

MUSIC & MEDIA

M&M Spotlights France's Bashung, Spain's Terra W.A.N. Also, Update On '90s Progressive Rock.'
See Pages 13 & 10.

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Radio Italia S.M.I Studio Firebombed

by David Stansfield

Fire gutted a studio at the Milan premises of **Radio Italia Solo Music Italiana** following a bomb attack against the station.

It is the second bomb attack in three months against the national, Italian-music-only station ranked as the leading private broadcaster, according to the official Audiradio listeners survey. Last November three sticks of dynamite were discovered at the station before they exploded.

The reason for the attacks is still not known, but it is thought (continues on page 22)



MOSCOW ROCKS TO THE MAX — Radio Maximum/Moscow, Russia's first commercial rock 'n'roll station, plans to air its EHR/AC mix of US, European and Russian artists 24-hours daily. (See story, page three for details.) Standing in the studios (l-r) are: Radio Maximum director of English programming Cami McCormick, venture partner WHS International's president Bert Kleinman and station group programme director Alec Kasparov.

Satellite Media Services Plans Euro Expansion

by Miranda Watson

Following its UK start-up, **Satellite Media Services (SMS)**, a British provider of satellite-delivered record, advertising and information services, is now making plans to expand into Europe.

SMS sales manager **Nick Payne** says, "We have been in contact with some of the major players in the European market for some time. The service has worked so well here that we now want to expand the service across the Continent and in particular into Germany, France, Spain and Italy, where the main advertising revenue is."

Established in 1987, SMS was set up by a consortium of major independent radio (IR) stations to provide an "instant release" satel-

lite service for the entire UK IR network. Major shareholders include **Capital Radio, Radio Clyde, Metro Radio** and **EMAP**.

The service has recently been used for the simultaneous satellite broadcast of major new releases across the entire IR network, including **Michael Jackson's Black Or White** and **U2's The Fly**. Latest releases to be transmitted in this way are the new **Tears For Fears** single *Laid So Low...Tears Roll Down* and, most recently, the new **Charlatans** release *Weird*.

Payne expects SMS to make some major moves into Europe by the end of the year. Although declining to specify which radio stations the service is targeting, he reports that SMS is considering business with public as well as private stations.

While the overall response by major stations and record companies to SMS's services is positive, those executives believe it faces a daunting task to make things work outside the UK. Comments **Bruno Witeck**, programme director for French AC FM net **Fun Radio**, "Personally, I'd be very interested, but politically it would be very difficult. Record companies are very protectionist here and have a lot of power over radio stations. They would not be happy about anything being broadcast that is out of their control."

"French labels are keen to push national artists on the radio rather than international acts. I think that something similar to this is needed, however, as there (continues on page 22)

BERLIN, MUNICH OFFICES

EMI Electrola Strengthens A&R

by Machgiel Bakker & Miranda Watson

EMI Electrola is stepping up its national A&R activities with the opening of two new offices in Berlin and Munich. Described as small-sized operations, the A&R units will function autonomously from the current A&R base in Cologne headed by **Stefan Trapp**, and will report to **EMI Music GSA** regional MD **Helm-**

larger restructuring, which includes the integration of **Chrysalis** and **IRS** into **EMI Germany**, a regrouping of sales forces, and the closure of regional sales and promotion offices in Hamburg, Munich, Berlin and Cologne.

Ex-EMI Music Europe artist development director and ex-**Electrola** MD **Lothar Meintzhagen** is tipped to head the Berlin office, although no formal agreement had been signed at (continues on page 22)

The expansion is part of a

AGB Holland Plans Management Buy-Out From Maxwell Empire

by Marlene Edmunds

AGB/Intomart Nederland, the only ratings service in Holland for radio and television, will split off from **Maxwell Communications Corp.**-controlled parent company **AGB International** to become a fully owned Dutch corporation. **AGB/Intomart Nederland** media director **Leendert van Meerem** reports the Dutch subsidiary company is in negotiations for a management buy-out with accountancy firm **Arthur Andersen**, which is handling disposal of the Maxwell estate assets. Negotiations are expected to be concluded in the near future. No price has been disclosed.

AGB International—part of the late **Robert Maxwell's** group of companies which are now in

bankruptcy proceedings—has subsidiaries throughout Europe and the Far East. The company has significant operations in the Netherlands, Italy, Spain, Denmark (continues on page 22)

No. 1 in EUROPE

European Hit Radio
MICHAEL JACKSON
Remember The Time
(Epic)

Coca-Cola Eurochart
GEORGE MICHAEL & ELTON JOHN
Don't Let The Sun Go Down On Me
(Epic)

European Top 100 Albums
QUEEN
Greatest Hits II
(Parlophone)



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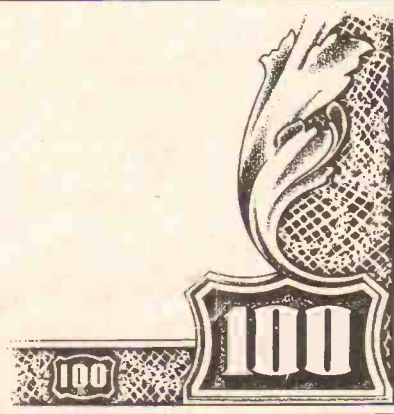
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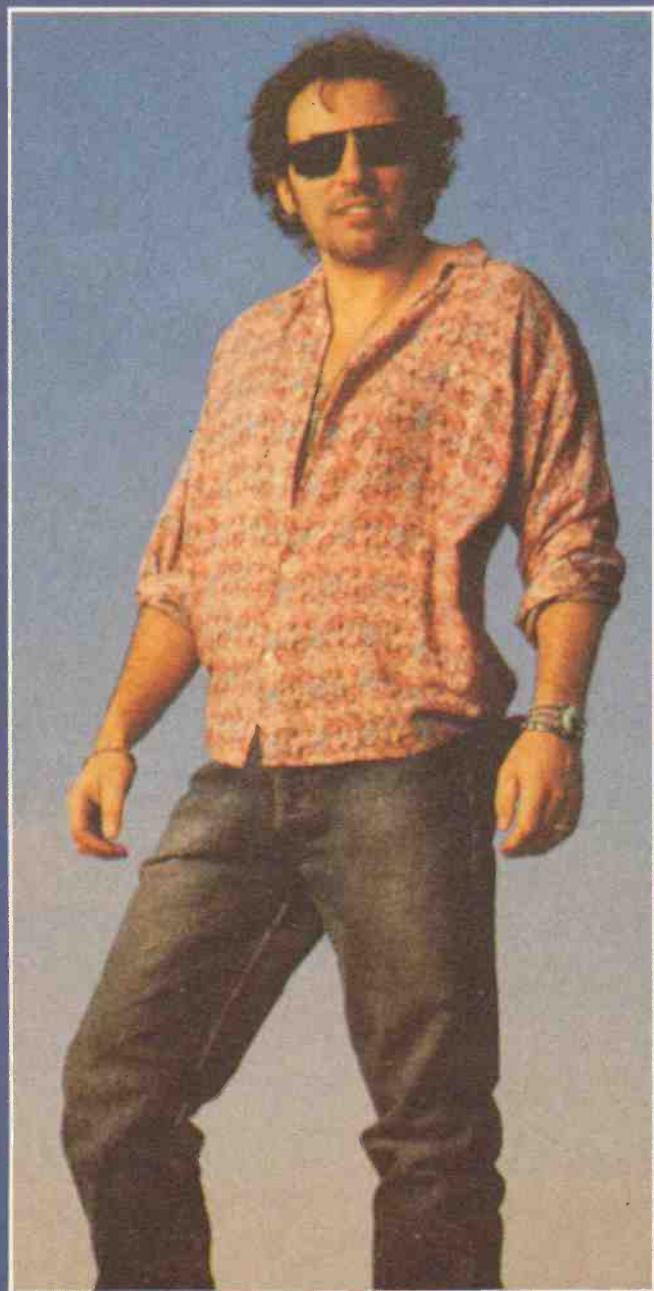
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Europe call Robert Marking (33)1/46.92.12.78



BRUCE SPRINGSTEEN

HUMAN TOUCH



NEW SINGLE

RELEASED 5 MARCH

Sony Soho Feels High With Des'ree

by Machgiel Bakker

Launched seven months ago by Sony Music, London-based label Sony Soho Square (SSS) is off to a flying start with the debut single of female singer Des'ree, *Feel So High*. Having peaked at number 17 in the UK, the song is now charting in Germany, Denmark, Sweden, Ireland and Greece.

It took a re-release to get things going, however. According to SSS MD and A&R executive, Muff Winwood, building up new artists in the UK is extremely difficult. With fast-moving charts, records come and go, seriously hindering artist development. "The charts work very fast and there's no time to build an artist in this country," he says. "If radio airplay and TV appearances don't overlap when you're building a record, you lose momentum. That's what happened to Des'ree the first time [August].

So we decided we would leave it for three months and start a concentrated build-up."

With that in mind, the singer undertook a nationwide tour with Paul Young in November and December. Also, two major TV shows were booked, "Wogan" and "Going Live," and a new video was made. When the single was reissued (December 30), the ball started rolling. Backed by substantial national airplay—including "A" rotation on BBC Radio 1 and a 100% playlist penetration on independent radio stations—the single managed to climb the UK chart. That success led to Des'ree's debut album *Mind*



Muff Winwood

Adventures reaching its current position in the top 30.

SSS marketing director Mark Richardson says Des'ree is currently undertaking a European promotion tour taking in Holland, Belgium, France, Spain, Sweden and Germany. European showcases are also in the pipeline.

"We haven't done any gimmicky promotion," says Richardson. "The music speaks for itself. We always felt very confident of her abilities as a live performer, though she had no proven experience when she joined us." Although boasting an original vocal style, the singer had never performed live or in studio sessions. She was signed to SSS on the basis of a demo tape produced with some friends.

SSS was originally launched with a pan-European A&R mandate. Nevertheless, its current roster—ranging from dance/rave act *Sunscream* to trash metal act Ned's

Atomic Dustbin and pure pop *Forget-Me-Nots*—is all UK-based. Comments Winwood, "Obviously, you start with what you know best. The label is still very new and we must first build a base to get some money in. Only then will we move into Europe."

With the UK market currently plagued by recession, artist development is affected, notes Winwood. "You have to be very careful; it makes money tighter. You can't have four talent scouts just wandering Europe, for example. But I like recessions. They focus your mind on just having quality artists. And a lot of our acts have just that. It's a question of long-term building. I am sure that with Ned's Atomic Dustbin, we're looking at an act which will be a multi-selling band within five years. But you have to stay with your artists and build a long-term association."

