | UK, B, NL, IR |
| 5 | 5 | 11 | Show Me Heaven | Maria McKee | Epic | (Famous/Ensign Music) | UK, DB, NL, EA, CH, S, DK, IR, N |
| 6 | 3 | 8 | So Hard | Pet Shop Boys | Parlophone | (Cage Music) | DB, NL, EA, CH, S, DK, SF, I |
| 7 | 9 | 4 | Don't Worry | Kim Appleby | Parlophone | (Copyright Control) | UK, IR, SF |
| 8 | 6 | 18 | Tom's Diner | DNA feat. Suzanne Vega | A&M | (Rondor Music) | F, DE, EA, CH, GR, I |
| 9 | 16 | 4 | Sadness Part I | Enigma | Virgin | (Data Alpha/Mambo/Siegel) | DB, NL |
| 10 | 8 | 9 | Une Femme Avec Une Femme | Mecano | Ariola | (Ba Ba Blaxi/BMG Music) | FB |
| 11 | 15 | 14 | The Joker | Steve Miller Band | Capitol | (Warner Chappell) | DB, NL, EA, CH, S, N |
| 12 | 12 | 10 | Cult Of Snap | Snap | Logic/Ariola | (Fellow/Warner Chappell/Zomba/Son Of Logic) | DB, EA, CH, S, NGR, I |
| 13 | 10 | 35 | Kingston Town | UB40 | Virgin | (Sparta Florida) | FD, CH |
| 14 | 11 | 8 | Crying In The Rain | A-Ha | Warner Brothers | (Screen Gems/EMI) | UK, F, DB, NL, EA, CH, DK, IR, NGR, I |
| 15 | 13 | 4 | Fantasy | Black Box | Groove Groove Melody | (EMI Music) | UK, F, IR, SF |
| 16 | 7 | 3 | Fog On The Tyne (Revisited) | Gazza And Lindisfarne | Best/RCA | (Charisma) | UK, IR |
| 17 | 22 | 5 | Are You Dreaming ? | Twenty 4 Seven | Freaky Records | (BPM/Copyright Music) | UK, DE, EA, CH, DK, SF, I |
| 18 | 17 | 6 | Petit Franck | Francois Feldman | Phonogram | (Manilu/Carole) | FB |
| 19 | 18 | 9 | World In My Eyes | Depeche Mode | Mute | (Grabbing Hands/Sonet) | F, DE, CH, DK, SF |
| 20 | 52 | 3 | Unbelievable | E.M.F. | Parlophone | (Copyright Control) | UK |
| 21 | 20 | 7 | Alors Regarde | Patrick Bruel | RCA | (H Productions) | FB |
| 22 | 21 | 4 | I'll Be Your Baby Tonight | Robert Palmer feat. UB40 | EMI | (Copyright Control) | UK, B, NL, IR |
| 23 | 30 | 28 | What's A Woman | Vaya Con Dios | Ariola | (Vaya Con Dios/BMG Music) | FD, GR |
| 24 | 24 | 8 | Have You Seen Her | M.C. Hammer | Capitol | (Ulichappell/Bust-It) | UK, DB, NL, EA, CH, S, SF |
| 25 | 25 | 4 | Step Back In Time | Kylie Minogue | PWL | (All Boys Music) | UK, B, E, IR, SF |
| 26 | 31 | 13 | Ich Hab' Getraeumt Von Dir | Matthias Reim | Polydor | (Kanguruh Musik) | DACH |
| 27 | 42 | 3 | To Love Somebody | Jimmy Somerville | London | (Gibb Brothers/BMG Music) | UK, IR |
| 28 | 40 | 17 | Tonight | New Kids On The Block | CBS | (M.Starr/EMI April/A. Lancelotti) | FD, B, A, P |
| 29 | 35 | 9 | The Anniversary Waltz - Part One | Status Quo | Vertigo | (Various) | UK, DB, NL, EA, CH, DK |
| 30 | 32 | 16 | What Time Is Love? (Live At Trancentral) | KLF | KLF Communications | (EG/Zoo/Warner Chappell/Copyright Control) | DS, DK |
| 31 | NE | | It Takes Two | Rod Stewart & Tina Turner | Warner Brothers | (Jobete Music) | UK, B, NL, IR |
| 32 | 33 | 14 | Praying For Time | George Michael | Epic | (Morrison Leahy Music) | FD, GR, I |
| 33 | 14 | 8 | A Little Time | The Beautiful South | Go!Discs | (Go!Discs Music) | UK, IR |
| 34 | 43 | 3 | Cubik Olympic | 808 State | ZTT | (Perfect Songs) | UK, IR |
| 35 | 36 | 8 | Hey Little Girl | Mark Boyce | Epic | (CBS Music/EMI Music) | F |
| 36 | 27 | 31 | Verdammt, Ich Lieb' Dich | Matthias Reim | Polydor | (Kanguruh Musik) | DB, NL, CH |
| 37 | 29 | 11 | Suicide Blonde | INXS | Mercury | (Tol Muziek/MCA Music) | FD, B, NL, EA, CH, DK, GR |
| 38 | 34 | 17 | Blaze Of Glory | Jon Bon Jovi | Vertigo | (Bon Jovi/Pri/Warner) | DACH, DK, I |
| 39 | 53 | 7 | Marie Jeanne | Michel Sardou | Trema | (ART Music) | F |
| 40 | 23 | 26 | A Toutes Les Filles | Felix Gray & Didier Barbevilien | Talar | (Zone Musique) | FB |
| 41 | 28 | 15 | Megamix | Technotronic | ARS | (Bogam/BMC Publishing) | UK, F, DCH, DK, IR |
| 42 | NE | | Falling | Julee Cruise | Warner Brothers | (Anoin/OK Paul) | UK |
| 43 | 26 | 6 | Take My Breath Away | Berlin | CBS | (Warner Chappell/Famous) | UK, IR |
| 44 | 41 | 10 | Thunderstruck | AC/DC | Atco | (J. Albert & Son) | DB, NL, CH, DK |
| 45 | 38 | 28 | I Can't Stand It | Twenty 4 Seven | Freaky Records | (BCM/Nanada/Freaky/Cat-Talk) | UK, DE, CH, S, DK, GR, I |
| 46 | 48 | 3 | There She Goes | The La's | Go!Discs | (Go!Discs Music) | UK, IR |
| 47 | 45 | 24 | U Can't Touch This | M.C. Hammer | Capitol | (Jobete/Bust-It) | F, DE, DK |
| 48 | 50 | 16 | The Party | Latino Party | Polydor | (Copyright Control) | F |
| 49 | 46 | 26 | It Must Have Been Love | Roxette | EMI | (Jimmy Fun Music) | DCH, PDK |
| 50 | 58 | 14 | Groove Is In The Heart | Deee-Lite | Elektra | (Delovely) | DB, EA, CH, DK, GR |
| 51 | 47 | 21 | Le Jerk! | Thierry Hazard | SBS | (CBS Music) | FB |
| 52 | 39 | 6 | (We Want) The Same Thing | Belinda Carlisle | Virgin | (Future Furniture/Shipwreck/Virgin) | UK, IR |
| 53 | 61 | 3 | New Power Generation | Prince | Warner Brothers | (Controversy Music) | UK, B, NL, IR, SF |
| 54 | 57 | 4 | Close To Me | The Cure | Fiction | (Fiction Songs) | UK, D, IR |
| 55 | 37 | 19 | Soca Dance | Charles D. Lewis | Polydor | (Glem Music) | F, D, DK |
| 56 | 78 | 3 | Frente A Frente | Chico & Roberta | Carrere | (Carrere) | F |
| 57 | 68 | 24 | Ooops Up | Snap | Logic/Ariola | (Minder/Warner Chappell/Zomba) | F, DE, CH, DK, GR, I |
| 58 | 54 | 23 | It's On You | M.C. Sar & The Real McCoy | ZYX/Mikuskis | (Wintrup Musik) | F, EA |
| 59 | 44 | 6 | The Obvious Child | Paul Simon | Warner Brothers | (Paul Simon/Pattern) | UK, NL, IR |
| 60 | NE | | No Coke | Dr. Alban | Swemix | (Swemix Publishing) | S |
| 61 | 66 | 17 | Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini | Bombalurina | Carpet | (Campbell Connelly & Co) | F, D, A, DK |
| 62 | NE | | Keep On Running | Milli Vanilli | Hansa/Ariola | (Far Music-Production) | DB, NL |
| 63 | 63 | 6 | Ultimo Imperio | Atahualpa | Ginger Music | (Ginger Music) | EI |
| 64 | 95 | 2 | Tears Of The Earth | David Hallyday | Phonogram | (Scotti Brothers) | F |
| 65 | RE | | It's A Shame (My Sister) | Monie Love feat. True Image | Cooltempo | (Chrysalis/Jobete/Virgin) | UK, D, NL |
| 66 | 49 | 24 | Close To You | Maxi Priest | Ten Records | (Various) | DACH, DK, GR |
| 67 | NE | | King Of The Road | The Proclaimers | Chrysalis | (Burlington) | UK |
| 68 | 51 | 8 | Crazy For You | David Hasselhoff | White Records/Ariola | (Young Musikverlag) | DA |
| 69 | 73 | 2 | Time To Make The Floor Burn | Megabass | Brothers Original | (Various) | UK |
| 70 | 62 | 16 | Avant De Partir | Roch Voisine | GM/Ariola | (Ed. Georges Mary) | F |
| 71 | 60 | 5 | Dressed For Success | Roxette | Parlophone | (Jimmy Fun Music) | UK, IR |
| 72 | 75 | 2 | Island Head (EP) | Inspiral Carpets | Cow Dung/Mute | (Chrysalis Music) | UK, IR |
| 73 | 83 | 2 | Let's Swing Again | Jive Bunny & The Mastermixers | Music Factory Dance | (Various) | UK |
| 74 | 71 | 3 | Black Cat | Janet Jackson | A&M | (Black Ice Music) | DCH, DK, N |
| 75 | NE | | Power Of Love/Deee-Lite Theme | Deee-Lite | Elektra | (Deee-Lite/Virgin) | UK, IR, SF |
| 76 | 55 | 9 | Rue Fontaine | Marc Lavoine | Avrep | (Avrep) | F |
| 77 | 82 | 2 | Queen Of Hearts | Bad Boys Blue | Coconut/Ariola | (A La Carte Music) | DSF |
| 78 | 84 | 2 | Sucker DJ | Dimples D. | FBI | (ARL Music/Screen) | UK, I |
| 79 | 93 | 2 | Born To Be Wild | Steppenwolf | MCA | (MCA Music) | B, NL |
| 80 | NE | | My Definition Of A Boombastic Jazz Style | Dream Warriors | 4th & B'Way | (MCA/Warner Chappell) | UK |
| 81 | 64 | 5 | I'm Doing Fine | Jason Donovan | PWL | (All Boys Music) | UK, B, R |
| 82 | 87 | 6 | Rien Que Pour Ca | Elsa | GM/BMG Ariola | (Ed. Georges Marie) | F |
| 83 | 80 | 2 | Miracle | Jon Bon Jovi | Vertigo | (Bon Jovi/Pri/Warner) | UK, IR |
| 84 | 56 | 6 | Working Man | Rita MacNeil | Polydor | (Copyright Control) | UK, IR |
| 85 | RE | | Found Love | Double Dee | Disc Copyright Control | | UK, F |
| 86 | 65 | 20 | Naked In The Rain | Blue Pearl | WAU/Mr Modo/Big Life | (E. G. Music/Copyright Control) | DB, EA, CH, GR |
| 87 | 72 | 3 | Spit In The Rain | del Amitri | A&M | (PolyGram Music) | UK |
| 88 | 74 | 4 | Tom's Diner Rap | After One | ZYX | (Rondor Music) | D |
| 89 | 59 | 24 | Vous Etes Fous | Benny B. | Vie Privee | (Copyright Control) | F |
| 90 | 70 | 3 | Dance Computer 3 | Mastermixers Unity | NBS | (Not Listed) | B |
| 91 | 98 | 6 | Love Is Such A Lonely Sword | Blue System | Hansa/Ariola | (Hanseatic) | DA |
| 92 | 67 | 18 | We Love To Love | P.M.Sampson & Double Key | CBS | (2nd Hand Music/Siegel) | DA |
| 93 | NE | | Missing You | Soul II Soul & Kym Mazelle | Ten Records | (Jazzie B/Virgin/EMI/Copyright Control) | UK |
| 94 | RE | | Release Me | Wilson Phillips | SBK | (EMI Blackwood/Willhill) | DN, LA |
| 95 | 69 | 9 | Blue Velvet | Bobby Vinton | Epic | (Chappell Morris) | UK |
| 96 | 76 | 7 | En Del Av Mitt Hjarta | Tomas Ledin | Record Station | (Acosta/Sweden Music) | S |
| 97 | 85 | 11 | Ritmo De La Noche | Lorca | Carrere | (Pink/Hanseatic) | FB |
| 98 | 81 | 4 | Candy | Iggy Pop | Virgin USA | (James Osterberg/Bug) | B, NL |
| 99 | NE | | Seven Little Girls | Bombalurina feat. Timmy Mallett | Carpet/Polydor | (Campbell Connelly/EMI) | UK |
| 100 | 94 | 9 | Never Enough | The Cure | Fiction | (Fiction Songs) | DSF |