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Upcoming Album Releases

Arist	Title	Label	Producer
Adeva	<i>Love Or Lust?</i>	Chrysalis	Ken Grunbaum/Michael Cameron
AlphaVile	<i>First Harvest</i>	WEA	Various
Boogie Down Productions	<i>Sex And Violence</i>	Jive	KRS One/Kenny Parker
Monserrat Caballe	<i>Eternal Caballe</i>	RCA	Various
Calloway	<i>Let's Get Smooth</i>	Solar	Not listed
Cameo	<i>Emotional Violence</i>	Warner Brothers	Not listed
Concrete Blonde	<i>Walking In London</i>	IRS	Concrete Blonde/Chris Tsangarides
Curve	<i>Doppelganger</i>	Anxious/BMG	Curve/Flood
Everything But The Girl	<i>Worldwide</i>	Blanca Y Negro/WEA	Everything But The Girl
The Fall	<i>Selfish</i>	Cog-Sinister/Phonogram	C. Leon/S. Rogers/M.E. Smith
Gavin Friday	<i>Adam And Eve</i>	Island	Flood
Fu-Schnickens	<i>Fu Don't Take It Personal</i>	Jive	Fu-Schnickens/A Tribe Called Quest/Black Sheep
God	<i>Passion</i>	Virgin	Kevin Martin
John Hammond	<i>Got Love If You Want It</i>	Virgin	Virgin J.J. Cale/Mike Kappus
The Holmes Brothers	<i>Jubilant</i>	Virgin	Scott Billington/Andy Breslaw
If	<i>English Boys On The Love Ranch</i>	MCA	Paul Wells/Sean McClusky
Kenyaota	<i>Kenyaota</i>	Delicious Vinyl/4th & Broadway	
Kings X	<i>Kings X</i>	Atlantic	Sam Taylor
Ismael Lo	<i>Ismael Lo</i>	Mango	Not listed
M People	<i>Northern Soul</i>	RCA	M People/Paul Heard
Ian McCullough	<i>Mysterio</i>	east west	R. Guthrie/M. Saunders/H. Priestman
Gary Moore	<i>After Hours</i>	Virgin	Gary Moore/Ian Taylor
Terry Nunn	<i>Moment Of Truth</i>	Mercury	David Z./John Kalodner
Ochsenknecht	<i>Ochsenknecht</i>	Metronome	Curt Cress
One Two One	<i>Imagine It</i>	A&M	Leslie Howe
OST	<i>Cape Fear</i>	MCA	Elmer Bernstein
PM Dawn	<i>Of The Heart, Of The Soul, Of The Cross</i>	Gea Street/Island PM Dawn	Not listed
Poidog Pondering	<i>Volo Volo</i>	Columbia	Not listed
Heiner Pudelko	<i>Gloria</i>	WEA	Curt Cress
Ride	<i>Going Blank Again</i>	Warner Brothers	Alan Moulder/Ride
Roxy Blue	<i>Want Some</i>	Geffen	Mike Clink
Buffy Sainte-Marie	<i>Coincidence And Likely Stories</i>	Chrysalis/Chris Burkett/Buffy Sainte-Marie	
Scam Luiz	<i>Heading For The Dream</i>	Metronome	Scam Luiz/Albert Boekholt
Simply Red	<i>Picture Book</i>	east west	Stewart Levine
Sister Souljah	<i>360 Degrees Of Power</i>	Epic	Epic Not listed
Cathy Sledge	<i>Heart</i>	Atlantic	Not listed
Nikolaj Steen	<i>Nikolaj Steen</i>	Imago/RCA	Jay Burnett
Matthew Sweet	<i>Girlfriend</i>	Zoo/RCA	Fred Maher
Tanita Tikaram	<i>11 Kinds Of Loneliness</i>	east west	Tanita Tikaram
Tears For Fears	<i>Tears Roll Down</i>	Fontana	Various
Various Artists	<i>Wayne's World</i>	Warner Brothers	Various
Rick Vito	<i>King Of Hearts</i>	Atlantic	T. Manning/R. Vito/L. Quinn
Don Williams	<i>Currents</i>	RCA	Allen Reynolds

European album releases for the period of March 2 - March 16. Please send your information to Robbert Tilli before March 5 for inclusion in the next release schedule (issue 12). Fax (+31) 20.669 1951.

VOA Celebrates Golden Anniversary

by Mike McGeever

The Voice Of America turned 50 years old in February, pledging continued support for developing countries in the field of radio, along with advice on democracy and free-market economies.

Funded by the United States Congress since its launch in 1942, VOA broadcasts in nearly 50 languages around the world. According to VOA Washington spokesperson Joe O'Connell, competition has intensified since the Berlin wall came down, when

extra programming outlets became available. But he says VOA plans to stay on the cutting edge of world-wide broadcasting.

Some of VOA's changes will include the addition of more music programming, news and information, especially for VOA Europe.

"Traditionally, music has not been a huge part of our programming," says O'Connell, "However, for the past few years VOA Europe has been successful in western and then eastern Europe with a Top 40 format. Meanwhile, we are augmenting Amer-

ican music by including jazz and pop on our African services, for example."

O'Connell says VOA's main objective is to disseminate information, not propaganda. "Our mission goes far beyond the Cold War. What we are now doing more than ever, both in the developing world and the newly opened areas in the east, is broadcasting information on 'How you run a democracy, how you work a market economy', because that is the force in the world right now."

At the request of the Bulgari-

an Ministry of Foreign Affairs, VOA provided advice on voting procedures during the recent democratic presidential elections in Bulgaria.

VOA, which runs a journalism training centre in Washington, has also provided free receivers and satellite dishes to broadcasters willing to carry the service's free programming. There have been a few snags with operators who appreciate the free hardware but transmit very little of VOA programming, admits O'Connell, but he sees this as a minor problem.

Classic FM Starts Format Testing

by Mike McGeever

Classic FM, holder of the INR1 franchise, has begun testing its format on restricted services licensed by the Radio Authority in six locations across the UK (Bath, Coventry, Durham, Greater Manchester and Teddington).

From now until mid-March, the station—broadcasting on 101.6 FM—will air popular classical music programmes with presenters, news, weather and adver-

tisements from 6.00-21.00, with non-stop classical music continuing overnight.

Listener panels have been recruited in each area to keep diaries and answer questions set by the National Opinion Poll. The station has also set up a free phone line to encourage comments from listeners.

Says Classic FM chairman Henry Meakin, "This is a programming initiative never before undertaken on radio. It is indica-

tive of Classic FM's professional approach to broadcasting, and our determination to find the right formula for both listeners and advertisers."

Meanwhile, the three-week test will give BBC Radio 3 its first glimpse of real national competition.

Programming will be based in studios in Manchester, and then sent via the Astra satellite to each area's local, low-powered transmitter.

Diamond Appointed MTV Europe Exec. Producer; Euro Talent Focus

Brian Diamond has been appointed executive producer at MTV Europe. He will be responsible for the channel's editorial content, with the exception of "MTV News." The position has been vacant since Brent Hansen was promoted to director/production and programming;



Brian Diamond

Diamond's successor was yet to be named at presstime.

Diamond was instrumental in establishing and launching MTV Europe in his role as director/studio production. His most recent post with the company was director/music programming and talent relations.

"For me, this is a very exciting post because I've come from the production side," he says. "With the new channel maturing like it has, the scope for what we're doing production-wise, presently and in the future, is

really going to be a big task. The idea of bringing back the executive producer role seemed the right time."

Diamond says the new position will give him a better opportunity to promote and break European talent, given that he used to work on the network's talent relations unit. "I now have a four-year education and an understanding of how the business works and what talent is out there. Working in the production area, I'll have the vehicle to give [European] bands more exposure than just playing their videos.

"There's a lot of talent out there in Europe that people haven't been exposed to. It doesn't just have to be from England or the States. I'm excited about giving them more exposure."

One of the problems Diamond will have to tackle is balancing video airplay between big-name superstars and emerging Euro talent. "I think we help promote European acts," he says. "However, the audiences in these different places like international bands. You have to give the audiences what they want, but at the same time you have to expose them to new bands that make sense for all of Europe, like Army Of Lovers, Mylene Farmer, Mano Negra, and so forth.

"The interesting thing about it is that on the one hand, I want to promote European product, but we also want to promote music that we feel works for all of Europe. I don't like to patronize anything or treat it differently than anything else. I know the channels from where those bands come and can get it on the air a lot quicker from a production standpoint." SW, MMC

Solo Applicants Seek Two Welsh ILRs Licenses

The Radio Authority has received only one application each for two independent local radio (ILR) licences designed to cover relatively small areas of Wales.

Both groups feel their success will lie in filling a "localness" gap in their respective locations.

The Authority will assess the applications and hopes to announce its decision within the next two months. The two applicants are:

● An AM service, Sunshine 819, covering the town of Ludlow, backed by a shareholder group of local business people.

According to spokesperson G.J. Symonds, the output would be geared towards "community activities involved with theatre, music and the arts, as well as sports and general interests."

The station would be supported by advertising revenue and programme sponsorship,

and would tie in with media studies courses at local schools.

● An AM service, Radio Maldwyn, in Montgomeryshire, mid-Wales. According to spokesperson Mike Henderson, the format would be talk/classical/variety, with community programming based on listener feedback.

The station forecasts annual running costs of £80,000 (app. US\$140,000), with two full-time paid staff and volunteers trained by the station.

Henderson says the group has already raised its launch capital (£150,000) through a grant from the Welsh Office, and will offer shares to local residents and business people.

Both services will cover as much of their areas as technically possible. The choice of transmitter sites will determine the coverage pattern and the size of the audience.

MMC



MUSIC DAY ROLLING AHEAD — Mick Jagger put forward some of his thoughts for a National Music Day at a February 11 press conference. The idea was conceived following a conversation with arts minister Timothy Renton (left). Allied Entertainment MD Harvey Goldsmith (right) will be chairing the event's organizing committee.

Major TV, Sales Success For Brits

by Stephen Leigh

AGB television audience figures have shown peak-time viewing levels of 10.5 million during the Brits Awards held February 12. Initial assessments (prior to the official figures from poll organization BARB) put the programme's average viewing figure at 8.6-10 million, up 20% over 1991.

BPI spokesperson Jeremy Silver attributes the success to this year's decision to withhold results from the press until after the programme was broadcast live.

Gallup has also registered a significant response in sales following the Brits. Between the Thursday and the Saturday following the awards, it registered a 230,000-unit sales increase for the artists involved. The effect on sales for the award-winning artists was on par with Live Aid.

Each of the award winners registered panel sales increases between 50% and 100%, compared with the previous week. PM Dawn had great success with their single *Reality Used To Be A Friend Of Mine*, while the other artists scored sales jumps in the album chart.

Seal, Simply Red, Beverley Craven and Lisa Stansfield came out shining. Seal, the first triple award winner (Best British Artist, Best LP and Best Video) enjoyed a panel sale increase of over 100%, as his album jumped from number 24 to number 5 in the charts. Best female artist Lisa Stansfield's *Real Love* album had a 100%+ increase. Best British group co-winners Simply Red saw their *Stars* album return to the top of the charts. Best British newcomer Beverley Craven climbed from number 31 to 7 in the album charts.

NEWS IN BRIEF

MCA Pop Video Hits The Silver Screen

MCA rock act Energy Orchard will make their big-screen debut with a video for their new single *How The West Was Won*.

The promo clip, which runs just under three minutes, will appear in over 100 cinemas across the country as a trailer film to the new Geffen Pictures release *The Last Boy Scout*.

The promo cost an estimated £30,000 (app. US\$15,000). SL

Atlantic 252 Resets Management Tier

Longwave Atlantic 252 has restructured its management to coincide with the opening of its London office.

Former promotion manager David Atkey has been appointed operation manager and will oversee the London office. He will continue to be responsible for sales, coordination and press, along with promotional and marketing activities.

Former head of music and programmes Paul Kavanagh becomes programme controller. Meanwhile, Henry Owens starts as deputy programme controller, while continuing to present his weekday morning show. MMC

Pepe Jeans Goes Into Print

Pepe Jeans is extending its sponsorship deal with London Weekend Television's "The Chart Show" to include print, starting March 27.

Pepe will be launching a folded, poster-sized quarterly entitled *M:FX*. It takes its name from the current screen sponsorship—the first clothing/television link-up of its kind—which runs under the Pepe banner name of "MF Series," or "music fusion."

The publication will feature general music and fashion information in the style of the news bulletins and music files on the youth-oriented TV show. The other side of the publication will carry a full-sized colour poster. SML

White Adds To Lumbroso's 'Remarkable' First Year

by Machgiel Bakker

After a year in operation, Paris-based label Remark is already reaping the first fruits of hit success.

Headed by former Polydor France MD Marc Lumbroso and formed in a joint venture with PolyGram France (M&M March 9, 1991), the label is currently relaunching the career of Louisiana '70s R&B singer/songwriter Tony Joe White. His first album for Remark *Closer To The Truth* is currently charted in Holland (number 20) and Sweden (27).



Marc Lumbroso

White has just toured Scandinavia as support act to Joe Cocker—both share the same management company (Roger Davies Management)—and is currently on a 30-date tour in Germany until March 2. He will then go on tour

in France from March 29 to April 13. Sales of the album have topped 150,000 copies in the first three months after release.

White wrote such classic songs as *Rainy Night In Georgia* and *Polk Salad Annie* in the '70s, and recorded albums for Monument, 20th Century Fox and Warner Brothers. His public musical career faded at the beginning of the '80s. Following his contribution to Tina Turner's 1989 album *Foreign Affair*—for whom he wrote four tracks, including *Steamy Windows* and *Undercover Agent For The Blues*—his career was revitalized by Turner's manager Roger Davies and the Remark label. Recently, his songwriting credits have appeared on French star Johnny Halliday's current top 10 album *Ça Ne Change Pas Un Homme (La Guitare Fait Mal and Un Homme)*.

One of Remark's other artists is Vanessa Paradis, whose forthcoming album will be written and produced by Lenny Kravitz. The two will start recording in April for a possible album release in September.

NRJ, Ricard Team To Promote Music

by Emmanuel Legrand

Ricard, the world's third best-selling liquor—after Bacardi and Smirnoff vodka—has found a new partner to promote its music-related events in French EHR network NRJ.

News of the partnership was announced during a press conference in Paris, along with details of a forthcoming Ricard Parisian festival. The move marks a radical change from Ricard's promotional policy and is seen as a way for the company to raise its profile in the music field. Ricard had previously teamed with EHR web Europe 1 to promote its festival.

According to Ricard president Jean-Louis Laborde, the company had invested over Ffr100 million (app. US\$20 million) in the music field over the past five years, mostly through three main channels:

- A group called Ricard S.A. Live Music, which organizes a series of free concerts throughout France, with a specially devised travelling stage (16,000 watts of sound and a 200,000-watt lighting system). In three years, more than 95 concerts were held for over one million fans.

- An annual European music

festival held at the Paris Zenith concert hall since 1990. This year's event is due to take place on March 27-28, with nine acts selected by concert promoter Jules Srutos, including Wet Wet Wet, Status Quo, Wonder Stuff, Roachford, Seal, Galliano, Incognito, FFF and Jad Wio. Next year, the festival will move to other European countries including Belgium, Spain and Switzerland.

- Subsidizing a fund called FAIR, created by the Centre d'Information du Rock and the Ministry of Culture, designed to help young upcoming bands by covering tour expenses and offering personal management assistance.

Very few details of the new deal have been released. The NRJ logo will reportedly appear on all printed documents associated with Ricard S.A. Live Music events and NRJ is expected to give them airtime. In addition, Laborde adds that Ricard will buy a series of spots on NRJ to push the activities. He explains, "We were interested in working with NRJ as much as they were in working with us. We both have very strong images in our own fields. I believe we have a perfect package. We are bringing them a concept and offering a way to increase their penetration in cities where very few concerts are taking place. We are delighted to be working with NRJ because they are offering us a way to be present

all around France and to reach the target we're aiming for."

Comments NRJ GM Max Guazzini, "It's a marriage of love and convenience. We are the number one station for concert promotion and they are the main organizers of events of that kind. It was natural that at one point we would end up working together. We view this as a new, fruitful and long-term relationship. I think it will allow a lot of synergy between the two companies."

Ricard started to invest in musical events about five years ago when alcoholic brands were banned from sports sponsorship. Laborde points out that this was no long-shot, but a calculated move and a long-term investment. He adds that Ricard's future action in this field will be directly linked to a new regulation to be implemented in 1993, which may prohibit liquor companies from sponsoring any event. "We invested in music because sports sponsorship was banned," he says. "We decided to move into music and become a major player. When we are into something, it's for a long time, unless we are no longer authorized to do so. As a result, we are taking a very close look at the way regulations are implemented. If we cannot continue in France, we are not excluding the possibility of investing in other EC countries where regulations are more relaxed."

SRGP's White Paper Advocates Looser Radio Regulations

by David Roe

The Syndicat Des Radios Generalist Privés (SRGP) has just published a white paper in which it calls for the loosening of existing radio regulations.

The paper contains three points on which the SRGP differs from other radio syndicates, although all syndicates are calling for change of some sort on these points.

The first point calls for alter-

tations to the rules governing radio operators. Those rules allow control of only two networks, one with a potential coverage of 30 million listeners and the second with a maximum potential of 15 million. The white paper proposes that an operator be able to control two national networks and have a minority share in a third.

The second point calls for the existing categories to be upheld, along with the current regulation regarding moving from one cate-

gory to another: the category must be opened to bidding from other candidates. The private FM radio syndicate Syndicat Des Radios Diffusaires Nationales (SRN), meanwhile, wishes to see this regulation loosened.

The final point regards the issuing of local advertising. The SRGP wants to keep local advertising off each radio operator's first network, in order to protect independent commercial stations, but adds that if this measure is not taken up, they wish to have access to local advertising as well.

The white paper also outlines its opposition to advertising on Radio France. The SRGP and the other syndicates argue that if the pubcaster is given access to brand advertising, there will be a serious risk of upsetting the radio advertising market. The paper suggests that brand advertising be forbidden on the six national networks of Radio France, and that the CSA be given more power to regulate the activities of Radio France.

NEWS IN BRIEF

Warsaw Listening To Radio 3 Hours/Day

The average person in Warsaw listens to 180 minutes of radio per day, according to a report published by Mediametrie as part of the series "Media Focus on Eastern Cities."

The survey was based on 1,050 interviews with people aged 15+, conducted between November 28 and December 18. It also found that the number of people owning radio sets is equal to the number with TVs (98.9%), giving radio a daily penetration of 78.9% of the population. DR

MCM Euromusique Changes Ad Agencies

French music-television network MCM Euromusique has turned over its advertising portfolio to TWA De PLAS, the same agency that deals with advertising for Radio Nova.

The reason given for the

move is that, following its rapid expansion both in France and abroad, MCM is seeking to increase its penetration in Europe—already 30 million listeners—and is looking for new partners and advertisers. The change took effect on February 1, 1992. Its principal shareholders are La Generale Des Eaux, La Caisse Des Depots, Canal Plus, La Lyonnaise Communications, NRJ, GMF, Sony, PolyGram and BGP. DR

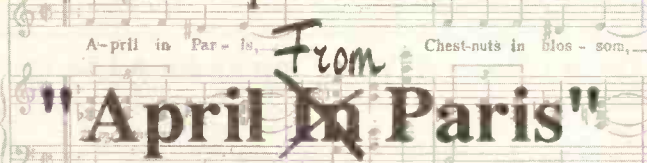
RMC Looks For Investors For Southern Ventures

Radio Monte Carlo president Jean-Noel Tassez is searching for new partners to consolidate RMC's position in the south of France and to further its development in Italy and Spain.

At present, talks include Havas, Hachette, La Generale Des Eaux, Bouygues and an unknown foreign partner. DR

Coming up in issue 13

M&M's special on France



Publication date: March 28

Advertising deadline: March 10

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First E. German Radio Private Is Licensed

by Mal Sondock

The broadcasting commission for the state of Mecklenburg-Vorpommern has awarded the first licence to a private station in former east Germany.

Radio Arkona plans to begin broadcasting on July 1, with its main studios in Schwerin and outpost studios in Rostock, Stralsund and Neubrandenburg. Station head of press relations and advertising **Sonja Arend** reports, "We are taking over the old DT 64 frequencies, which means that our transmitter in Schwerin

reaches as far as Hamburg and the transmitter in Neubrandenburg can be heard in Berlin. This means a possible listener capacity of 3.5 million over the age of 14. However, we will concentrate on our listeners in the state of Mecklenburg-Vorpommern, which has an adult population of 1.5 million."

Ownership control of the station is in the hands of a company jointly owned by 30 different local interest groups, companies and business people, according to Arend. Berlin real estate builder **Gert Ellinghaus** owns 11%, 11%

belongs to publishers **Heinrich Bauer Verlag** in Hamburg, 11% is controlled by the **Gong Radio Group** of Nuremberg, 1% was bought by Hamburg film company **Astratel** and 4% went to Arkona's PD **Rainer Andreas-Lier**.

Radio Arkona's licence application is for a full service broadcaster with about a 60%-40% music/talk ratio. Says Arend, "We plan to appeal to a wide range of listeners of all age groups. However, it will take a little time for us to formulate our exact plans for the station."

The extremely slow development of private stations in the five new German states has provoked heavy criticism from politicians. The ruling right-wing CDU/CSU media political speaker **Joseph-Theodor Blank** comments, "The development of the dual broadcasting system is a scandal. Had it not been for satellite radio, east Germany would still be unknown territory for private radio today, a year after reunification. Private stations are not being given the chance to compete with public stations, as required by the law.

"The new statutes demand complete coverage by public stations, but the new states must guarantee equal coverage possibilities for private stations. This certainly has not been accomplished. East Germany's citizens have waited long enough for their right to information and entertainment. It's time for us to finally fulfil that obligation," says Blank.

Sony Music Austria Shuffles Exec Line-up

Sony Music Austria MD **Martin Pammer** has reorganized his team to "meet all requirements of the market in the future."

Former director of sales & marketing **Rudi Nikles** is now sales director, responsible for all distributing matters. He will continue as marketing director for the Sony Classical division. Marketing for national and international artists is now handled by **Martin Pammer** artist & marketing manager **Andy Zahradnik**. **Andrea Kummer** has been



Martin Pammer

made promotions manager for radio (except Sony Classical), and will work closely with **Gerald R. Hajos**, who continues as head of promotion. **Wolfgang Mayer** now works as a freelance promoter and is Sony Music's main contact in the Upper Austria. Says Pammer, "We're trying to construct a net of special contacts covering each of the nine Austrian provinces. Wolfgang Mayer's appointment is the first step in this direction."

There is another new face on the Sony team: **Stefan Berndorfer**—one of the most popular DJs in Austria—now provides freelance support to Zahradnik in local A & R matters.

End Of An Era: AFN Munich Shuts Down

by Ellie Weinert

The first casualty of the end of the Cold War is the **American Forces Network Europe** affiliate in Munich, which left the air on February 14 after 46 years of continuous broadcasting.

This closure was due to the reduction of the U.S. military forces stationed in Europe, particularly in Munich.

AFN Munich enjoyed the distinction of being the very first American radio station in Germany, coming on-air on June 8, 1945, when post-war Germany was in shambles. At that time, it broadcast information, news and entertainment as a home-away-from-home element for US GIs, while also introducing American music, banned during the Nazi era, to the German population.

AFN Munich greatly influenced the lives of the German public for 46 years, bringing the music of **Benny Goodman**, **Elvis**, the **Beatles**, **Rolling Stones** and **Prince** to listeners in southern Germany.