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.
 NE = NEW ENTRY
 RE = RE-ENTRY
 FAST MOVERS

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7 SEVEN
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hot BREAKOUTS

NATIONAL HITS READY TO EXPLODE!

| uk & ireland | germany, austria switzerland | france | italy |
|---|---|--|---|
| The Proclaimers King Of The Road (Chrysalis/UK) | Milli Vanilli Keep On Running (Hansa/DCH) | Francis Cabrel Tout Le Monde Y Pense (CBS) | Lucio Dalla Attenti Al Lupo (RCA) |
| Holly Johnson When Has Love Gone (P&A/UK) | BAP Rebels (Epic Int. (Elektra/D)) | Les Infedeles Dragon (GGG) | Paolo Conte Dragon (GGG) |
| Soul II Soul/Kym Mazelle Missing You (J&R Records/UK) | Purple Schulz Schöne Leute (Elektra/UK) | Véronique Sanson Amoureuse (WEA) | Francesco Baccini Coasta Melody (GGG) |
| Watch Your House Ooh Aah! Paul McGrath (PolyGram/UK) | Sailor The Secretary (RCA/DIA) | Pacifico Another Love In L.A. (Noggin) | Claudio Baglioni Oltre (CBS) |
| spain | scandinavia | benelux | advertisment |
| Hombres G Esa Es Tu Vida (Taurus) | Dr. Alban No Coke (Swinska/SN) | Anita Meyer Freedom (Arista/NL) | George Michael the 2 nd single FREEDOM Gole |
| La Guardia Donde Nace El Rio (Zafra) | Erika Together We're Lost (Virgin/UK) | Stef Bos Get Zins In Gosend (CNR/NL/B) | |
| Sin Reclusos Agradado De La Mano (EMI) | Niklas Stromstedt Vart Du En Gar (Meridian/S) | Ik Blij Bij Jou (Eure/NL) | |
| Losomotosor Ahora Que Todo Acabo (Virgin) | Ainbusk Singers Laster (CBS) | Petra & Co Cava (MCA/B) | |

| MUSIC & MEDIA | EUROCHART hot 100 SINGLES | EUROPEAN top 100 ALBUMS | MUSIC & MEDIA |
|------------------------------|---------------------------------|---|---------------|
| A Little Time | 33 | Miracle | 83 |
| A Touch Of Class | 40 | Having You | 93 |
| Alors Regarde | 21 | My Definition Of A Bombastic Jazz Style | 86 |
| Are You Dreaming | 17 | Noted In The Rain | 100 |
| Avant De Partir | 70 | Never Enough | 70 |
| Black Cat | 74 | New Power Generation | 60 |
| Blues Of Gerry | 38 | Not So | 57 |
| Blue Velvet | 79 | Oopsy Lu | 53 |
| Born To Be Wild | 59 | Paris France | 108 |
| Candy | 98 | Power Of Love/Dance-Like Theme | 75 |
| Close To Me | 54 | Praying For Time | 71 |
| Closer To You | 64 | Queen Of Hearts | 73 |
| Crash | 68 | Reinhold | 69 |
| Crying In The Rain | 14 | Rain Que Pour Ca | 82 |
| Cutsy Comedy | 31 | Romeo De La Noche | 79 |
| Cut It Out | 12 | Ruff Fontaine | 76 |
| Dance Company 3 | 82 | Sadness Part 1 | 71 |
| Don't Worry | 7 | Seven Little Girls | 99 |
| Dressed For Success | 17 | Show Me Heaven | 47 |
| El Hundo Imperio | 43 | So Hard | 24 |
| En El Sur De Mis Hairs | 96 | Socka Dance | 55 |
| Falsetto | 42 | Split In The Rain | 87 |
| Fantasy | 15 | Step Back In Time | 26 |
| Fig On The Tree (Revisited) | 16 | Sucker D | 78 |
| Four In Love | 56 | Suzette Blonde | 37 |
| France & France | 85 | Take My Breath Away | 66 |
| Groove Is In The Heart | 50 | Teens Of The Earth | 64 |
| Here You See Her | 24 | The Anonymous Wides - Part One | 51 |
| Hey Little Girl | 35 | The Joker | 111 |
| I Can't Stand It | 65 | The Obvious Child | 98 |
| I'll Be Your Baby Tonight | 22 | The Party | 48 |
| I'm Going For It | 81 | When I Was The Same Thing | 52 |
| I'm Your Baby Tonight | 3 | There Are Good Girls | 49 |
| I've Been Thinking About You | 11 | Thunderdick | 44 |
| Ice Ice Baby | 2 | Time To Make The Floor Burn | 68 |
| Ich Hab' Getrauert Von Dir | 24 | To Love Somebody | 72 |
| Ich Hab' Getrauert Von Dir | 22 | Tom's Diner | 88 |
| It's A Shame (My Sister) | 49 | Tonight | 28 |
| It's On You | 56 | Un-Uh! Can't Touch This | 47 |
| Keep On Running | 62 | Unchained Melody | 40 |
| Keep On The Road | 67 | Unchained Melody | 40 |
| King Of The Rain | 47 | Use Female Avec Une Femme | 62 |
| Let's Sing Again | 63 | Verdammt, Ich Lieb' Dich | 36 |
| Let's Sing Again | 63 | Verdammt, Ich Lieb' Dich | 36 |
| Love Is Such A Lonely Word | 39 | What Time Is Love (Live At Transcora) | 92 |
| Mad About You | 29 | What Time Is Love | 92 |
| Magie | 41 | What's A Woman | 23 |
| Magie | 41 | Working Girl | 38 |
| Magie | 41 | World In My Eyes | 19 |

MUSIC & MEDIA top 3 SINGLES IN EUROPE

| Country | 1 | 2 | 3 |
|----------------|--|---|---|
| UNITED KINGDOM | Unchained Melody The Righteous Brothers (PolyGram) | Don't Worry Kim Appleby (EMI) | Ice Ice Baby Vanilla Ice (A&M) |
| GERMANY | Sadness Part 1 English (Virgin) | I've Been Thinking About You Londonbeat (RCA/BMG) | Ice Ice Baby Vanilla Ice (A&M) |
| FRANCE | Une Femme Avec Une Femme Mylène Farmer (BPG Anab) | Kingston Town Mylène Farmer (BPG Anab) | Petit Frac Francisco Baccini (GGG) |
| ITALY | I'm Your Baby Tonight Whitney Houston (BPG Anab) | So Hard Pet Shop Boys (EMI) | Le Donne Di Modena Francesca Baccini (GGG) |
| SPAIN | Cult Of Snap Sue (BPG Anab) | Ultimo Imperio Azzidun (Epic Int.) | Ritmo De La Noche Francisco Baccini (GGG) |
| HOLLAND | Show Me Heaven Mara Mukai (CBS) | I'm Your Baby Tonight Whitney Houston (BPG Anab) | The Joker Sade (Mer Bay (B)) |
| BELGIUM | Sadness Part 1 English (Virgin) | Verdammt, Ich Lieb' Dich Mylène Farmer (BPG Anab) | I've Been Thinking About You Londonbeat (RCA/BMG) |
| SWEDEN | No Coke Dr. Alban (Warner Music) | I've Been Thinking About You Londonbeat (BPG Anab) | Show Me Heaven Mara Mukai (CBS) |
| DENMARK | Jeg Er Bar Sa Go Lone (EMI) | World In My Eyes English (Virgin) | I've Been Thinking About You Londonbeat (RCA/BMG) |
| NORWAY | Show Me Heaven Mara Mukai (CBS) | I've Been Thinking About You Londonbeat (BPG Anab) | Crying In The Rain Ari's (Mer Bay (B)) |
| FINLAND | Himinen Ei Voi Etaa Vetamatta MCA/MCA (CBS) | I've Been Thinking About You Londonbeat (BPG Anab) | Queen Of Hearts Ari's (Mer Bay (B)) |
| IRELAND | Unchained Melody The Righteous Brothers (PolyGram) | I Use To Love Her Sue (Virgin) | Fantasy Black Box (RCA/BMG) |
| SWITZERLAND | I've Been Thinking About You Londonbeat (BPG Anab) | So Hard Pet Shop Boys (EMI) | Tom's Diner Chaka Khan (Savoy (PolyGram)) |
| AUSTRIA | I've Been Thinking About You Londonbeat (BPG Anab) | Ich Hab' Getrauert Von Dir Mylène Farmer (PolyGram) | Tom's Diner Chaka Khan (Savoy (PolyGram)) |
| GREECE | Tom's Diner Chaka Khan (Savoy (PolyGram)) | Close To You Paul Simon (A&M) | People Sade (Mer Bay (B)) |
| PORTUGAL | Nao Ha Estrelas No... Au Velez (EMI) | Vogue Madonna (WEA) | Praying For Time George Michael (CBS) |