From 1945 until 1986, when private commercial radio was legally introduced, AFN was the only alternative to state-owned radio stations such as **Bayerischer Rundfunk** in the state capital of Munich. The casual way of announcing on the air was quite different from the formal manner German audiences were accustomed to. Along with the use of jingles, phone ins and further-reaching news coverage, this revolutionized German broadcasting. The style appealed to the listening audience so much that even state-owned stations started to

adopt a more easy-going approach.

In the final years on-air, AFN Munich was served by a staff of eight. Back in 1948, however, the station employed a staff of 40 German nationals, 35 enlisted soldiers, 10 announcers, five music librarians, two musical groups and five military musicians on detached service. The station is also the only armed forces radio and television facility in history to have its own symphony orchestra—a 65-piece group led by the former conductor of the **Sophia City Opera** in Bulgaria.

Before ceasing operation, the station served an audience of over 20,000 from the US Department of Defense, including military and civilian personnel and their families stationed throughout



IN SEARCH OF EXCELLENCE — German EHR longwaver Radio Salü PD Adam Hahne (right) rubs shoulders with Westwood One programming VP Gary Landis (left) and Pollack Media Group president Tommy Hedges during PMG's ninth annual Radio & Programming Convention held in Los Angeles recently.

Alster's Schlager Format Finds Hamburg Success

by Miranda Watson

Schlager-formatted private station **AlsterRadio** is the most popular Hamburg station in the 35-65 age group, according to the February '92 survey carried out by **Infratest** Munich.

The station was set up only five months ago, when MDs **Ulrich Bunsman** and **Albrecht Schmidt-Sondermann** decided to make the change from pop-formatted **Radio 107**. It now has a 19.3% daily reach in its 35-65 target group, with 100,000 listeners and 12.1% 14+.

AlsterRadio claims that these figures are only half the story. The station is due to increase its broadcasting power from 160 to 40,000 watts later this year, which Bunsman says will give

the station great potential for further expansion.

Says Bunsman, "We expected AlsterRadio to be a success, but we didn't think it would happen so quickly. We did lots of research and analyzed the market very carefully before we started this new format, so we did know that it would work."

Bunsman continues, "We are offering something that was not available in Hamburg before. We are targeting a specific age group and giving them what they want to hear, which is a mix of schlager, oldies from the '50s and '60s and instrumentals. The 35-65 age group really wasn't catered to. Too many stations in Hamburg try to cover as many age groups as possible. But if you tune into a radio station to listen to schlager, you don't want to have to listen to dance hits as well."

Radio Arabella/Munich PR/marketing manager **Martin Schmitz** comments, "I'm very happy for AlsterRadio. They have targeted the same gap in the market as Radio Arabella, and it has worked. Stations in Germany either target the young or the old, but never the middle-of-the-road. There is room for more schlager radio stations in Germany, because they would be covering new ground, not treading on the toes of existing stations."

Yanai's 'Bacardi' Voted Top Radio Ad Song

Kate Yanai's *Bacardi Feeling* has been voted best track in the radio listener contest for the most popular song used in advertising, held by 30 private radio stations in Germany.

The contest was divided for the first time between two different music formats, and each part was broadcast on those stations which fitted these formats. Both a "rocking" and a "soft" list of songs were

compiled by the jury, led by **Gong** radio group chief **Ulrich Clef**, who also emceed the programmes. Here were the top three vote-getters:

1. *Bacardi Feeling*, **Kate Yanai**, (Bacardi) 22.4%
2. *What A Wonderful World*, **Louis Armstrong**, (Opel) 8.1%
3. *Should I Stay Or Should I Go?*, **The Clash**, (Levi's 501) 5.4%

RTL DJ Jones Starts Music Promo Firm

Ronnie Jones, a DJ at private national EHR station **RTL 102.5 Hit Radio**, has launched **Ivory And Ebony**, a company aiming at boosting the airplay of Italian-produced music on stations which are not currently serviced by record companies.

The firm, operating on a subscription basis, will provide stations with regular CD compilations featuring domestic and some international talent. Jones says he already has pledged major companies **BMG** and **Dischi Ricordi** to the project, plus indie firms such as **New Music**, **Five Records**, **Carosello** and **Ala Bianca**.

US-born Jones, whose partner at **Ivory And Ebony** is **Bruno Esposito**, has worked at pubcaster **RAI**, **101 Network** and **Rete 105** in the past. He came up with the idea for the company when he joined **RTL 102.5 Hit Radio**. "There used to be stacks and stacks of imported records sitting on station desks. I wondered where all the great music they played came from until I was shown the CDs from **Radio Express** in the US, plus those included in certain issues of

M&M. I thought instantly that the same thing could be done for Italian music."

Ivory And Ebony will have its first CD compilation ready this month. The company has placed adverts in the radio/TV trade magazine **Mille Canali** and stations which take out a subscription will receive the first one compilation free. Subsequent releases will cost L25,000 (app. US\$21) plus postage, and compilations will feature a mix of musical genres, including domestic, European EHR, dance and new age.

Jones claims that his company will improve airplay prospects for these genres of music and will also help some of the smaller players in the radio sector.

He comments, "Our promotional service is not based on huge acts or artists, but on possible hits. Retail outlets don't receive much of this type of product until at least 30 days after initial release dates, so stations which are not serviced by record companies on a regular basis lose out. Our CD compilations will arrive at stations within 20 days."

DS

Private Nets Jockey For Number One

by David Stansfield

Which commercial private station holds the number one position in Italy? If the recent results from **Audiradio** and **Datamedia** are any indication, the answer remains uncertain. The recent **Audiradio** survey ranked national all-music outlet **Radio Italia Solo Musica Italiana** as the top broadcaster. However, the latest **Radio Bank** listener survey by the Milan-based research institute **Datamedia** reports that EHR national network **Rete 105** retains its lead position.

Rete 105 president **Alberto Hazan** dismissed the **Audiradio** results as useless (see **M&M**, February 8), but **Radio Italia S.M.I.** founder/president **Mario Volanti** insists its findings are regarded as official throughout the music industry. His claim is supported by record companies ranging from majors such as **CGD** and **Dischi Ricordi** to smaller independents such as **Kepton Music** and **Interbeat**. Most key stations have criticized **Audiradio's** latest research methodology but, nevertheless, admit its results are the

ones that really count on the advertising market.

Audiradio has characterized **Datamedia** as an outlaw operation in the past, but **Datamedia** has refused to enter the official/unofficial ratings argument. Says **Datamedia** president **Luigi Crespi**, "I'd state without hesitation that the **Audiradio** survey is official. I'd also emphasize that its researchers are top professionals with years of experience, and are in no way responsible for the latest chaos. It's the political management behind the organization that is to blame."

"**Datamedia's** methodology is very different—we do not conduct research solely for audience results. Those who are either cheering or booing our organization now are acting irresponsibly. The main problem with the radio sector is that there are few serious players. The problem is not so much the market, but that of marketing."

The results of the **Radio Bank** research are delivered every quarter. Some 10,000 interviews are conducted every three months.

Top Audience Listener Statistics

Stations	1990 4th Q	1991 3rd Q	1991 4th Q
RAI (FS)	9.11	10.58	10.87
Rete 105 (EHR)	3.30	3.30	3.24
Radio Italia S.M.I. (national)	2.24	2.95	3.16
Radio DeeJay (Dance/Rock)	2.59	2.81	2.82
Radio Dim. Suono (EHR)	1.47	1.69	1.71
RTL 102.5 Hit Radio (EHR)	.93	1.38	1.53
Radio Montecarlo (AC)	1.40	1.38	1.49
Radio Kiss Kiss (AC/EHR)	1.28	1.31	1.37

Source: **Datamedia**. Note: Figures are in millions.

BENELUX

Jazz Radio GRP, Novus, Boost Ties

by Marc Maes

Established jazz programmes are devoting more airtime to releases on the **GRP** and **Novus** labels. Shows include **Philippe Baron's** "Feeling Jazz" (airing between 21.00-22.00 daily on French-language network **RTBF's Radio Une**); **Baron's** "Jazz" show on **RTBF Radio 3** (Mondays and Fridays from 18.00-19.00); as well as broadcasts by French-language web **Radio 21**.

BMG Ariola jazz label manager **Ronny Dasschot** explains, "We have just released *The Right Choice For Jazz*, and we are sampling radio programmers with the 12-track compilation album. I think that Italo-American **John Pizzarelli** is especially suited to crossover radio programming."

Dasschot adds that the market in Belgium is rather traditionally minded when it comes to promoting jazz, whereas Holland is clearly more open to experimen-

tation. "But since we started distributing the **GRP** label last August, I'm happy to see that people are really on the look-out for **Impulse** and **Decca** reissues," he says. "We noticed releases such as **Billie Holiday's The Decca Years** received a lot of attention. On the other hand, **Dave Grusin's Gershwin Connection** opened the way to a broader audience." He adds, "There are far too few radio programmes which cover jazz, especially in Flanders."

Radio 21's Anne Goreux has recently taken on extra hours, and is now programming the 9.00-15.00 slot. Unlike her Flemish-speaking colleagues of **Studio Brussel**, who tie in jazz records with live events, she has decided to programme accessible jazz in the morning. "Names such as **Dexter Gordon** or **Bobby McFerrin** are regulars in the 9.00-12.00 playlists," she says, "and I'm looking forward to see-

ing what **BMG** will send us. I think jazz is a necessary ingredient in any balanced programme."

RTBF Radio 1 and **3's** long-time jazz programmer **Philippe Baron** notes, "The future of Belgian jazz has never been as bright as it is today. There are plenty of promising newcomers, and I think we as a public broadcaster have a duty to include jazz in our programmes. If we don't play it, [private station] **Bel RTL** certainly won't."

Baron says that since 1984, the **RTBF** board has opened several possibilities for jazz. He's happy to see that while some label promo staffers look more towards print media, more active labels are opting for radio.

Says **Baron**, "Artists such as **GRP's Kenny Kirkland** and **Novus' Roy Hargrove** and **Antonio Hart** are very important to us, although some artists are not always considered as jazz by purists."

BRTN Introduces New Ratings System

Flemish broadcaster **BRTN** was scheduled to have publicized the results of its new ratings at the end of February. This is the first time the station has not conducted the survey itself, but has instead assigned the task to survey company **Sobemap**.

The new results will give specific ratings for individual private radio stations. Before, privates were considered part of one specific group. According to the new system, 2,000 listeners are requested to note down what station they are tuned to every 15 minutes. Coordinator of **BRTN's** radio and TV ratings office **Daniel Poesmans** believes the

new diary system, based on results taken over a period of 14 days, is preferable to rival ratings company **IP's** 75,000 interview system, saying, "The new system will allow us to pinpoint the exact popularity of a certain programme on a specific day. **IP's** ratings give an idea of what the impact is for a specific programme on an 'average day'—since its results are spread over a year."

Although **BRTN** introduced the new system last November, the first results will not be revealed until early March. There are plans to publicize the ratings every two months.

MM

Arcade Dance Tracks Turn Up The Millions

Dutch TV merchandiser **Arcade** claims to have sold a combined total of over 1.5 million copies of their dance hit compilation album *Turn Up The Bass*.

The hit concept—mixing commercial dance hits with more obscure club material—has already reached its 18th edition, and the last four volumes of the series have all sold over 200,000 copies in the Benelux.

The company will also release an album

of classic dance hits, all remixed by producers **Koen Groeneveld** and **Addy van der Swan**. Entitled *Dance Classics Megamix*, the album contains hits such as **Michael Zager Band's Let's All Chant**, **Dan Hartman's Relight My Fire** and **Weather Girls' It's Raining Men**.

The album will be preceded by a single entitled *Megamix*, which will be premiered on national pubcaster **TROS's** "Dancetrax" show hosted by **Martijn Krabbé**. MB

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'New Kid' Sanz Sells Quadruple Platinum

by Anna Marie de la Fuente

Singer/composer **Alejandro Sanz**'s phenomenal success among local teenyboppers has earned him quadruple platinum sales for his debut album, less than a year after its launch last April.

Warner Music local A&R director **Jose Luis de la Peña** is optimistic, saying, "We forecast sales of at least 600,000 units."

He is convinced that Sanz's album *Viviendo Deprisa* (Living



Alejandro Sanz

Fast) will soon top the national sales chart; it has been number 2 for the past two weeks.

The 23-year-old musician, who has played the guitar since the age of eight, is presently in the US for a two-and-a-half-month promotional tour including New York, L.A. and Miami. According to de la Peña, initial feedback from Mexico is very encouraging. The chances of a European tour depend on the success of this American venture. "Italy may be our prime target market," reveals de la Peña. Sanz is scheduled to play several dates throughout Spain from May to October.

His romantic compositions and charismatic good looks have provoked a fan following unseen in decades. At **EHR Radio España**,

assistant programming head **Gregorio Ramon** says, "We saw it happening and just knew we should back him." Ramon likens Sanz's appeal to that of **New Kids On The Block**.

"His good looks are only of secondary importance," argues De La Peña, stating that once sales passed the half-million mark, there was a crossover to older audiences.

Independent **EHR Radio Intercontinental** programming head **Emilio Javier Gomez** includes Alejandro Sanz in his playlist, but is not all that impressed, saying, "I will not be entirely convinced until I see him continuing to dazzle after 10 years. The 400,000 units sold mean nothing to me. He's just a product, though admittedly a pleasant one," he adds.



MANAGEMENT CELEBRATES — The producer and manager of *Tam Go* recently presented each other with platinum discs awarded by EMI Odeon to mark sales of 100,000 copies of the album "Espalds Mojadas." Pictured (l-r): manager Stephen Budd and producer Rafe McKenna.

Radio Olé Celebrates First Year With Copla Concert

Radio Olé, Antena 3's 100% traditional Spanish music station in Madrid, celebrated its first anniversary on February 18 with a live concert festival of "coplas" (traditional Spanish ballads). The "Gran Gala de la Copla" featured legendary copla artists **Manolo Escobar**, **Rafael Farina**, **Lola Sevilla** and **Juanito Valderamma**, among others, and included six new singers backed by Radio Olé.

This genre's popularity was confirmed by a full house and long queues waiting to get in. According to Radio Olé programming head **Jose Ramon Pardo**, ushers at the revered Teatro Calderon, whose history is closely

linked to that of the copla, claimed that they had not seen such a crowd in decades.

The festival brought in stars such as Valderamma, who debuted professionally in 1934, and other copla greats who had been in the business up to 50 years. It was recorded and broadcast live by Radio Olé and taped by Antena 3 TV for screening at a later date.

Two labels, indie **Zafiro** and major **EMI-Hispavox**, have reportedly approached Radio Olé regarding the distribution rights to the recording. Says Pardo, "It will be a bit tedious because they'll have to deal with each artist's respective label." *AMdIF*

SCANDINAVIA

Kinnevik, Norsk Aller Apply For P4

by Kai Roger Ottesen and Gerard O'Dwyer

Two media companies have shown interest in Norway's fourth national radio outlet **P4** since the application deadline on February 15.

Swedish media company **Kinnevik**, along with five other investors, handed in its application under the name "Radio Hele Norge A/S" (RHN). The other company to put in a bid was a group known as

"P4 A/S," consisting of **Norsk Aller** and **Number One Radios**.

Comments Ministry of Culture spokesperson **Erik Togstad**, "These are the only two applications, and we have to award the licence to one of them. We see no reason to extend the application deadline." Togstad could not comment on when a decision will be reached, but RHN hopes for a decision in the autumn.

Kinnevik has a 10% stake in (RHN) and an additional 10% via local TV company **Ingress TV**, which holds 10% of RHN's equity and which is 80% owned by the Swedish media company.

Kinnevik's 20% stake gives the company a crucial seat on RHN's governing board. Their representative on the board is **Jörgen Widsell**, who heads-up the Kinnevik music/entertainment publishing house **Z Newspapers**.

Ownership of the bidding consortium is broadly spread, including local private investors **Tharald Brovig** and **Endre Rosjo**. Each holds a 20% stake; together with the trading firm **Stormbull A/S** and the shipping company **Malmship**.

P4 A/S has chosen Kristiansand for its headquarters, but RHN wants to move studios and offices to Lillehammer, mainly because of the town's commitment to the Olympic Games in 1994, but also because the town is very central.

Says Ingress TV MD **Kalle Lisbon**, "Our plan is to secure the concession and to have channel P4 on air in time for the 1994 Winter Olympics. The commercial radio market was worth US\$25 million in 1991, 10% more than the previous year. The market will be worth US\$50 million in five years, and we could take a 30% share of that."

Norway's 'Grammies'

The "Spellemannsprisen," Norway's answer to the Grammy awards, took place in Oslo on February 8. Prizes were awarded for the best Norwegian music made in 1991. The three main winners were: best pop album, **Tre Sma Kinesere's Luffpalass**; best rock album, **Jokke og Valentinne's Frelst**; and best jazz album, **Masqualero's Re-Enter**. *KRO*

Swedish DJ Music Awards

This year's **Swedish DJ Music Awards 1991/1992** were to take place at the Berns Salonger in Stockholm on March 1. They were to be presented by **Dr. Alban**, **Papa Dee**, **Tityo** and others. Nominations were as follows:

- Best Swedish Dance Album—**Eric Gadd's Eric Gadd**, **Army Of Lovers's Massive Luxury Overdose** and **Just D's Svenska Ord**.
- Best Swedish 12"—**Rob'n'Raz's Bite The Beat**, **Dayeene's It's Alright** and **Stonefunkers' Lucky People Center**.
- Best Swedish Producer—**Stonebridge**, **Deniz Pop** and **Alexander Baard**.
- Best Swedish Remix—**Mauro Scocco's Ingen Vinner**, **Dayeene's It's Alright** and **Army Of Lovers' Crucified**.
- Best Swedish Newcomer—**Three Pieces Of A Puzzle**, **Glady's** and **Bikinis**.
- Best Swedish Live Act—**Just D**, **Eric Gadd** and **Stonefunkers**.
- Best Swedish Album (crossover)—**Roxette's Joyride**, **Eric Gadd's Eric Gadd** and **Eva Dahlgren's En Blekt Blondins Hjarta**.
- Best Swedish Male Vocalist (crossover)—**Doktor C (Just D)**, **Tomas Ledin** and **Eric Gadd**.
- Best Swedish Female Vocalist (crossover)—**Irma**, **Eva Dahlgren** and **Glady's**.
- Best Swedish Radio DJ—**Clabbe**, **Jesse Wallin** and **Pontus Enhorning**.
- Best Swedish Music TV Show—**Z TV**, **Clubhopping** and **Kosmopol**.

Artists appearing at the awards include **Rob'n'Raz DLC**, **2 Unlimited**, **Army Of Lovers** and **Dayeene**. *MW*

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'90s Progressive Rock: The New World Of Radio?

by Sam Kopper

Since its beginnings, broadcast radio has been more free, more diverse and more universally entertaining in the US than in Europe. Government restrictions/monopolies have kept your radio industry in an unnatural, centrally controlled state. In most territories, it has not been able to play to the broad tastes of different age groups, ethnic groups, etc. It has not been as exciting and vibrant. But now the tables may well be turning.

The Wasteland Of American Radio

For some years, many Europeans have looked to the US for broadcasting innovation and excitement. That may still be advisable, but be careful. Copy our best, improve on our mediocre, but please be sure to leave the worst behind.

In the last decade, American radio has become largely a vapid

"Early progressive rock radio became very self-indulgent, musically unfocused, and ultimately tiring. Its lack of self-discipline left it wide open to being co-opted and bastardized."

wasteland, so homogenized that there exists very little unique "soul" and energy within any format. In a given city, there may be three or four stations doing barely perceptible variations on the same format. Not one of them really gives the audience what they want. Only by dialing between them can a listener hope to get what he or she really wants to hear.

North American marketers, radio researchers, and some programmers talk a lot about super-serving (small) niches, providing one music mood which most of the audience will want for some (small) piece of the day. It's called "micro-fragmentation," a sort of "divide and conquer" philosophy. This may be great for the advertiser who gets to pay less to reach a smaller, but (for him) desirable, part of the population. But what about the broadcaster? He's now reaching a much smaller audience, having to take much less money per commercial spot, and therefore must run many more spots to make a profit.

This kind of approach to radio is purely advertiser-driven. It's much more in the advertiser's interest than the broadcaster's.

Many broadcasters take this approach, claiming that tightly targeted magazines worked well for publishers, so broadcasters should also do it. I mentioned that idea to a publisher friend. He said, "Oh, yeah? Tell your radio buddies that most of those tightly targeted magazines have failed recently. It was an idea whose time had supposedly come, but it's far from universally successful!"

Nineties Progressive And Baby Boomers

So, what's new here in American radio that could be of interest to Europeans? There is a recent trend (or re-trend) that I call "Nineties Progressive." The industry has labelled it "Rock AC," "Adult Rock," or "Adult AOR." Compared to most current American radio formats, it takes a very different approach to the music, presentation, and commitment to the audience.

Why a rock-based format?

Simply because rock music has, for the last 35 years, been the "folk" music of the modern western world. It sings of everyday life, covering everything from young love to war, hedonistic partying to social protest. And, of course, it is performed by everyday people.

Further, rock comes in many different forms: soft to hard, "traditional" and modern, highly electronic or more "natural-acoustic," black, white, and mixed. There is a style of rock for almost everyone's taste.

In fact, the main appeal, though not the only appeal of the Nineties Progressive Rock format, is that it can include most genres and sub-genres of all 35 years of rock's history. It can go on to include other musical cousins: jazz, folk, country, electronic, experimental, and even occasional short classical pieces.

Nineties Progressive is targeted at the largest generation in American history, the 76 million baby-boomers born between 1946-1964. We have grown up with very broad musical tastes. We respect, enjoy, desire and expect content, not just packaging—both in the music and in

what the air personalities have to say.

In the late 1960s "underground" or "Progressive Rock Radio" was born with the coming-of-age of the baby-boomers, and the greater use of FM transmission/reception. At first, the format was not particularly mass appeal; however, it soon grew to be enormously popular and proved to be a major element in the emergence and subsequent dominance of FM radio.

"Like so many American jazz musicians, writers and even comedians, adult rock just may have to go to Europe to achieve its potential."

Unfortunately, early progressive rock radio became very self-indulgent, musically unfocused, and ultimately tiring. Its lack of self-discipline left it wide open to being co-opted and bastardized. By the early 1970s, two critical trends began to evolve in rock-based radio.

The Birth Of AOR Radio

The label "progressive" had stunted the format's growth; it scared national advertisers. To the establishment, progressive meant 15-minute sitar solos and DJs rambling on about the Vietnam War. Successful programme director **Lee Abrams** cleaned up progressive radio, and began advising radio stations all over America.

Unfortunately, along with the negatives this "tightening up" also threw out many valid and valuable aspects of progressive

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rock radio. It became known as "Album-Oriented Rock" (AOR).

The music became predominantly white and had less texture in its energy and genres as it zeroed in on 18-24 year-old male hard rock. The very name "Album-Oriented Rock" radio was meant to say that, unlike the Top 40 stations that only played hit singles, AOR would play the single and all other good cuts from the album.