| MUSIC & MEDIA | top 3 ALBUMS IN EUROPE | | |
|----------------|---|--|--|
| Country | 1 2 3 | | |
| UNITED KINGDOM | The Inmaculate Collection Madonna (WEA) | The Very Best Of... Lulu (PolyGram) | Serious Hits... Live! PJ Cabel (Mer Bay) |
| GERMANY | X Feuer U In Extremis (Epic Int.) | Luxus In Extremis (Epic Int.) | Live Madonna (PolyGram) |
| FRANCE | Alors Regarde Mylène Farmer (BPG Anab) | The Privilege Michel Sleguez (EMI) | George Michael Live (Mer Bay (B)) |
| ITALY | Cambio Mylène Farmer (BPG Anab) | Le Nurvole Mylène Farmer (BPG Anab) | La Sposa Occidentale Mylène Farmer (BPG Anab) |
| SPAIN | Pretty Woman Sade (Mer Bay (BPG Anab)) | Their Greatest Hits The Police (PolyGram) | In Concert Compton/Dempsey/Parsons (PolyGram) |
| HOLLAND | Top Of Duty Sade (Mer Bay (BPG Anab)) | The Rhythm Of The Saints Nina Simone (Mer Bay (B)) | Serious Hits... Live! PJ Cabel (Mer Bay) |
| BELGIUM | Of Oz Celine Dion (EMI) | The Very Best Of... Eros (PolyGram) | Serious Hits... Live! PJ Cabel (Mer Bay) |
| SWEDEN | Tillfalligheternas spel Sade (Mer Bay (BPG Anab)) | Recycler ZZ Top (Mer Bay) | Om Mylène Farmer (PolyGram) |
| DENMARK | Dark Passion Hate (Mer Bay) | Tom's Diner Chaka Khan (Mer Bay) | I'm Your Baby Tonight Whitney Houston (BPG Anab) |
| NORWAY | East Of The Sun, West Of The Moon Kjarsaker (Mer Bay) | Alone Too Long Sade (Mer Bay (BPG Anab)) | The Very Best Of... Eros (PolyGram) |
| FINLAND | Ota Lahilleksi Kukka (PolyGram) | I'm Your Baby Tonight Whitney Houston (BPG Anab) | Serious Hits... Live! PJ Cabel (Mer Bay) |
| IRELAND | The Inmaculate Collection Madonna (WEA) | The Very Best Of... Eros (PolyGram) | The Razor's Edge Alicia Keys (Mer Bay) |
| SWITZERLAND | Recycler ZZ Top (Mer Bay) | I'm Your Baby Tonight Whitney Houston (BPG Anab) | Om Mylène Farmer (PolyGram) |
| AUSTRIA | Luxus In Extremis (Epic Int.) | Jeder Tag Zaehlt ZZ Top (Mer Bay) | Von Zeit Zu Zeit Sade (Mer Bay (BPG Anab)) |
| GREECE | I'm Your Baby Tonight Whitney Houston (BPG Anab) | Night Owls Van Halen (BPG Anab) | Step By Step New Edition (Mer Bay) |
| PORTUGAL | Mingos & Os Samurais Au Velez (EMI) | The Wall - Live In Berlin Roger Waters (PolyGram) | In Concert Compton/Dempsey/Parsons (PolyGram) |

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

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | ORIGINAL LABEL | COUNTRY CHARTED | THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | ORIGINAL LABEL | COUNTRY CHARTED | THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | ORIGINAL LABEL | COUNTRY CHARTED | | |
|-----------|-----------|----------------|----------------------------------|-----------------------------------|----------------|--------------------|-----------|-----------|----------------|-------------------------------------|---------------------------------|----------------|--------------------|-----------|-----------|----------------|--|----------------------------------|----------------|--------------------|-----------|----------------|
| | | | | | | | | | | | | | | | | | | | | | LAST WEEK | WEEKS ON CHART |
| 1 | 3 | 1 | Phil Collins | Series 85... Live! (Vol. 1) | UK | GB, DE, LU, UK, US | 35 | 42 | 2 | Paul McCartney | Tipping The Scales | UK | GB, DE, LU, UK, US | 69 | 49 | 4 | Jane Birkin | Amours Des Femmes | FR | FR | | |
| 2 | 1 | 1 | Whitney Houston | Iron Your Baby Tonight | AR | GB, DE, LU, UK, US | 36 | 32 | 10 | David Hasselhoff | Crazy For You | US | GB, DE, LU, UK, US | 70 | 71 | 34 | Gary Moore | Soul Got The Blues | FR | GB, DE, LU, UK, US | | |
| 3 | 1 | 1 | Carmen Domingo/Pearce | In Concert | AR | GB, DE, LU, UK, US | 37 | 28 | 24 | New Kids On The Block | Step By Step | US | GB, DE, LU, UK, US | 71 | 44 | 5 | Mina | Ti Conosco Mischieria | IT | GB, DE, LU, UK, US | | |
| 4 | 1 | 5 | Paul Simon | The Rhythm Of The Sane New Album | UK | GB, DE, LU, UK, US | 38 | 40 | 1 | Cliff Richard | From A Distance (The Event) III | UK | GB, DE, LU, UK, US | 72 | 83 | 1 | Steve Winwood | Judges Of The Heart | UK | GB, DE, LU, UK, US | | |
| 5 | 5 | 3 | Elton John | The Very Best Of... Alone | UK | GB, DE, LU, UK, US | 39 | 29 | 50 | Phil Collins | But Seriously | UK | GB, DE, LU, UK, US | 73 | 47 | 53 | Roxette | Look Sharp | US | GB, DE, LU, UK, US | | |
| 6 | NE | 1 | Madonna | The Immaculate Collection | UK | GB, DE, LU, UK, US | 40 | 34 | 4 | The Sisters Of Mercy | Vision Thing | UK | GB, DE, LU, UK, US | 74 | 82 | 3 | La Union | Tentacion | MX | GB, DE, LU, UK, US | | |
| 7 | 4 | 5 | ZZ Top | Recycler | US | GB, DE, LU, UK, US | 41 | 37 | 35 | Depeche Mode | Violator | UK | GB, DE, LU, UK, US | 75 | 34 | 4 | Elmer Food Beat | Of Constantines | UK | GB, DE, LU, UK, US | | |
| 8 | 6 | 6 | The Police | Their Greatest Hits | UK | GB, DE, LU, UK, US | 42 | 27 | 26 | Snap | World Power | UK | GB, DE, LU, UK, US | 76 | 40 | 4 | Imi Hendrix | Conversations | UK | GB, DE, LU, UK, US | | |
| 9 | 7 | 1 | George Michael | Luben Without Prejudice Vol. 1 | UK | GB, DE, LU, UK, US | 43 | 39 | 5 | Led Zepplin | Remasters | UK | GB, DE, LU, UK, US | 77 | 77 | 1 | Jean Michel Jarre | Waiting For Cousteau | FR | GB, DE, LU, UK, US | | |
| 10 | 6 | 4 | Pet Shop Boys | Behaviour | UK | GB, DE, LU, UK, US | 44 | 38 | 49 | UB40 | Labour Of Love | UK | GB, DE, LU, UK, US | 78 | 81 | 7 | The Shadows | Reflection | UK | GB, DE, LU, UK, US | | |
| 11 | 11 | 24 | Soundtrack - Pretty Woman | Pretty Woman | UK | GB, DE, LU, UK, US | 45 | 26 | 4 | TechnoTronic | Tip On This - The Remixes | UK | GB, DE, LU, UK, US | 79 | 43 | 30 | Sinead O'Connor | I Do Not Want What I Haven't Got | UK | GB, DE, LU, UK, US | | |
| 12 | 12 | 9 | Herbert Groenemeyer | Lustig | DE | GB, DE, LU, UK, US | 46 | 23 | 2 | Happy Mondays | Yes... We're... The End | UK | GB, DE, LU, UK, US | 80 | 77 | 10 | Roch Voisine | Hélène | CA | GB, DE, LU, UK, US | | |
| 13 | 39 | 3 | BAP | X-Fuer 'E U | UK | GB, DE, LU, UK, US | 47 | 43 | 16 | Soundtrack - Days Of Thunder | Days Of Thunder | UK | GB, DE, LU, UK, US | 81 | 84 | 2 | Mecano | Discosonic | UK | GB, DE, LU, UK, US | | |
| 14 | 8 | 1 | AC/DC | The Razor's Edge | UK | GB, DE, LU, UK, US | 48 | 21 | 7 | Bees Gees | The Very Best Of The Bees Gees | UK | GB, DE, LU, UK, US | 82 | 84 | 2 | Foster & Allen | Southern's Star | UK | GB, DE, LU, UK, US | | |
| 15 | 13 | 4 | A-Ha | East Of The Sun, West Of The Moon | UK | GB, DE, LU, UK, US | 49 | 51 | 3 | Deep Purple | Spines End | UK | GB, DE, LU, UK, US | 83 | NE | 1 | Paolo Conte | Parole D'Amore | IT | GB, DE, LU, UK, US | | |
| 16 | 15 | 8 | INXS | X-Men | UK | GB, DE, LU, UK, US | 50 | 51 | 8 | Fabrizio De André | Il Nuovo | UK | GB, DE, LU, UK, US | 84 | 70 | 28 | Joe Cocker | Live | UK | GB, DE, LU, UK, US | | |
| 17 | 19 | 3 | The Cure | Wanted | UK | GB, DE, LU, UK, US | 51 | 4 | 32 | Eros Ramazzotti | In Ogni Senso | UK | GB, DE, LU, UK, US | 85 | 70 | 28 | Erste Allgemeine Verunsicherung | Neppomuk's Rache | UK | GB, DE, LU, UK, US | | |
| 18 | 16 | 22 | Matthias Reim | Matthias Reim | UK | GB, DE, LU, UK, US | 52 | 53 | 28 | Patricia Kaas | Scène De Vie | UK | GB, DE, LU, UK, US | 86 | 74 | 21 | Marco Masini | Marco Masini | UK | GB, DE, LU, UK, US | | |
| 19 | 17 | 2 | Westernhagen | Love, New Berlin | UK | GB, DE, LU, UK, US | 53 | 41 | 37 | Michael Bolton | Soul Provider | UK | GB, DE, LU, UK, US | 87 | 81 | 2 | Francois Feldman | Soul Presence | UK | GB, DE, LU, UK, US | | |
| 20 | 26 | 6 | Status Quo | Rocking All Over The Year's Best | UK | GB, DE, LU, UK, US | 54 | 11 | 7 | Roger Waters | The Wall... Live In Berlin | UK | GB, DE, LU, UK, US | 88 | 13 | 1 | Prince | Grainy Brigs | UK | GB, DE, LU, UK, US | | |
| 21 | 18 | 14 | Jon Bon Jovi | Blaze Of Glory | UK | GB, DE, LU, UK, US | 55 | 45 | 61 | Elton John | Sleeping With The Past | UK | GB, DE, LU, UK, US | 89 | NE | 1 | Donna Summer | The Best Of Donna Summer | UK | GB, DE, LU, UK, US | | |
| 22 | 24 | 17 | Vaya Con Dios | Never Over Me | UK | GB, DE, LU, UK, US | 56 | 46 | 6 | Van Morrison | Enlightenment | UK | GB, DE, LU, UK, US | 90 | NE | 1 | Plácido Domingo | Be My Love... An Album Of Love | UK | GB, DE, LU, UK, US | | |
| 23 | 22 | 4 | Patrick Bruel | Alors Regarde | UK | GB, DE, LU, UK, US | 57 | 57 | 4 | Cloouseau | Of Zo | UK | GB, DE, LU, UK, US | 91 | 84 | 29 | Wildecke Herbuben | Herdecke | UK | GB, DE, LU, UK, US | | |
| 24 | 23 | 4 | Beautiful South | Choko | UK | GB, DE, LU, UK, US | 58 | 56 | 6 | Soundtrack - Tour Of Duty | Tour Of Duty | UK | GB, DE, LU, UK, US | 92 | 78 | 59 | Tina Turner | Foreign Affair | UK | GB, DE, LU, UK, US | | |
| 25 | NE | 1 | Jimmy Somerville | The Singles Collection 1984/1990 | UK | GB, DE, LU, UK, US | 59 | 4 | 4 | Lucio Battisti | La Spina Occidentale | UK | GB, DE, LU, UK, US | 93 | NE | 1 | Phil Collins | Esta Es Tu Musica | UK | GB, DE, LU, UK, US | | |
| 26 | 25 | 3 | The Traveling Wilburys | Traveling Wilburys Vol. 3 | UK | GB, DE, LU, UK, US | 60 | 59 | 8 | Ella | Rien Que Pour Ca | UK | GB, DE, LU, UK, US | 94 | NE | 1 | Zouk Machine | Passion | UK | GB, DE, LU, UK, US | | |
| 27 | NE | 1 | Kylie Minogue | Rhythm Of Love | UK | GB, DE, LU, UK, US | 61 | 54 | 15 | Mariah Carey | Rhythm A New Day | UK | GB, DE, LU, UK, US | 95 | 33 | 1 | Alanann Myles | Alanann Myles | UK | GB, DE, LU, UK, US | | |
| 28 | 31 | 7 | Londobest | In The Blood | UK | GB, DE, LU, UK, US | 62 | 58 | 24 | Wilson Phillips | Wilson Phillips | UK | GB, DE, LU, UK, US | 96 | NE | 1 | Hanne Boel | Dark Passion | UK | GB, DE, LU, UK, US | | |
| 29 | 17 | 1 | Iron Maiden | No Prayer For The Dying | UK | GB, DE, LU, UK, US | 63 | 65 | 5 | Jose Luis Perales | A Mis Amigos | UK | GB, DE, LU, UK, US | 97 | NE | 1 | Chet Atkins & Mark Knopfer | Neck And Neck | UK | GB, DE, LU, UK, US | | |
| 30 | 10 | 2 | Scorpions | Crazy World | UK | GB, DE, LU, UK, US | 64 | 51 | 3 | Blue System | Obsession | UK | GB, DE, LU, UK, US | 98 | 38 | 4 | New Kids On The Block | New Kids On The Block | UK | GB, DE, LU, UK, US | | |
| 31 | 31 | 18 | M.C. Hammer | Please Hammer Don't Hurt Em | UK | GB, DE, LU, UK, US | 65 | 55 | 21 | Toto | From 1977 - 1990 | UK | GB, DE, LU, UK, US | 99 | NE | 1 | Kirka | Una Labelled Image | UK | GB, DE, LU, UK, US | | |
| 32 | 35 | 1 | Michel Sardou | Le Privilege | UK | GB, DE, LU, UK, US | 66 | 68 | 3 | Tomas Ledin | Tillalghetermas | UK | GB, DE, LU, UK, US | 100 | 75 | 6 | Polo Hofer & Schmetterband | Elden | UK | GB, DE, LU, UK, US | | |
| 33 | R | 1 | Supertamp | The Very Best Of... Alone | UK | GB, DE, LU, UK, US | 67 | 42 | 10 | Chris De Burgh | High Contrast | UK | GB, DE, LU, UK, US | | | | | | | | | |
| 34 | 33 | 9 | Lucio Dalla | Cambio | UK | GB, DE, LU, UK, US | 68 | 71 | 3 | The Carpenters | Only Yesterday - Greatest Hits | UK | GB, DE, LU, UK, US | | | | | | | | | |