What has sadly evolved should more appropriately be

called "Singles-From-Albums Oriented Rock." The playlist at any given time is fairly tight, leading to burnout and short listening times.

The Evolution Of CHR Radio

While it did not come to be called CHR (Contemporary Hit Radio) for some years, this is what the old Top 40 became. CHR had the Top 40-DJ style of

hyped presentation. It had the bright jingles, and, with AOR solidifying its white rock base, CHR began to concentrate more on the music that was evolving from black R&B and more melodic, white pop rock. It continued the Top 40 tradition of very tight and short playlists. Songs "rotate" incessantly. For the remaining 1970s and through most of the 1980s, things became fairly simple for both the listener and for radio people. Long-committed radio pros and new investment people made lots of money.

But...the baby-boomers were becoming middle-aged!

Fragmentation And Sub-Formats

Beginning in the late 1980s, radio (and life) began to get much more complicated for everyone: the record companies, the advertisers, the radio people, and the listeners.

Neither AOR nor CHR could determine how to "age" gracefully with the baby-boomers. Broadcasters decided that super-serving smaller niche audiences ("narrowcasting") was the safest way to go. Fragmentation arrived and there are now five basic formats in the US: rock, CHR, adult contemporary, country and gold, though, as discussed above, even these have splintered into more specialized sub-formats.

The most desirable target audience for the advertisers is the

huge and relatively wealthy baby-boom group. Some broadcasters decided classic rock or gold was the '80s answer for the ageing baby-boomers.

Many broadcast consultants and researchers claim that the day of broad-appeal formats is over. The absurdity of the situation is that the researchers and 95% of programmers have actually created this fractured situation, as if they were reacting to an audience desire. In fact, it is they who created an audience of radio dial nomads! People punch buttons because they have to, and then can, not because they want to.

A Light On The Horizon

Here in the US, the one bright light on the horizon is Nineties Progressive. It's the best of late Sixties Progressive, brought into the '90s. The announcers are encouraged to talk and be entertaining. Their subject matter is the world, the nation, their towns, etc.

As described earlier, the broad music base includes rock without heavy metal, but goes beyond to jazz and folk. Radio DJs, their music directors, and the listeners pick what is to be played, not just the record promotion people.

In America, as I said, this new (re-newed) format is beginning to take hold. But in America it will grow more slowly than it can in Europe because things are very bureaucratic and conservative. There are many parties who would rather not see this change happen.

Like so many American jazz musicians, writers and even comedians, adult rock just may have to go to Europe to achieve its potential. In Europe, you can start with a clean slate. Five hundred years after Columbus, 90 years after **Marconi**, Europe could well be the New World of great radio!

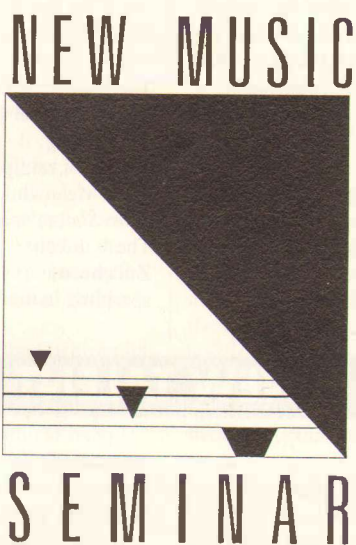
Sam Kopper is president of Beacon Radio Associates in the US and is the author of a booklet entitled "Nineties Progressive: The Big Niche." He can be reached at Beacon Radio Associates, 25 Beacon Road, Hull, MA 02045. Tel: +1-617-925-0234; fax: +1-617-925-9821.

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SINGLES

CÉLINE DION

Je Danse Dans Ma Tête - Columbia **EHR/AC/D**
 PRODUCER: Luc Plamondon
 The Canadian chanteuse takes an unexpected turn towards dance, and she sounds confident in her new role. The chorus with the word "Danse" sung in a deliberate stuttering voice is one of the funniest gimmicks of late.

SCOTT FITZGERALD & YVONNE KEELEY

United We Stand - Red Bullet **AC**
 PRODUCER: John van Katwijk/Marcel Schimscheimer
 Fifteen years after their big Benelux hit *If I Had Words*, the duo returns with a mature AC-type of ballad. The reggae beat is gone, but the choir is still there. This time it's the vocal group **Fantasyx**.

GUN CLUB

Pastoral Hide And Seek - New Rose **R/A**
 PRODUCER: Jeffrey Lee Pierce
 Jeffrey Lee Pierce, the world's most charming out-of-tune singing artist next to Neil Young, has finally accomplished the same high artistic level as he reached on 1984's *Las Vegas Story*. There's an interesting change of tempo on this slide guitar-dominated song. To be programmed in the dark hours.

HONEYCHILD

Time - Virgin **EHR/AC**
 PRODUCER: Harvey Jay Goldberg/James Biondillo
 Listening to **Eon John's** voice, you would swear this mid-tempo ballad was a new single by Simply Red. Taken from their grossly under-rated 1991 debut album *Information Heaven*, it's high time for recognition.

ALISON LIMERICK

Make It On My Own - Arista **D/EHR**
 PRODUCER: Steve Anderson
 The recipe for good '70s soul used by the likes of Gloria Gaynor and Sister Sledge proves to work as well in our time, the main differences being more beats per minute and less bass.

MASSIVE ATTACK

Massive Attack EP - Wild Bunch/Circa **D/EHR**
 PRODUCER: Massive Attack/Jonny Dollar
 This goes far beyond any ordinary dance record. The atmosphere is quite different, almost Eno-esque. It sometimes verges on new age, as on the track *Home Of The Whale*, while *Be Thankful* steers into jazz dance territory. All in all, this marks a new and intellectual dawn in dance.

NADIEH

Nana - Mercury **EHR/AC**
 PRODUCER: Joey Balin
 Time out for the unrecognized genius from Holland. Finally, the best track of the *Eye On The Waves* album has been released as a single. As mentioned before in **M&M**, the chorus is reminiscent of Dream Academy's *Life In A Northern Town*.

NAUGHTY BY NATURE

Everything's Gonna Be Alright - Tommy Boy **D/EHR**
 PRODUCER: Naughty By Nature
 The talented rap crew has replaced the reggae beat in this **Bob Marley** song with a modern dance groove. Easy programmable.

LES NÉGRESSES VERTES



Famille Heureuse - Razzia/DeLabel
 PRODUCER: Les Nègresses Vertes
 The French Pogues kick off with the best family anthem since the Ramones' *We're A Happy Family* back in 1977. Trumpets and accordion make this cheerful folk song perfect to welcome the spring.

ROZALLA

Are You Ready To Fly - Pulse 8 **D/EHR**
 PRODUCER: 3MI
 The Zimbabwean singer takes off for another flight to the top. This third single in her bouncing pop/dance style completes her hat trick.

TEARS FOR FEARS

Laid So Low (Tears Roll Down) - Phonogram **EHR**
 PRODUCER: Roland Orzabal/Tim Palmer
 Any fears about quality are misplaced. Now a solo act (Orzabal), Tears For Fears continue the good work. This intelligent melodic pop tune is the only new track on the *Tears Roll Down (The Hits 1982 - 1992)* compilation.

ZYON

No Fate - Eye Q/WEA **D/EHR**
 PRODUCER: A.C. Boutsen/Steve Be-Zet/Mignon
 "Ambient techno" is a new flavour in the rich assortment of dance. The composition by this German outfit is as "visual" as you would like any soundtrack to be.

ALBUMS

BLUES TRAVELER

Travelers & Thieves - A&M **A/R**
 PRODUCER: Jim Gaines
 Take the word blues as wide as possible and imagine yourself on a musical safari into unknown territory. The style of this US band is as energetic and varied as Living Colour's. It is pure blues rock avant la lettre, with a stronger emphasis on groove and rhythm than on the dramatic aspect. Singer **John Popper** sounds as intense as Jethro Tull's Ian Anderson in his glory days. His harp style is special, leaning heavily towards folk (*Optimistic Thought*). Most traditional tracks are *All In The Groove*—and they are!—and *Mountain Cry* featuring "brother" **Greg Allman** on Hammond organ, plus backing vocals. With the right, edit *Support Your Local Emperor* with its reggae beat should be most suited for EHR.

BETSY COOK

The Girl Who Ate Herself - east west **AC**
 PRODUCER: Betsy Cook/Trevor Horn/Bruce Woolley
 After the debut album by **Tori Amos**, east west presents us another interesting UK-based female singer/songwriter from the US. Unlike Amos, Cook is focused on more MOR material. It sounds like Sarah McLachlan meets Alan Parsons in his *I Robot* period. The song *Wonderland*, which she wrote for chartbuster **Paul Young**, is heard for the first time in its original version.

RANDY CRAWFORD

Through The Eyes Of Love - Warner Brothers **AC/EHR**
 PRODUCER: Michael J. Powell/Sadao Watanabe/Corrado Rustici
 The first lady of AC returns with an album full of sensual material. When she sings *It's Raining*, it sounds so real that you see images of rain pouring down on your window. Meanwhile, the song *If I Were (In Your Shoes)* makes you check your feet. The lovely duet *Diamante* (with **Zucchero**) is the diamond currently sparkling in the **EHR Top 40**.

THE ESCOFFERY'S

Opinions - Atlantic **D/EHR/AC**
 PRODUCER: The Ethnic Boyz
 These four sisters are the latest sensation in the swing beat domain. Harmony vocals are their weapon and **Sandra Escoffery** is credited for vocal arrangements for each track. She must have had a hard time because there are four different vocal lines on almost every individual track. They take lead vocals by turn, but the songs with mainstay Sandra upfront—a voice as precious as Anita Baker's—are the most pleasing. The sensual ballad *When I Hear His Voice* shows the ladies at their most inspired. Wait till you hear their voices...

LUZ



A Contraluz - Hispavox **AC/EHR**
 PRODUCER: Paco Trinidad
 Believe it or not, both in repertoire and vocals, this is the Spanish **Bonnie Raitt**. That's not all—on the opening track *Un Pedazo De Cielo*, **Tony Carmona** plays a real mean slide guitar. If anyone should break through existing European barriers, it should be her. The country feel of *Todo Va Bien* is the perfect tune for those out there on the European highways. If you ignore her, you'll only have yourself to blame.

THE PASADENAS

Yours Sincerely - Columbia **EHR/AC**
 PRODUCER: Pasadenas/Various
 They are still the masters of the tribute. Their 10-track new album contains their all-time favourite tunes, sung in the group's trademark harmony vocals. The lead single, the **Thom Bell**—written Philly soul classic *I'm Doing Fine Now*—has already hit number 1 in the UK. Their version of **Marvin Gaye's** *Let's Get It On* stays pretty close to the original, while they have totally reworked **Lennon & McCartney's** *Lucy In The Sky With Diamonds* into a house style. Also, **Bob Marley's** *Waiting In Vain* has gone through a complete change of image.

BERTRAND SANSONETTI

Saint-Lazare - FNAC **AC**
 PRODUCER: Olivier Fischer
 This French singer/songwriter is working in the same romantic ambiance as his UK colleague, New Rose recording artist **Paul Roland**. While the latter tends to look back to Victorian England, Sansonetti is a true son of his own time—of late '70s/early '80s so called "new wave" vintage, to be more precise. *Le Rêve Americain* probably gives the best impression of his art.