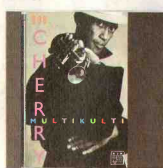
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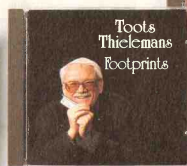
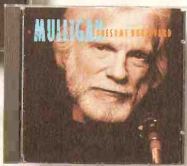
THE ORACLE HANK JONES, piano, DAVE HOLLAND, bass, BILLY HIGGINS, drums



TOOTS THIELEMANS Footprints

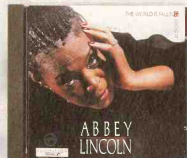
FOOTPRINTS TOOTS THIELEMANS WITH: MULGREW MILLER, piano, RUFUS REID, bass, LOUIS NASH, drums

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Caught Up In The Swing

Are the new jazz babies leading to booming sales?

When **Jazz FM**, London's first jazz-dedicated radio station, began broadcasting jazz in all its forms on March 4 of this year, it provided a fresh new focus for the genre, not only in the UK. Jonathan Abbott looks at the impact the station has had on the record companies and jazz programmers throughout Europe.

For some time before Jazz FM's launch, commentators on London's night-life had been tracking a surge towards jazz among younger fans, who had been turning away from pop as its appeal went into free-

"Since Jazz FM our sales could be said to have increased by 20%,"

Eddie Wilkinson

fall down the age groups. In discovering jazz, the late teens were plugging into a more intelligent, more satisfying music, selecting for quality and fitting their perceptions of themselves and their lifestyle. Jazz tracks in TV advertising were being supplemented by jazz images, which also started to appear throughout the visual youth media, in graphics, products and packaging.

A new, cross-racial audience for jazz emerged, not just listening to it but dancing. Jazz dancing became as skilled a trend as playing jazz. A complex of jazz clubs and discos sprang up in London's Camden, and another in Brighton, with their own DJs and their own patois - "Acid Jazz" and the "Vibraz Zone"; as leading jazz DJ Gilles Peterson, now at PolyGram and a director of Jazz FM termed it. This was the place to hang out at the weekend.

The impact of Jazz FM

The award of the official broadcasting franchise and the 102.2 FM frequency to Jazz FM gave formal recognition to the groundswell that was liberating the jazz world in London. Prior to 1990, jazz broadcasting had been large-

ly confined to the BBC, especially on local radio stations, many of which have specialist jazz shows in the weekend or early evening.

This approach had been mirrored in specialist jazz record shops, esoteric jazz magazines, and a feeling among the public that jazz was a difficult minority music, each style championed by contentious and articulate zealots in beards and duffel coats.

In securing the mandate to broadcast jazz in all its forms, Jazz FM couldn't afford to align itself with any particular clique. In New York, on the other hand, the Manhattan jazz station WQCD polarises on fusion and electric jazz, while WBGO is programmed on more acoustic, straight ahead lines.

In no way would this specialism

have been commercially viable for Jazz FM; broadcasting to a major market of upwards of 10 million adults in the Greater London area, the new station simply had to develop a supplementary au-



Jazz FM DJ Gilles Peterson

dience prepared to give jazz a try - those 25-55 year olds positioned between the younger fans and the core audience of older jazz enthusiasts.

Through a high impact multi-media launch in spring 1990, Jazz FM achieved a strong profile, a substantial listenership and a

positive response from advertisers and the ad business. The station established a new glossy jazz quarterly magazine (also called Jazz FM), and a weekly top 20 chart show, hitherto unknown in the UK. Soon, major record stores were asking for advance information about the hot list.

A boost for sales

One of the first record companies to feel the pull of the new emphasis on Jazz was New Note, UK distributors of GRP, largely a contemporary repertoire of new releases appealing directly to the presenters at Jazz FM. New Note also distributes ECM, an esoteric German label featuring contemporary artists like Keith Jarrett and Jan Garbarek, and Concord, still actively releasing mainstream jazz greats like Mel Torme, Ray Brown and George Shearing.

"As GRP is largely a fusion label, the three labels complement one another," comments partner Eddie Wilkinson, who formerly ran the import division of PolyGram and started New Note two-and-a-half years ago with Graham Griffiths, a director of Mole Jazz, one of the key specialist retailers in London.

Wilkinson feels a definite upturn in jazz since jazz radio arrived: more jazz seems to be played on the BBC (BBC 2 recently scheduled a one-hour show by noted jazz guru Benny Green at the same time as Green's 21.00 slot on Jazz FM). "Since Jazz FM our sales could be said to have increased by 20%. Now we're looking at initial figures of 8,000-10,000 for an album. Of course we have some very popular artists in Dave Grusin and Chick Corea and his band. We also have success with Latin artists like Mongo Santamaria, Poncho Sanchez and Teena Marie, even though she's now with another label."

Keith Shawdick of Koch International, another specialist jazz distributor, agrees that it's important to service the DJs on a regular basis. Koch has a huge range of all kinds of jazz on the Savoy, Muse, Black Lion, Candid, Freedom and Dexov labels: "We have everything from the classic Savoy catalogue of the 60s and avant

garde of the 70s to Muddy Waters and John Lee Hooker, Clifford Jordan and Eddie Lockjaw Davis!"

Shawdick is convinced that there is now a wider audience in the UK for jazz in all its forms: "It's part down to the baby boom, part to the rapidity of pop, part fashion".

But even if jazz is a fashion



Jean-Luc Young, founder of Charyl Records

trend, he feels the base audience will remain. Jazz FM? "It's helpful in convincing dealers to stock jazz. Most enthusiasts set out with the intention of buying a particular album or artist or style. But you can't make an impulse purchase if it isn't in stock."

At PolyGram, Gilles Peterson's sponsors, and the first record company to take ad space on Jazz FM and in the Jazz FM magazine) Bob Nolan notes that they can feel a tangible pull towards jazz and that the company is putting out more poly-product across the board via PolyGram, Polydor and London - they own Verve, one of the most famous jazz labels: "We can see sales 10-15% up," comments Nolan. "We could have benefited more if jazz radio had been national."

"On Jazz FM, a new record is played consistently. Our task is to transfer the enthusiasm for it to our sales force. We have no one person devoted only to jazz here - in France, we have a whole department."

Nolan admits wunderkind Peterson with his new label Talk-

ing Loud crosses over jazz further than any other label - artists like Jungle Brothers, Tribe Called Quest and Young Disciples are equally played on Kiss FM, London's new dance station.

Another jazz track that has been high on the dance charts for some time is CBS's soundtrack from the Spike Lee film 'Mo'Beeter Blues', but then as a media event this has had massive promotion, as has the other jazz chart-topper from CBS, Harry Connick's, 'It's part down to the baby boom, part to the rapidity of pop, part fashion'.

Although well presented and mid-priced, results in this sector have not justified putting advertising weight behind these back catalogue re-issues, which can also suffer from competing against themselves in the import market. The key to the re-issue market, according to Wendy Furness of

"CD gives us the chance to create new albums from singles sessions and B sides,"

Wendy Furness

Blue Note, is CD: as collectors replace their vinyl, the longer format gives producers opportunities for including hitherto unheard alternate takes and extra cuts. "On Joe Williams's *Swing Night At Brindley*, there are six previously 'unissued tracks'," comments Furness. "CD also gives us the chance to create new albums from singles sessions and B sides."

Blue Note, famous for its bebop catalogue, also includes Pacific Jazz, (Gerry Mulligan and

Chet Baker), Capital Jazz and Roulette UK, (Sarah Vaughan, and the 'Atomic' Mr Basie.' Current jazz favourites are Diane Reeves and Lou Rawls, although the label has now lost the recently



Vera Brambles, 10 years of VeraBros

signed Freddie Hubbard. New talent includes tenor saxophonist Rick Margitza, played extensively with Miles Davis. "They're very supportive" agrees Furness, "for instance, they really picked up on

Japanese trumpeter Terumasa Hino".

Last year, Blue Note produced a low-price sampler to commemorate the label's 50th anniversary; it sold over 30,000 copies. As part of their marketing in 1991 they will be trying more of these samplers, linked to a specific campaign, to bring more people into jazz and hopefully to Blue Note.

BMG/RCA has two labels covering the jazz spectrum: Blue-

bird, a popular mid-price programme of re-issues largely featuring old Victor recordings, digitally remastered in New York (Mood Indigo).