NEW TALENT

DA DA DA

Nouvelle Ere - Takdisc (LP) (France)
 PRODUCER: Jean-Michel Reusser
 Electronic music can swing and breathe, as proved by this French band. The sensual voice of **Sylvia Lorrain** adds the human element to this musical equivalent of "Dadaist" school of art. *Monodie* is a very pleasing form of monotony. Contact (+33) 1.4544 9462; fax: 1.4544 4234.

HOMESICK & THE BACKSTABBERS

Road Rockin' - Music & Words (LP) (Holland)
 PRODUCER: H&B/A. van den Bunt/S. van Herk
 This Dutch/Irish R&B band hits the road once more with a scorching 14-track set, containing 11 originals. This is a travelin' band in the truest sense of the word, which is also able to capture the essence of their live act in the studio. Contact **Liesbeth Puts** at tel: (+31) 3402.67674; fax 3402.67225.

PERSONNEL

Tie Me Down - Polydor (Holland)
 PRODUCER: Bill Halverson
 Is this the European answer to Little Village's blues-inspired music? This Dutch band has a high level musicianship, with slide guitars and a fretless bass giving the sound on this three-track EP its brooding tension. The ballad *Blues So Bad* is a real beauty. Contact **TJ Lammers** at tel: (+31) 20.636 8094; fax: 20.637. 8744.

PIUS

Bring Jesus Back - Decadance (Belgium)
 PRODUCER: Sherman
 We had always thought that R&R sympathized with the devil before this record came along. This is more "controversial" dance stuff from the same label that brought us **L.A. Style's** *James Brown Is Dead*. Contact **Raymond Muylle** at tel: (+32) 3.252 8882; fax: 3.253 0420.

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



Bashung

- Signed to **Barclay**.
- Publisher: **PolyGram**.
- New album and single: *Osez Joséphine*, both released on October 28; the album is at number 31 in France and the single, at number 25.
- Recorded at **Ardent Studios/Memphis** and **ICP/Brussels**.

- Producer: **Eric Clermontet/Alain Bashung**.
- Promotion: Bashung will visit Holland in March.
- European releases: The album is out in Holland, Belgium, and Switzerland. A German album release is still pending, but the single is already out.

Following a long French tradition started by veteran rockers **Johnny Hallyday** and **Dick Rivers**, singer/actor **Alain Bashung** has also decided to search for his rock 'n' roll roots in the US.

The recording sessions for his ninth album *Osez Joséphine* took place in the famous **Ardent Studios** in Memphis, the capital of rock and soul.

The result of his musical quest for his origins is a unique outsider's view on American rock culture. Its strength lies in the fact that he doesn't lose track of his French background.

The man is backed by the dream band of any album rock programmer. Now that **John Hiatt** is playing with **Little Village**, Bashung has had the opportunity to borrow his complete live band—featuring master guitarists **Sonny Landreth** and **Bernie Leadon** (ex-the **Eagles**).

There are also strong contributions from two guitarists from the Benelux, **Urban Dance Squad's René van Barmveld** and **Roland Vancampenhout** of **Charles Et Les Lulus**. As it happens, the overall atmosphere of the album is comparable only to the latter band, especially on the country blues track *Les Grands Voyageurs*. While Bashung himself blows the harp, the song evokes strong images of blues pioneer **Robert Johnson** standing at "the crossroads" again.

The initial plan was to record a cover album, with Bashung paying homage to his American and English idols, but it worked out differently. He only recorded four covers—**Bob Dylan's** *She Belongs To Me*, country singer **Willie Nelson's** tear-jerker *Blue Eyes Crying In The Rain*, the **Moody Blues'** evergreen *Nights In White Satin*, plus **Buddy Holly's** cheerful rocker *Well All Right*, which was also included on Dick Rivers' Austin, Texas-recorded Holly tribute album.

All the other tracks were co-written with long-time associate lyricist **Jean Fauque**. The current single, the title track, is doing especially well in Holland.

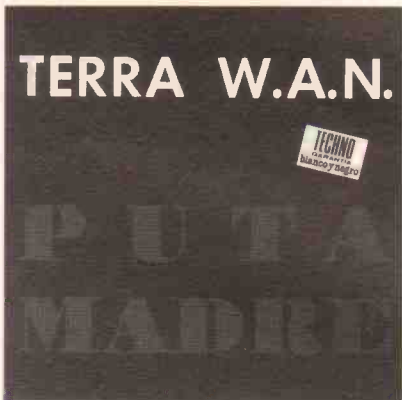
Says **Polydor** product manager **Richard van der Veen**, "The funny thing is that the initial push came from the most unexpected corner. When **Patrick Joubet**, the French cultural attaché in Holland, was invited to play his personal favourite on [Dutch pubcaster **NOS**'] 'Avondspits' programme, he choose Bashung.

From that moment on, **DJ Frits Spits** kept on supporting the record. Then we decided to go for a commercial release. For Bashung's upcoming promo tour, we're trying to get a lot of TV-exposure."

Robbert Tilli

SPAIN

TERRA W.A.N.



- Signed to **BOJU/Blanco Y Negro**
- Publisher: **BMG Two P(i)eters Music**.
- Management: **Eduardo Posado/Barcelona**.
- New album: *Afro Unity*, to be released in April.
- New single: *Put a Madre*, originally released on November 4; currently, it is at

number 1 in Spain and at number 87 in the **Coca-Cola Eurochart Hot 100 Singles**.

- Recorded at **Orange Room Studios/Mülheim**.
- Producer: **Terra W.A.N./Bass Bumpers**.
- Marketing: A special CD single containing six remixes will be issued in the Benelux only. One of those remixes will be handled by the famous Italian **Robyx** production team.
- Concerts: The duo tour the Spanish club circuit on a regular basis.
- European releases: The single is out in Holland on **BOJU**, in Belgium (**PIAS**), France (**Happy Music**), GSA (**Dance Street**) and Portugal (**Widisco**).

You can't really plan a hit single, but you can fuel it with the right gimmick. There

Terra W.A.N.

are real specialists in dance, but even they need the helping hand of fate. The **James Brown** trilogy started off with **L.A. Style** because a clever dance producer accidentally overheard somebody in an L.A. night club utter the magic words *James Brown Is Dead*.

Almost the same thing happened to Dutch dance duo **Terra W.A.N.** in a Spanish discotheque. Originally hailing from the Caribbean, the cousins **Beau van Gils** and **June Ezy Paris** met an overenthusiastic fan who said they were "puta madre," Spanish for "son of a bitch." Initially the two felt offended, but when the man explained that it also was slang for "far out!", they knew this was the key word to success. A short glance at the Spanish charts shows them in the top slot for two consecutive weeks now.

Blanco Y Negro international manager **Felix Buget Mangione** admits that with such gimmicks, the music tends to come second. "As soon as we heard it, we knew it was a sure hit in Spain. You can't go wrong here with a title like that."

Last year Terra W.A.N. had its first southern European success with its techno version of **Dr. Alban's** *Hello Afrika*, plus their own *Soca House*, which was released in northern Europe under the **Blackmail** banner. As **Highstreet**, featuring **Blackmail**, they made top 40 in Spain with *You Leave The House*.

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

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

From

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EUROCHART HOT 100 SINGLES



THIS WEEK LAST WEEK WKS ON CHARTS	TITLE ARTIST - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS ON CHARTS	TITLE ARTIST - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS ON CHARTS	TITLE ARTIST - ORIGINAL LABEL (PUBLISHERS)	COUNTRIES CHARTED
1	11	11	1	11	11	1	11	11
1	11	11	35	70	2	69	NE	UK
2	2	11	36	44	6	70	90	D.CH
3	13	12	37	40	2	71	72	D.A
4	5	10	38	83	2	72	77	D
5	6	3	39	30	33	73	55	18
6	3	14	40	28	6	74	67	2
7	4	12	41	41	4	75	61	2
8	9	5	42	39	11	76	89	2
9	8	7	43	48	5	77	NE	UK
10	11	9	44	45	3	78	NE	UK
11	25	2	45	85	2	79	NE	B
12	10	6	46	73	4	80	59	4
13	7	8	47	35	4	81	75	4
14	19	22	48	56	22	82	87	4
15	17	9	49	57	10	83	51	7
16	16	9	50	46	8	84	96	2
17	22	17	51	33	9	85	52	11
18	14	15	52	NE		86	97	5
19	23	11	53	71	11	87	NE	D
20	21	23	54	62	3	88	NE	UK
21	20	24	55	58	3	89	94	2
22	54	2	56	49	12	90	95	3
23	15	24	57	66	2	91	50	29
24	26	4	58	84	7	92	NE	UK
25	65	2	59	60	4	93	NE	D.CH
26	12	5	60	68	2	94	76	4
27	36	8	61	79	2	95	NE	D.CH.DK
28	27	12	62	92	7	96	74	2
29	18	6	63	NE		97	NE	UK
30	24	10	64	38	19	98	43	5
31	31	21	65	64	5	99	86	23
32	32	22	66	34	16	100	NE	UK
33	29	8	67	37	7			
34	81	2	68	53	10			

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

UNITED KINGDOM

- Singles**
- 1 **Shakespears Sister** - Stay (London)
 - 2 **The Temptations** - My Girl (Epic)
 - 3 **Shanice** - I Love Your Smile (Motown)
 - 4 **Michael Jackson** - Remember The Time (Epic)
 - 5 **Opus III** - It's A Fine Day (PWL)
 - 6 **The Pasadenas** - I'm Doing Fine Now (Columbia)
 - 7 **Simply Red** - For Your Babies (east west)
 - 8 **Wet Wet Wet** - Goodnight Girl (Precious)
 - 9 **Bryan Adams** - Thought I'D Died And ... (A&M)
 - 10 **Curtis Stigers** - I Wonder Why (Arista)

- Albums**
- 1 **James** - Seven (Fontana)
 - 2 **Simply Red** - Stars (east west)
 - 3 **Wet Wet Wet** - High On The Happy Side (Precious)
 - 4 **Shakespears Sister** - Hormonally Yours (London)
 - 5 **Genesis** - We Can't Dance (Virgin)
 - 6 **Seal** - Seal (ZTT)
 - 7 **Beverly Craven** - Beverly Craven (Epic)
 - 8 **Lisa Stansfield** - Real Love (Arista)
 - 9 **Michael Jackson** - Dangerous (Epic)
 - 10 **Elvis Presley** - From The Heart (RCA)

SPAIN

- Singles**
- 1 **Terra Wan** - Puta Madre (Blanco Y Negro)
 - 2 **Nirvana** - Smells Like Teen Spirit (Ariola)
 - 3 **Mecano** - Dalai Lama (Ariola)
 - 4 **Michael Jackson** - Black Or White (Sony Music)
 - 5 **LA Style** - James Brown Is Dead (Blanco Y Negro)
 - 6 **2 Unlimited** - Get Ready For This (Blanco Y Negro)
 - 7 **Snap** - Colour Of Love (Ariola)
 - 8 **D. Drama** - The Rain (Ginger Music)
 - 9 **Techno City** - Vacuo Techno (Ginger Music)
 - 10 **Object** - Theme From Terminator II (Max Music)

- Albums**
- 1 **Queen** - Greatest Hits II (EMI)
 - 2 **Nirvana** - Nevermind (Ariola)
 - 3 **Alejandro Sanz** - Viviendo Deprisa (Warner Music)
 - 4 **Luz Casal** - A Contra Luz (Hispavox)
 - 5 **Enya** - Shepherd Moons (Warner Music)
 - 6 **Michael Jackson** - Dangerous (Sony Music)
 - 7 **Presuntos Implicados** - Ser De Agua (Warner Music)
 - 8 **Genesis** - We Can't Dance (Virgin)
 - 9 **Luis Cobos** - Mi Disco De Oro (Sony Music)