"Obviously Jazz FM pushes local products," claims Island's Trevor Wyatt, "but another strong influence comes from the buoyant hip-hop jazz/dance scene, which gives groups like Brand New Heavies and Irit a chance." Courtney's new album is reggae-based.

One of the success stories of classic jazz in Europe is Charly Records, founded in 1974 by Jeanne Luc Young, who came to the UK in 1975 with the conviction that British facilities were better than in continental Europe and that Britain treated the record business more seriously. "Mind you, France is still a fabulous market for jazz," says Young, "but it's the same everywhere, people aren't dumb any more, they're more educated. At Charly we market high quality reissues to the kids, creatively presented and full of the information they require."

Castle Communications has a similar double-headed pattern: a "tried and tested" Castle Collections series, with Miles Davis, Weather Report, Stanley Clarke, Stefan Grappelli and so on (mid-price double albums each playing 74 minutes) and a brand new 'up-and-coming' label, Six Strings and a Plank of Wood, a concentrated jazz label founded by producers Les Davidson, Dave Boyle and Steve McHugh.

First releases feature a sample jazz guitar album with Paul Stacey, Malcolm McFarlane, Steve Topping and Jim Mullen, plus a new solo album from Jim Mullen, *Into The 90's*. Top musicians involved include the Cottle Brothers, Mornington Lockett, Lin Thomas, Jeremy Stacey and Gary Husband. On the way in 1991 is a new solo album from UK based jazz/rock guitarist, Paul Stacey.

Island's first major signing on its jazz label Antilles has been megasax Courtney Pine, along

with Andy Sheppard, Danny Thompson and the legendary US veteran alto player, Frank Morgan (*Mood Indigo*).

"Obviously Jazz FM pushes local products," claims Island's Trevor Wyatt, "but another strong influence comes from the buoyant hip-hop jazz/dance scene, which gives groups like Brand New Heavies and Irit a chance." Courtney's new album is reggae-based.

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Art Blakey, a posthumous CD for SAVOY

Largely drawn from the A&M and Prestige libraries, Charly best sellers include Mel Torme, Wes Montgomery, John Coltrane, Charlie Mingus, Dee Dee Bridgewater, Bill Evans, Dexter Gordon and Archie Shepp's *Blaze*. A

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Charly compilation sampler, *The Message* recently went to 70,000 copies. "Airplay on Jazz FM and Choice [South London's ethnic station] have contributed dramatically to the big change in London for us," Young asserts.

WEA's big jazz news is its upcoming Quincy Jones *Listen Up* be-bop to hip-hop package - movie, DC poster and coffee table book - to be released in February. Virgin has put off the launch of its new jazz label Night until spring 1991. A&M, meanwhile, is releasing the last recording from Art Blakey & The Jazz Messengers as part of its Modern Masters series. The CD *One For All* was recorded just before Blakey died on October 16.

The German market

The other jazz label held in high regard in London is VeraBra, launched by Vera Brandes in Cologne 10 years ago with a Keith Jarrett album. As far as Germany is concerned, Chris Bornefeld-Ettmann, VeraBra's publicist, confirms the situation remains the same: "Jazz enjoys a healthy but limited sales to a specialist

"The record companies still don't promote jazz sufficiently,"

Hans Tomas

public and only gets airplay within the jazz ghetto of specialist programmes and presenters - it's impossible to get a jazz record into the daily playlists.

The most interesting development is the structure of the new Radio 4U in Berlin. They are very direct in the way their programmes are aligned to musical tastes. They say "if you like avant-garde, listen on Tuesday".

Berlin - host to the recent major international Jazz Festival starring Dizzy Gillespie, Gary Burton, Max Roach, Chaka Khan, McCoy Tyner, the very big Carla Blej Orchestra (including Andy Sheppard), Pat Metheny and Terence Blanchard - also has a limited but regular half hour of jazz on SFB1 at 22.00 every night ("Jazz Popolar"). On Sunday night there is an extra ration, and Ernst Zander's "Nightline", is broadcast between 22.00 and midnight on the youth-oriented SFB Radio 4U.

"Jazz Popolar" features live recordings from Berlin's Quasimodo Club - described by Andreas Vick of Radio 4U as "the

most competent club in town". Vick reports that there's still not so much emphasis on dancing and socialising in the clubs in Berlin, as there is among the younger audiences in London, although acts like Cassandra Wilson, Andy Sheppard and Brand New Heavies are popular.

In Munich Bob Borinck, proprietor of Gong and himself a mainstream jazz band, reports "a feeling of a jazz revival in performance terms. We just had a big three-day jazz festival with 300 local musicians which was sold out. We have a lot of contact with other European countries - France, Poland, Czechoslovakia, Russia, mostly on a hardbop/acoustic jazz level." New talent to look out for is organist Barbara Dennerlein, brought over by Austrian crossover pianist Friedrich Gulda, who has composed suites for Art Blakey and so on. Gong's own jazz programme, "Swing II", is broadcast in Munich, Nuremberg and Woberg.

Another South German station, SDR Stuttgart, is showing a positive development in jazz scheduling. Second-in-command

Hans Tomas, a keen jazz musician as well as producer, who played for 15 years in the Edelhagen Orchestra) reports that from January his main show "Topunkt Jazz", which includes live and recorded concerts and interviews, will move to a bigger audience on the major SDR 1 channel and will also go out in Baden Baden. Meanwhile, the second SDR channel will feature some jazz on Monday, Wednesday, Friday and Sunday morning.

"There's plenty of public interest, we have just had a successful festival near Stuttgart with Phil Woods, Carla Blej and Jon Seofield - it was very crowded. Records? The big companies still don't promote jazz sufficiently here - it's left to smaller outfits like BMG and Vera Brandes".

Syndication in Norway

One of the most unexpected and most successful jazz radio phenomena can be found in Norway where David Fishel's privately produced jazz show is now syndicated to 20 different radio sta-

PROGRAMMING

tions on an almost national basis. Fishel, who works for PolyGram confesses: "It's a non-profit making hobby that has run away with itself. For example, *Radio Tango* runs it from 18.00-19.00 on Thursdays, followed in Oslo by *Radio Freedom* from midnight to 01.00, they then fill up the rest of the night with repeats."

"As with many territories little was done here for jazz, the majors survived through rock and pop. Now they all openly and actively support the show?" Does Fishel have a language problem in Norway? "No, the show is very laid-back, in clear, precise English. And I now have a leading Norwegian jazz critic to help me out. Our costs are covered by a local hi-fi company and Apple Macintosh, so we now have a portable DAT which is a life saver, for interviews and gigs - I recently got a European exclusive with Stan Getz."

Fishel reports an increase in jazz interest since the show started - PolyGram Norway has produced its first jazz catalogue and Norwegian TV is planning a major jazz youth series.

"They've already discovered our rising star, pianist Michael Bloch - he's only 16 and plays phenomenal pop/acoustic piano - like McCoy Tyner mixed with Bud Powell and Bill Evans. His trio includes a 19-year-old bass player from Bergen, Alex Greig, a direct descendant of the composer."

Le Jazz

France, where jazz has always had an enthusiastic following both in Paris and the Midi (Paris being the home of many distinguished US jazz musicians both before and after World War II) still has no full-time, jazz-only radio, although *Jazzland* broadcasts from 19.30-04.00 sharing a Paris FM frequency.

At Europe 2, jazz editor Michel Pacaud is helped enormously by the fact that the two top men at the station, Frank Tenaud and Patrice Blanc-Francard, have both been keen fans since dinosaurs roamed the earth.

Pacaud produces a unique weekly show, 'Jazz Mag', which is heard all over France plus southern Belgium and southern Germany. It goes out from 23.00-03.00 every Saturday night and embraces at least two hours of live jazz from the studios in front of an interactive audience,

PROGRAMMING



Dave Grusin (left) and Larry Rosen

with interviews, competitions and so on. Europe 2 also sponsors the Antibes and Nancy annual jazz festivals.

Also based in Paris, syndication company Ofredia produces 'Le Jazz Club', a series of live DAT recordings from Paris jazz clubs and concerts hosted by blues diva Dee Dee Bridgewater (living near Paris), and currently exported to the US, Brazil, Portugal, Japan and Australia. The club includes prominent US musicians (like Memphis Slim) who, according to Ofredia's Francois le Genessee, find Parisian audiences listen, rather than eat and talk.

Parisians deprived of 'Le Jazz Club' can always tune into the BBC World Service once a month, where the enterprising Thierry Ogier produces a French-language one hour jazz show 'Just Jazz' featuring such London-based heroes as Pine, Williamson and Sheppard. State-run FIP also broadcasts a very popular jazz show, 'Jazz A FIP', from 19.30 every night.

The overall impression of the interface between jazz on record and on radio in Europe is that, while there is a definite resurgence, jazz is still really at its most thriving at a performance/club level, where acoustic players and groups tend to win out over electric bands.

Buying jazz records is still an esoteric activity and in almost every city except London, jazz on radio remains firmly planted in the graveyard, an aspect of specialist late night or weekend programming. This ivory-tower imprisonment is reflected in

records sales which, healthy enough in jazz terms, are still minute by comparison with pop.

The number of jazz festivals and major jazz tours is proliferating at a frightening rate, becoming an almost seamless chain of events that could exhaust the interest if not the pockets of jazz fans. As in New York, new jazz performers in Europe are becoming stars more quickly - popular straight ahead players like Bukky Leo and John Tounsaint, accepted along with Courtney Pine and Steve Williamson, will also have to watch out for the next London wave - Nigel Hitchcock, Jamie Talbot, Julian Arguelles, Don O'Higgins, Scott Garland and Gerard Presencer. And how about Nigel Kennedy? □



Jonathan Abbott began his advertising career as a writer and producer at J Walter Thompson. Since then he has worked at Ted Bates, Ogilvy & Mather and several major agencies. He is currently head of communications at Jazz FM and was largely responsible for the station's high profile launch this March.

GRP Records - a profile

Back in 1983, frustrated at what they saw as the low priority given to jazz by the majors, musicians Larry Rosen and Dave Grusin decided to set up their own record company in New York.

CD had just been launched, and the pair were quick to see the high-quality sound and demographic profile of CD buyers made it the perfect format for exposing those jazz artists abruptly 'released' by the larger firms as they consolidated their rosters to weather the recession.

Turnover for the company, GRP Records, amounted to about US\$ 800,000 in its first year. By March 1, 1990, when it was acquired by MCA, that figure amounted to some US\$ 30 million annually.

With a current catalogue of 120 titles and the addition of a thriving Zurich-based European operation, GRP counted among the most striking musical success stories of the decade. The quality of a roster featuring names such as Chick Corea, Gary Burton, Eric Ripston, Diane Schuur and Patrici Austin is testified to by a total of 55 Grammy nominations, more than any other company of its size.

Larry Rosen, who remains GRP president since MCA's purchase, sees radio as having been crucial to shaping the company and its success, as jazz has revived and developed throughout the 80s. "Jazz covers such a wide spectrum. Some people think of the Dixieland, big band or bebop era, others look at the contemporary artists, from Kenny G to Chick Corea to Dave Grusin.

"So in the US some stations are primarily programming traditional forms of jazz, playing a catalogue going right back, while many more are into the contemporary artists - a kind of sophisticated pop music with a jazz context, that is what we call new adult contemporary (NAC). We're concentrating on the younger players, so with these powerful stations in just about every major city this is a tremendous area of exposure for our product."

Hitherto, that has not been the case in Europe. "Until very recently, airplay was not a major way of merchandising jazz product. Bouncing the market was far more important."

Despite the US\$ 5 million annual turnover of GRP's European operations, he feels the lack of airplay has held sales back. As an example he cites London's Jazz FM. "Since that station opened last March our sales in London alone have doubled. That exposure has been the key. A few other stations, like RMC in Italy, are effective, too, but there aren't many yet."

That, he adds, is a pity because, "There is a new young audience that's getting very turned on to this kind of music just because they're getting exposed to it on the radio. I see that as the growing consumer base - the future of jazz."

Paul Andrews

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Simply Majestic Featuring B. Kool



CANADA

Quebec Product In France, And Vice Versa

French Canada has always been a source of talent for French record companies. In return, the French companies consider Quebec as an important market for their products, and a window to the huge North America. But, as Emmanuel Legrand reports, sharing the same language is not always the key to the accessing of a market.

Quebecois talent accounts for over one third of the total Canadian market with the French market share increasing over the past few years. Local companies control 85% of local production and 30% of sales. Yet, in return, the French market is a hard one for the Quebecois to crack, with labels concentrating largely on their own artists.

"The majors are not very active in the French speaking market," says Pierre Parent of music channel **Musique Plus**. "WEA has not produced any French act for 10 years. CBS has a couple of acts including **Celine Dion**. The real dynamism comes from the independents!"

Yet **BMG Canada**, together with **BMG International** and

BMG France, has launched a subsidiary in Quebec, **BMG Musique Quebec**. The company will sign local acts, develop them in Quebec and abroad, and promote French acts from the **BMG France** catalogue. The label is run by independent producer **Ian Tremblay**, and distributed by local independent distributor **Select**.

Radio quotas

One major influence on the Quebec market is the radio quota system, which requires French-language stations to air 65% French-language product (recently increased from 55%). However, analysis of the leading FM stations in Montreal and Quebec city shows Anglo-American product dominates at peak hours.

Not all agree on the new quota

and its effects. **Guy Brouilard**, music director at **CKOI FM** a leading station in Montreal: "I am sure that this new quota will have a positive effect on the industry. They are doing well at the moment because they are protected. But I am worried that quality will suffer. As we have to comply with the quotas, we have to play most of what is produced and, if it is not good, it will affect us all!"

But for many independent producers, quotas were the only solution to save a flagging industry. "Quotas have stimulated the industry after the crisis at the beginning of the decade," says **Pierre Parent**, **Musique Plus** PR manager.

Jamil Azaoui, the main independent promoter in Quebec, (**Philippe Lafontaine**, **Arthur H**, **Gipsy Kings**) says convincing radio programmers to play a track is as difficult in Canada as in any other territory: "Among the private stations there are three main formats - top 40, rock or soft rock. Sometimes we start pro-

motion with community stations that are less strict in their playlist. We create a movement and then try to garner interest from the bigger stations.

"This is how it all started for the **Gipsy Kings**. In the beginning no one wanted to play them. 90% of the stations were completely closed to the band. We promoted them via the discotheques and the provincial stations. Eventually they got airplay on the big stations. You have to remember that Quebec is vast. Promotion is not easy and, if you visit a far-away station or send them artists for interviews, they tend to be more open to your products!"

Chart influence

One new element in artist promotion is the increasing power of **Mutuel**, a network of seven FM stations, all leaders in the main markets and with a top 40 format. It is the only FM network operating in Quebec and all stations air the same programming, sent from Montreal. **Azaoui** says airplay on **Mutuel** is vital for suc-

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cess, but says he hopes "local stations will remain independent and need to be different, so they will play our artists!"

Add to that the fact that there is no singles market in Quebec and radio promotion becomes a poker game. When a record company issues an album it suggests radio station plays a specific track, but the suggestion is not always followed. "If we all play the same song, what can make us different from the competitor?" says Daniel Tremblay music director at FM 93 in Quebec.

"Radio stations know that if they play too many songs off one album they can kill it," says Azzaoui. According to him, a track is promoted by a record company for a minimum period of 14 weeks and a maximum of 20 weeks. Then it is time to switch to another song. The life of an album can last up to two years with six to eight different songs promoted.

TV music channel Musique Plus, launched four years ago, is growing in importance when it comes to breaking new acts. It covers 65% of Quebec territory and reaches 1.7 million cable households. Some 63% of the viewers are aged between 18-34 and the channel airs 35% French speaking product.

Because of quotas, investments in production have increased, helping a new generation of artists to take off. The financing organisation Musication, supported by the Quebec government, helps local record production. "All the artists who were awarded a Felix (the Canadian

equivalent of a BMI Award) in 1990 benefited from our financing," says GM Malcolm Scott.

Illustrating the trend, trade publication Radio Actiive (which publishes airplay and LP sales charts in Quebec) recently gave awards to artists who had spent more than 50 weeks in its charts between 1989-90: Joe Bocan, Francis Cabrel (currently the best selling French artist in Quebec), Paul Piche, Rene & Nathalie Simard, Mitsou and the late Gerry Boulet. Boulet's solo LP stayed more than 100 weeks in the charts and sold over 280,000 copies (10% of the Quebec population).

Promotion

But artists with such a sales capacity are numbered. "If a disc from a French artist sells more than 10,000 units on the Canadian market you can say it has been a success," says Marie-Agnes Beau, in charge of the international development of French repertoire at Polydor France. Of course, local artists reach better sales targets. An average 25,000 copies for an album is seen as realistic.

Not having single sales in Quebec means there is only a chart based on radio airplay, compiled by Radio Actiive. As a result French producers, who often rely on a single to launch an artist, have been forced to adopt new rules. Only artists with albums can succeed in Quebec and live performances are necessary.

George Mary is a French producer who played a major part in promoting the new generation Canadian artists in France. Once

on a trip to Montreal, he heard a song on the radio and asked the cab driver who it was. Given the name, he looked for the producer found him and signed the act. The artist was Roch Voisine and the song Helene eventually topped the French charts and sold over 800,000 copies.

For Mary, what makes Canadian artists different from French is the way they adapt to being pressured by radio stations and the public expectations: "In Quebec, because they are forced to record albums and not singles, artists have developed certain skills. Producers focus on artists' careers. You cannot work on an artist if you do not have an album. Quebec artists have to be able to record LPs and the struggle for survival makes them very aggressive and professional.

"Quebec acts now have a good chance to break in France now. We are forced to go for quality artists that can cope with all the aspects of the business. The way the radio industry operates in Quebec has made the artists much more radio conscious. Their production is adapted to modern radio.

"And the Quebec media is very open to French artists. Radio stations listen to a lot of the new records released in Paris and sometimes play them, even if they are not distributed in Quebec. But French artists have to understand that promotion in Quebec requires time, devotion and a lot of work. Performing live is very important. The French artists who failed here were those who did not dare to come, or did not devote

enough time to the country!"

CKO's Brouillard: "Between 1980 and 1985 we used to follow the French music scene. France is still very important in terms of repertoire, but there is, currently, a real problem in finding originality. Acts are not always helped by radio stations who do not take risks. It took a long time before Patricia Kaas and Pauline Ester got the radio attention they deserved!"

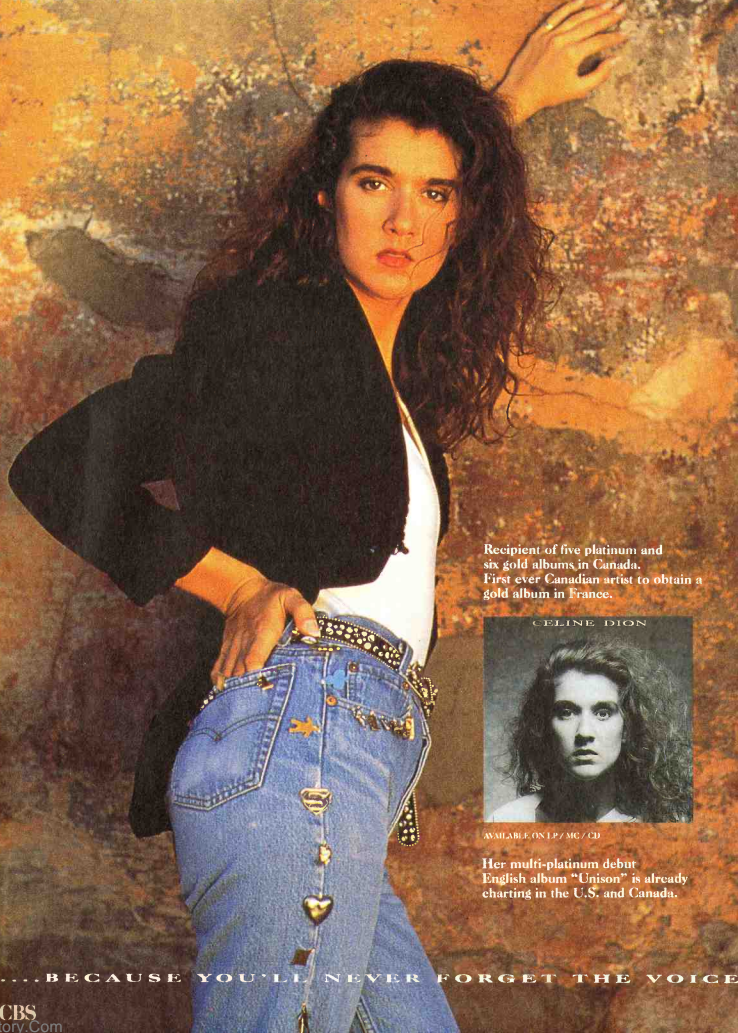
PolyGram Canada's head of product for French language acts, Myriam Letourneau: "When we cannot have the artist here we try to find ways to keep the artist visible, such as using videos or interviews sent to radio stations. When the artist comes to Montreal it is usually for a limited period of time, so we concentrate on the main outlets such as TV channels and the main radio stations.

CBS France's Annick Geisler believes it takes real dedication to the country, and constant touring: "An artist has to have a strong physical presence and do a tremendous amount of touring to really achieve and maintain success in the Canadian market. French artists only sell in Quebec when they are seen."

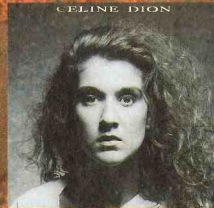
Yet some French acts, such as Trem's Les Infidèles and Polydor's, have more success in Canada than on their home turf. Brouillard says, "When I go to Paris I have the feeling that I am in New York when I listen to the radio. French FM's are not supporting their national artists. I think a little more regulation would be good." □

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Singles

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Scratching The Whole - PolyGram
A great funk, rock and soul groove. This is raw, uncompromising and instantly addictive, making intelligent use of samples. Bootsauce are a quintet from Montreal and use whatever they can to produce their own musical sex-appeal. File them somewhere between Zappa, Prince, Shrekback and the Red Hot Chili Peppers. This single is taken from the magnificent LP *The Brown Album*.



MITSOU:

Bye Bye Mon Cowboy - ISBA
What's in a name? Judging from the song, a wayward and quirky dance track. Mitsou is the Canadian answer to Les Rita Mitsouko. But that is where the similarity ends. She is a sultry blonde, already being called the "coquettish French popper" by the U.S. press. Huge in Canada, she is gaining ground in the US and France. Shep Pettibone (Madonna, Prince, George Michael) remixed this single.

HDV:

Secret - CBS
His second single, the follow-up to the controversial *Pimp Of The Microphone*, is another fantastic dance/rap record, well representative of his sex, drugs & violence album.

HELIX:

Heavy Metal Cowboys - Capitol
This is a hard-hitting and mildly ironic track from this furious metal quartet. Hit potential from the LP *Back For Another Taste*.

MAE MOORE:

Where Loneliness Lives - CBS
This Vancouver-based singer/songwriter gets heavy airplay in the US

and rousing support in Canada. Her vocal style is close to Chrissie Hynde's and this is a superb song with an inspired performance. Taken from *Oceanview Motel*.

SUE MEDLEY:

That's Life - PolyGram
Fine roots rock & roll from this highly talented singer/songwriter. She even enters into competition with Bonnie Raitt. Produced by Mike Wardle (long-time guitarist with John Cougar Mellencamp) and taken from Medley's highly mature, self-titled debut LP.

WORLD IN EDGE:

Still Beating Up With The Joneses
Long-haired foursome with a melodic song that holds balance between hard rock and synth rock. The firm hook makes it an instantly catchy radio ad.

MOTION:

Sur Le Quai Des Reves - WEA
Taken from the band's self-titled album, this is a mainstream, somewhat symphonic rock song, radio-friendly material, sung with a high-pitched, emotional voice and a nice saxophone solo to close the track.

CELINE DION:

Unison - CBS
Very hot in Canada, especially in Quebec, where she is said to be as big as George Michael. This is the soulful and danceable title track from her first English-language LP. Dion is as emotional as Whitney Houston, as skilled as any top singer. CBS has high hopes for her.

CELINE DION:



HEATHER BROOKS:

Every Second Someone Breaks A Heart - Marshmallow Music
A tightly arranged, up-tempo, country-tinged pop single by this promising Canadian talent. Brooks' voice radiates confidence on this radio-friendly track. Produced by Richard Hutt (Northern Pikes).

PRAXIS:

Tu Me Revises - Artist Records
A slow-stepping rock song with a dramatic build-up, lifted from the LP *Manuscript*. The voice is gritty and the chorus sticks with you.

Albums

SPIRIT OF THE WEST:

Save This House - WEA
One seldom hears music as refreshing as from this four-piece. This is folk with the sparkle of punk and the urge of soul. The strongly acoustic-based songs are very well-written, mainly by Kelly and Mann. And in Danny Greenspoon's production, every single lick on the diverse instruments falls right in place. Nicknamed "The Canadian Pogues" by the public, this band are bound to cross borders on a big scale. Check out *Turned Out Lies, Home For A Rest, Dirty Pool*, the funky *Putting Up With The Joneses* and the electrifying title cut.

HAYWIRE:

Nightwise - Atlantic
Good new material from this successful five-piece. Recorded in Norway and produced with Bjorn Nessjo, the album has an intense metal feel to it. Marvin Birt invades the space with amazing guitar noises and the boys' voices burst out from behind the sound barrier. Do not miss Sean Kilbride's terrific drumming in *She Drive*, and check out *Well Oiled Machine* and *Strange One* as well. A great band with an international future.

THE LESLIE SPT TREO:

Don't Cry Too Hard - Capitol
Twelve rootsy songs in a jangly folk and country rock vein, from a male/female trio who are definitely an act to watch. Some of the songs' moods are a little depressing, but in the end they survive, thanks to the band's inspired vocal delivery and the delicious guitar. Check out *Angel From Montgomery*, *LFO* (*Catch The Highway*) and *Dust*.

PAUL JANZ:

Renegade Romantic - A&M
Emotional and commercial qualities go hand in hand on this romantic rock LP. Produced by Bill Drescher (The Bangles) and co-produced by Janz, the sound is brooding, FM-bound. Both the ballads (*Hold Me Tender*) and the swinging stuff (*Rocket To My Heart*) are strongly moulded in the vein of Paul Young. Also check out *Stand*.

NANETTE WORKMAN:

Changement D'Adresse - CBS
A fine mixture of rock and chanson, this is one of the most attractive French-language AC albums of the moment. The mature and gently melodic material is largely the work of Serge Fiori, who wrote and performed a great deal of the LP's contents and produced it. But it is Workman's warm voice that breathes life into the material. Do

not miss *Shogun*, *Le Soir Tombe* and the lush and passionate *D'Accord*, a definite late-night jewel.

THE NORTHERN PIKES:

Snow In June - Virgin
Candid guitar pop from this talented four-piece. Their songs are well-crafted, very much in a 60s vein. Nicely textured arrangements and layered vocals are the band's forte and Bob Clearmountain did a great job as a mixing engineer. Check out *Deans Baby*, *Green Fields* and the Beatles style *Kiss Me You Fool*.

SONYA PAPP:

Destiny - Artist Records
The debut LP of this Montreal-based disco singer deserves the full attention of European dance and top 40 programmers. Her songs, partly self-penned, are lightweight pop, driven by bubbling beats and Papp's youthful, sensual vocals, somewhat reminiscent of early Madonna. Key tracks include *Rescue Me*, *Nobody's Fool*, *Undercover Lover* and *Jamie*.



MEN WITHOUT HATS:

The Adventures Of Women & Men Without Hats in *The 21st Century* - PolyGram
Excellent new material from the Men on their fourth album. Although sounding darker and more serious than on their previous LP, *Pop Goes The World*, they are still masters at capturing melodies. Try *S.O.S.*, a sinister cover version of ABBA's classic and *Hey Man*, the LP's first single.

LEE AARON:

Bodyrock - Atlantic
Aaron's current LP has already sold over 50,000 copies in Germany, in Canada it is almost double platinum. This is first-rate female hard rock, solid, really hard-hitting material, stuffed with hooks and relentless guitar licks. Most tracks were written by Aaron and John Albani, the latter also co-produced the album with Brian Allen. Expected and recommended: *Sweet Talk*, *Yesterday*, *Rock Candy* and *Whatcha Do To My Body*. □

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 H. Heilmann - Supr. Of Hearts
 M.H. Vasilik - Keep On Running
 AD Herberts Greeneyes - Luxus
 Fire Young Cambodia - It's OK
 Vya Con Dos - Nah Neh Nah
 Jim Bon Jovi
 Phil Collins

MC Hammer - Pray
 My Baby
 I'm Your Baby
 Looking Like - Let's Put It
 Lulu - Giving Away A Piece
 Madonna - Justify My Love
 Robert Palmer/UB - It's Been
 A Long Time
 AD Everyday People - I Guess It
 R. Stewart/Turner - I Takes
 Fire Young Cambodia - It's OK
 Steve Winwood - One And Only
 Phil Collins

HOLLAND
VERONICA - Hiversum
Hans Van Der Veer - Prog. Dir.
E.J. De Waard - Music Dir.
 AD Vanilla Ice - Ice Ice Baby
 London Boy - Being Bored
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 Sheep - Mary Had A Little Lamb
 Ken Appell - Don't Worry
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 CW - Heart In The Loneliest
 Living - Cool World - We Rats
 Taste Sensation - I'll Wait
 Twenty - Seven After

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 Van Morrison - Real Gone
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 Deez-Loze - Power Of Love

BRT - East Flanders
Rudi Sinaf
 AD M.H. Vasilik - Keep On Running
 Celine Dion - Je Suis
 Bobby Vinton - Blue Velvet
 Sandra Baerman - I Can't
 Bill Collins - Do You Remember
 Dominique - Verdomd, ik Wil
 Je
 Conny Fabry - I Will Be Here
 LP Clooney
 Soudal/Phil Collins
 The Radios

RADIO RAI01 - Hamont-Achel
Ton Holland - Prog. Dir.
PP Vya Con Dos - Night Owl
 AD Lata Meyer - Freedom
 Matthias Ram - Ich Hab
 R. Stewart/Turner - I Takes
 Conny Fabry - I Will Be Here
 Soultaker - Through Before We
 Basic Band - Changing Be A
 Self - Get Back Zik In Gezond
 The Farm - Groovy Train
 Technozone - Turn It Up
 Conny Koenig - Levens En Liefde
 Walk Street - Crash Du Wapen
 Wagner Brothers - Tick
 Jimmy Somerville - To Love
 David Hasselhoff - Crazy For You
 LP Whitney Houston

RADIO RAI02 - West Flanders
Peter De Groot - Head Of Music
 PP Prins - Prins
 Traveling Wilbrys
RTB RADIO 2 - Haiaunt
A. Bremeijn - Jazzuit
 AD Whitney Houston LP
 De Groen - In Is In Your
 Hair
 Groen - Is In Is In Your
 Hair
 The Marj - McKee - Show Me
 Heaven
INXS
BFP - Espen
 Guy Janssen - DJ/Prod.
 AD Mueschner Freiheit - Komm
 Eison John - Appleby
 Soultaker - Through Before We
 Beautiful South - A Little
 Nensh Cherry - Let's Go
 Doe Aabey - I'll Never Cry

RADIO RAI03 - Brussel
Jean-Lou Bertin - Prog. Dir.
 A List:
 C. Sinus - Domingo
 Pines - Dig For Fire
 Sinead O'Connor - Three Babes
 Steve Winwood - One Good
 Ounce
 Madonna - Justify My Love
NCRV - Hiversum
Jus De Groot/Miek Houwe - DJ/Prod.
 Vaughn Brothers - Tick
 AD Matthias Ram - Ich Hab
 Steve Winwood - One Good
 Ounce
 R. Stewart/Turner - I Takes
 LP Kyle Minogue

RADIO RAI04 - Bussum
Ton Lathouwers - Operations Mgr.
 A List:
 M.H. Vasilik - Show Me
 Heaven
 Unlabeled - Stay
 Steve Miller Band - The Joker
 Wilson Phillips - Release Me
B List:
 AD Beautiful South - A Little Time
 New Kids On The Block - Let's Try
 C List:
 AD Whitney Houston - I'm Your
 Eison John - Appleby
 Tone-Africa
 Bettye Miller - From An Assistance

RADIO RAI05 - Hamont-Achel
Peter Vyas - DJ/Prod.
 PP Haarlem - Separate Ways
VARA - Hiversum
Rolf Kroes - Head Of Music
 PP Conny Fabry - I Will Be Here
 AD Billy Idol - Frightful Blues
 Candyman - Knockout Boos
AWRO - Hiversum
Jan Smeekens - Head Of Music
 PP Bettie Midler - From A Distance
 Promises - Promises
 The Twelve

TROS - Hiversum
Ferry Van Der Veken - Head Of Music
 PP Vanilla Ice - Ice Ice Baby
 AD R. Stewart/Turner - I Takes
 Love - A Better Love
 Kyle Minogue - Step Back In
 Vanilla Ice - Ice Ice Baby
 Beautiful South - A Little Time
 Self - Get Back Zik In Gezond
 Conny Koenig - Levens En Liefde
 Tone - Africa
 Vya Con Dos - Night Owl
 Vya Con Dos - Night Owl
 Conny Wheeler - UK Blak
 E.H.F. - Unbelievable

RADIO GONG - Nuremberg
Steffen Meyer - Music Dir.
 PP Basia - You You Come Back
 Sealed - We Were
 The March - Carry - Love Takes
 Time
 Kyle Minogue - Step Back In
 Jason Donovan - In Doing Fine
 Righteous Brothers - Unchained
 Phil Collins

RTL - Paris
Monique Le Maris - Head Of Prog.
Serge Lenoir - Music Dir.
 Johny Halliday - Je Ne Sais
 Plus
 Les Nuls - The Way You Do
 The R. Stewart/Turner - I Takes
 LP Hervé Par
 Pablo Ponce

RMG - Paris
Richard Andre - Head Of Music
 AD Enzo Enzo - Love You Overt
 Les Forbes - Sait Cavarone
 Enle - Wadstone - Enle
 Gilles Lavié - S. Marianne
 Les Samozinos - Cassios
 Scorpions - Wind Of Change
 K.D. Lang - The Alphabet
 James Taylor - You've Got
 That Loving Feeling
 AD Robert Palmer/UB - It's Been
 A Long Time
 Phil Collins

RADIO CHARIVARI - Nuremberg
Hubert Hofmann - Music Dir.
 PP Enigma - Seduce Me
 P. Schep - Stop Boy
 London Boy - I've Been
 A.H. - Crying In The Rain
 MC Hammer - How You See Her
 AD Herberts Greeneyes - Luxus
 Jimmy Somerville - To Love

BRT - East Flanders
Rudi Sinaf
 AD M.H. Vasilik - Keep On Running
 Celine Dion - Je Suis
 Bobby Vinton - Blue Velvet
 Sandra Baerman - I Can't
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NCRV - Hiversum
Jus De Groot/Miek Houwe - DJ/Prod.
 Vaughn Brothers - Tick
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RADIO RAI04 - Bussum
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 Conny Wheeler - UK Blak
 E.H.F. - Unbelievable

STAR & SAT RADIO - Gronewald
Jules Radler - Prog. Dir.
 Eric Woodson - Little Hands
 Paul McCartney - How Do I Feel
 Maccos - Break Fast
 Johnny Galt - Fairweather - Fried
 Station - The First Time
 Glenn Medeiros - He's A
 Blue

RADIO REGENBOGEN - Mannheim
Walter Wolf - Music Dir.
 PP Waterboys - How Long Will
 It Be
 AD Bratley - Say A Prayer
 Mory Lane - Bankers
 R. Stewart/Turner - I Takes
 LP Sade

HIT RADIO 1 - Nuremberg
Christi Yaman - Prog. Dir.
 PP Westbam - How Pure Rock 'n Roll
 AD Soulfik - Fresh
 Kyle Minogue - Step Back In
 Double Duo - Four Good
 Love
SKYROCK - Paris
Laurent Bonneau - Prog. Dir.
 Steve Miller Band - The Joker
 A.H. - Crying In The Rain
 Razzette - It's Best Have Fun

EUROPE 2 Network
Giancarlo Garcia - Prog. Dir.
 PP Steve Winwood - Keep Our Love
 AD George Michael - Praying For
 Answer
 Sinead O'Connor - Three Babes
 Phil Collins - Road
RADIO NANTON
Philippe Nossent - Prog. Dir.
 PP Scorpions - Wind Of Change
 AD Jason Donovan - In Doing Fine
 Jimmy Cliff - Troubadour
 Julian Carty - Naples Big Bang
 Christiane Greenbank Drive
 LP ZZ Top
 Charismas

RADIO VICTORIE - Toulon
Mariaux Besson - Prog. Dir.
 PP Dimple D - Sucker D
 AD A.H. - Crying In The Rain
 London Boy - A Better Love
 AD Billy Idol - Frightful Blues
 London Boy - I'm Your Baby
 Haters - Hate
HMC CROZATAN
Eric Christiano - Head Of Music
 LP UB 40 - The Way You Do
 AD Eric Froggs - How Long Will
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 Erico Ramozzotti - Canzoni
 Always Next To Love
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 Wagnerhausen - Louise

RADIO SALLU - Saarbrücken
Adam Hahn - Prog. Dir.
 PP Phil Collins - Another Day
 R. Stewart/Turner - I Takes
 Vanilla Ice - Ice Ice Baby
 AD Billy Idol - Frightful Blues
 London Boy - A Better Love
 AD Billy Idol - Frightful Blues
 London Boy - I'm Your Baby
 Haters - Hate

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 AD A.H. - Crying In The Rain
 London Boy - A Better Love
 AD Billy Idol - Frightful Blues
 London Boy - I'm Your Baby
 Haters - Hate
HMC CROZATAN
Eric Christiano - Head Of Music
 LP UB 40 - The Way You Do
 AD Eric Froggs - How Long Will
 It Be
 Erico Ramozzotti - Canzoni
 Erico Ramozzotti - Canzoni
 Always Next To Love
RADIO PLUS HITE CARLO
Thomas Vite - Prog. Dir.
 AD Jan Hakel/Mark Coenen - P
 Erico Ramozzotti - Canzoni
 Erico Ramozzotti - Canzoni
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 Wagnerhausen - Louise

RADIO VICTORIE - Toulon
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RADIO SALLU - Saarbrücken
Adam Hahn - Prog. Dir.
 PP Phil Collins - Another Day
 R. Stewart/Turner - I Takes
 Vanilla Ice - Ice Ice Baby
 AD Billy Idol - Frightful Blues
 London Boy - A Better Love
 AD Billy Idol - Frightful Blues
 London Boy - I'm Your Baby
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RADIO VICTORIE

Personally...

My first single is by the Bassin Boys, a group of young Belgians, who are inspired by current American rap. Their Benny B, and his group have released a very commercial composition with a French rap. My last single by Enigma has a very mysterious and religious atmosphere. The album by Guy contains a wide mix of funk, swingbeat and hip-hop and will stand out as the funk album of the year. Finally there is Ralph Tresvant, the last member of New Edition who is embarking on a solo career.

Francis Torrade
Top FM is a commercial French-language station in Brussels. It has a dance format and targets 15-25 year-olds.

GUY VAN ANTWERPEN B

Radio Antigon
TP Hugo Machthjen- Sabrina
Bizz Nitz- Get Into Trance
Soulister- Through Before We
LP Soulister
Hugo Machthjen

BRIGITTE BARTHEL D

Radio Satie
TP Patrick Bruel- Alors Regarde
Vanilla Ice- Ice Ice Baby
Steve Winwood- One And Only
LP Everyday People
Phil Collins

CALLE BROWALL R

Radio AF16
TP Carola- It's Live
James Ingram- I Don't Have The
PM. Sampson- How I Miss You
LP TheLma Houston
Red Bandit

MICK BROWN UK

Capital Radio
TP Snap- Mary Had A Little Boy
Double De- Found Love
Maxi Priest- Human Work Of Art
LP Madonna

ALISON CRAIG UK

Radio Forth
TP The Chimes- Love Comes To Mind
World Of Twist- The Storm
Menie Love- Down To Earth
LP Chet Atkins & Mark Knopfler
Dance Masters Vol.1 (Comp.)

DOMINIQUE DUFOREST NRJ

TP Lightning Seeds- All I Want
Hull & Cayle- So Close
World Party- Way Down Now
LP Led Zeppelin
Paul McCartney

BOGDAN FABIANSKI PL

Polskie Radio 1 & 2
TP Milli Vanilli- Keep On Running
Fine Young Cannibals- It's OK
Eddy Grant- Restless World
LP A-Ha
Reggie Philharmonic Orchestra

RUNE HAGEN N

Studentenradio Tromsø
TP Dandum Boys- Englefsen
Van Morrison- In The Days
Bette Midler- From A Distance
LP Ena-Cale
Happy Mondays

PETER HALD DK

Radio Skykyst
TP Rockers By Choice- Ta' Mig
Yasmin- Wahana Dance
Vaughan Brothers- Tick Tock
LP Rockers By Choice
George Lamond

KENT HANSEN DK

Radio ABC
TP Lash Hathaway- Heaven Knows
London Beat- A Better Love
Anne Dorthe Michelsen- Ingen
LP Sco-Torp
Bette Midler

MIKKO HIRVONEN SF

Radio Oiva Asema
TP Sisters Of Mercy- More
Inspirat- Carpenters- Island Head
Wettersboys- How Long Will I
LP Trashcan Sinatras
The La's

SIGI HOGA D

Wings Of Peace- Help The World
Wayne Duval- Follow Your
Waggershausen/Laeso- Jesse
LP Black Strongs
Blue System

KENNI JAMES UK

Red Rose Radio
TP The Top- Tell Me Where You're
Ralph Tresvant- Sensitivity
Pendergrass/Fisher- Glad To Be
Steve Winwood
LP The Outfield

ROBERTO JOHANSSON S

TP Soup- Dragnots- Mother Universe
Indigo Girls- Hammer And A
Puffin- Sprout- We Let The
LP Chet Atkins & Mark Knopfler
Dance Masters Vol.1 (Comp.)

GUENTHER LESJAK A

OE 3
TP Vanilla Ice- Ice Ice Baby
Poison- Something To Believe
Steve Winwood- One And Only
LP Phil Collins
Ray McCarthey

OLAF MEDITZKY DK

Aalborg Naerradio
TP 25th Anniversary Waltz
TP Hotchouse- Flowers
Robert Palmer/UB 40- I'll Be
LP Nelson
Dreams So Real

NAGUI F

TP Maria McKee- Show Me How
Steve Winwood- One And Only
Jean-Jacques Goldman- Nuit
LP Hazy Days
Willy DeVille

GARETH O'CALLAGHAN IR

RTE Radio 2FM
TP The La's- There She Goes
Craig McLachlan
James Ingram- I Don't Have The
LP Echo & The Bunnymen
Paul Simon

BURGHARD RAUSCH D

Radio Bremen 4
TP London Beat- A Better Love
Maxi Priest- Human Work Of Art
MC Hammer- Pray
LP Steve Winwood
Roberts Palmer

JOSE ANGE REDONDO E

Radio 16
TP A.K.A.- Cruel Lovin'
Johnny O.- Fantasy Girl
Bigod 20- The Bog
LP Information Society
Frank-Gate Corporation

TAPANI RIPATTI SF

YLE
TP Too Short- The Gettho
Shabba Ranks- Dem Bow
Daddy Freddy- Respect
LP Candyman
Amadassadors Of Funk

LOU ROWLAND NL

CFNB
TP K London Beat- A Better Love
K.Stewart/T.Turner- It Takes
Puffin- Sprout- We Let The
LP Gowhan
Tiffany

JONAS SANDBERG S

SAF Radio C
TP Cathy Dennis- Just Another
Will To Love (I'm Not In)
ZZ Top- Give It Up
LP After 7
Mica Paris

FRANCIS TORRADE B

Top FM
TP Bassin Boys- We Will Rock
Benny B- Qu'Es Ce Qu'On Fait
Enigma- Sadness Part 1
LP Guy
Ralph Tresvant

MICHAEL TSAOUSHOPOULOS GR

Antenna 97.1 FM
TP Whitney Houston- I'm Your Baby
Technotron- Mega Mix
Kylie Minogue- Step Back In
LP Top Shop Boys
MC Hammer

ROLF HELGE TVEIT N

Radio Amr
TP Dal Amr- Spilt In The Rain
Madonna- Justify My Love
C.Ackins/M.Knopfler- Poor Boy
LP Dreams So Real
Lonesome Rodéo's

META DE VRIES NL

AVRO
TP Steve Winwood- One And Only
London Beat- A Better Love
Living Colour- Love Rears Its
LP Steve Winwood
Metal Guitars (Comp.)

LOTJE IJZERMANS NL

RTL
TP Butthole Surfers- Hurdy Gurdy
Robert Forster- Baby Stones
Terminator- X- Wanna Be Dancin'
LP Hazy Days
Where The Pyramid... (Comp.)

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 Peter Bartiera, Music & Media 31-20-649151.

MUSIC & MEDIA

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