DENMARK

- Singles**
- 1 **KLF/Tammy Wynette** - Justified And Ancient (Mega)
 - 2 **G.Michael/E.John** - Don't Let The Sun ... (Sony Music)
 - 3 **Dr. Baker** - Turn Up The Music (Mega)
 - 4 **Michael Jackson** - Remember The Time (Sony Music)
 - 5 **Hanne Boel** - No Love At All (Medley)
 - 6 **Kim Larsen** - Leningrad (Sony Music)
 - 7 **Shanice** - I Love Your Smile (PolyGram)
 - 8 **Michael Jackson** - Black Or White (Sony Music)
 - 9 **Ten Sharp** - You (Sony Music)
 - 10 **Gary Moore** - Cold Day In Hell (Virgin)

- Albums**
- 1 **Hanne Boel** - My Kindred Spirit (Medley)
 - 2 **News** - Crazy, Lazy City (Replay)
 - 3 **Sos Fenger** - On Holiday (Genlyd)
 - 4 **Queen** - Greatest Hits II (EMI)
 - 5 **Nirvana** - Nevermind (BMG)
 - 6 **Michael Learns To Rock** - M.L.T.R. (Medley)
 - 7 **Simply Red** - Stars (Warner Music)
 - 8 **D.A.D.** - Riskin' It All (Medley)
 - 9 **Kaya** - Kaya (Replay)
 - 10 **Randy Crawford** - Through The Eyes Of Love (Warner Music)

SWITZERLAND

- Singles**
- 1 **G.Michael/E.John** - Don't Let The Sun ... (Sony Music)
 - 2 **KLF/Tammy Wynette** - Justified And Ancient (Phonag)
 - 3 **Ten Sharp** - You (Sony Music)
 - 4 **Michael Jackson** - Black Or White (Sony Music)
 - 5 **LA Style** - James Brown Is Dead (Phonag)
 - 6 **Naughty By Nature** - O.P.P. (Warner Music)
 - 7 **Rozalla** - Everybody's Free (To Feel Good) (BMG)
 - 8 **Snap** - Colour Of Love (BMG)
 - 9 **Salt-N-Pepa** - Let's Talk About Sex (PolyGram)
 - 10 **Nirvana** - Smells Like Teen Spirit (BMG)

- Albums**
- 1 **Queen** - Greatest Hits II (EMI)
 - 2 **Nirvana** - Nevermind (BMG)
 - 3 **Patent Ochsner** - Schlachtplatte (Zytlogge)
 - 4 **Genesis** - We Can't Dance (Virgin)
 - 5 **Michael Jackson** - Dangerous (Sony Music)
 - 6 **Queen** - Queen Greatest Hits (EMI)
 - 7 **Snap** - The Madman's Return (BMG)
 - 8 **Ten Sharp** - Under The Waterline (Sony Music)
 - 9 **Stephan Eicher** - Engelberg (PolyGram)
 - 10 **Soundtrack** - The Commitments (BMG)

GERMANY

- Singles**
- 1 **U 96** - Das Boot (Polydor)
 - 2 **Shanice** - I Love Your Smile (Polydor)
 - 3 **Nirvana** - Smells Like Teen Spirit (MCA)
 - 4 **KLF/Tammy Wynette** - Justified And Ancient (Intercord)
 - 5 **Hape Kerkeling** - Hurz (BMG)
 - 6 **Genesis** - I Can't Dance (Virgin)
 - 7 **Ten Sharp** - You (Sony Music)
 - 8 **Right Said Fred** - Don't Talk Just Kiss (BMG)
 - 9 **G.Michael/Elton John** - Don't Let The Sun ... (Sony Music)
 - 10 **Army Of Lovers** - Obsession (Ideal)

- Albums**
- 1 **Genesis** - We Can't Dance (Virgin)
 - 2 **Queen** - Greatest Hits II (EMI)
 - 3 **Nirvana** - Nevermind (MCA)
 - 4 **Simply Red** - Stars (Warner Music)
 - 5 **Michael Jackson** - Dangerous (Sony Music)
 - 6 **Queen** - Queen Greatest Hits (EMI)
 - 7 **Ten Sharp** - Under The Waterline (Sony Music)
 - 8 **Münchener Freiheit** - Liebe Auf ... (Sony Music)
 - 9 **Snap** - The Madman's Return (Logic)
 - 10 **Guns N' Roses** - Use Your Illusion II (MCA)

HOLLAND

- Singles**
- 1 **G.Michael/E.John** - Don't Let The Sun ... (Sony Music)
 - 2 **Genesis** - I Can't Dance (Virgin)
 - 3 **Booming Support** - Rode Schoentjes (IMC)
 - 4 **Fortuna** - Oh Fortuna (Red Bullet)
 - 5 **2 Unlimited** - Twilight Zone (Boudisque)
 - 6 **Apotheosis** - O Fortuna (Indisc)
 - 7 **Ce Ce Peniston** - Finally (Polydor)
 - 8 **Badesalz** - I Still Haven't Found ... (Sony Music)
 - 9 **Michael Jackson** - Remember The Time (Sony Music)
 - 10 **Right Said Fred** - Don't Talk Just Kiss (Dureco)

- Albums**
- 1 **Queen** - Greatest Hits II (EMI)
 - 2 **Lisa Stansfield** - Real Love (Ariola)
 - 3 **Genesis** - We Can't Dance (Virgin)
 - 4 **Simply Red** - Stars (Warner Music)
 - 5 **Nirvana** - Nevermind (Ariola)
 - 6 **Enya** - Shepherd Moons (Warner Music)
 - 7 **Michael Ballou** - Time, Love & Tenderness (Sony Music)
 - 8 **Queen** - Queen Greatest Hits (Warner Music)
 - 9 **Tina Turner** - Simply The Best (EMI)
 - 10 **Lou Reed** - Magic And Loss (Warner Music)

NORWAY

- Singles**
- 1 **Go Go Gorilla** - Mother Porno (Sonet)
 - 2 **Ten Sharp** - You (Sony Music)
 - 3 **Shanice** - I Love Your Smile (PolyGram)
 - 4 **Gary Moore** - Cold Day In Hell (Virgin)
 - 5 **KLF/Tammy Wynette** - Justified And Ancient (Mega)
 - 6 **Nirvana** - Smells Like Teen Spirit (BMG)
 - 7 **Zuchero Fornaciari/Randy Crawford** - Diamante (PolyGram)
 - 8 **G.Michael/E.John** - Don't Let The Sun ... (Sony Music)
 - 9 **Curtis Stigers** - I Wonder Why (BMG)
 - 10 **Michael Jackson** - Black Or White (Sony Music)

- Albums**
- 1 **Bonnie Tyler** - Bitterblue (BMG)
 - 2 **Enya** - Shepherd Moons (Warner Music)
 - 3 **Nirvana** - Nevermind (BMG)
 - 4 **Ten Sharp** - Under The Waterline (Sony Music)
 - 5 **Randy Crawford** - Through The Eyes Of Love (Warner Music)
 - 6 **Queen** - Greatest Hits II (EMI)
 - 7 **Hanne Boel** - My Kindred Spirit (EMI)
 - 8 **Pearl Jam** - Ten (Sony Music)
 - 9 **Genesis** - We Can't Dance (Virgin)
 - 10 **Michael Jackson** - Dangerous (Sony Music)

AUSTRIA

- Singles**
- 1 **KLF/Tammy Wynette** - Justified And Ancient (Echo)
 - 2 **Ten Sharp** - You (Sony Music)
 - 3 **Army Of Lovers** - Crucified (Exclusa)
 - 4 **Snap** - Colour Of Love (BMG)
 - 5 **Bonnie Tyler** - Bitterblue (BMG)
 - 6 **Right Said Fred** - I'm Too Sexy (Exclusa)
 - 7 **G.Michael/E.John** - Don't Let The Sun ... (Sony Music)
 - 8 **Prince/The N.P.G.** - Cream (Warner Music)
 - 9 **Army Of Lovers** - Obsession (Exclusa)
 - 10 **Hammer** - Addams Groove (EMI)

- Albums**
- 1 **Bonnie Tyler** - Bitterblue (BMG)
 - 2 **Genesis** - We Can't Dance (Virgin)
 - 3 **Nirvana** - Nevermind (BMG)
 - 4 **Queen** - Greatest Hits II (EMI)
 - 5 **Prince/The N.P.G.** - Diamonds And Pearls (Warner Music)
 - 6 **Simply Red** - Stars (Warner Music)
 - 7 **Michael Jackson** - Dangerous (Sony Music)
 - 8 **U2** - Achtung Baby (BMG)
 - 9 **Lou Reed** - Magic And Loss (Warner Music)
 - 10 **Snap** - The Madman's Return (BMG)

FRANCE

- Singles**
- 1 **G.Michael/E.John** - Don't Let The Sun ... (Epic)
 - 2 **Patrick Bruel** - Qui A Le Droit (RCA)
 - 3 **J.P.Audin/D.Modena** - Song Of Ocarina (Delphine)
 - 4 **Les Incannus** - C'Est Toi Que Je T'Aime (Lederman)
 - 5 **Michael Jackson** - Black Or White (Epic)
 - 6 **Benny B** - Parce Qu'On Est Jeunes (PLR)
 - 7 **Fanny** - L'Homme A La Moto (EMI)
 - 8 **Francis Cabrel** - Petite Marie (Columbia)
 - 9 **Francois Feldman** - Joy (Phonogram)
 - 10 **Mylene Farmer** - Je T'Aime Melancolie (Polydor)

- Albums**
- 1 **Michael Jackson** - Dangerous (Epic)
 - 2 **Patrick Bruel** - Si Ce Soir (RCA)
 - 3 **J.P.Audin/D.Modena** - Ocarina (Delphine)
 - 4 **Mylene Farmer** - L'Autre (Polydor)
 - 5 **Genesis** - We Can't Dance (Virgin)
 - 6 **Dire Straits** - On Every Street (Phonogram)
 - 7 **Johnny Hallyday** - Ça Ne Change Pas Un Homme (Phonogram)
 - 8 **U2** - Achtung Baby (Ariola)
 - 9 **Renaud** - Marchand De Cailoux (Virgin)
 - 10 **Stephan Eicher** - Engelberg (Barclay)

BELGIUM

- Singles**
- 1 **G.Michael/E.John** - Don't Let The Sun ... (Sony Music)
 - 2 **The Radios** - She Goes Nana (EMI)
 - 3 **KLF/Tammy Wynette** - Justified And Ancient (Indisc)
 - 4 **S Paganelli** - Dance Computer Vol.7 (Distri)
 - 5 **Clouseau** - Altijd Heb Ik Je Lief (EMI)
 - 6 **Nirvana** - Smells Like Teen Spirit (BMG)
 - 7 **Michael Jackson** - Remember The Time (Sony Music)
 - 8 **Frederic François** - Je Ne Te Suffis Pas (Trema)
 - 9 **GND** - For Fun (Indisc)
 - 10 **D.J.P.C.** - James Je Ne Trouve Pas (CNR)

- Albums**
- 1 **Queen** - Greatest Hits (EMI)
 - 2 **Queen** - Greatest Hits II (EMI)
 - 3 **Nirvana** - Nevermind (BMG)
 - 4 **Genesis** - We Can't Dance (Virgin)
 - 5 **De Kreuners** - Knagend Vuur (EMI)
 - 6 **Soundtrack** - Boys The Music (EMI)
 - 7 **Mylene Farmer** - L'Autre (PolyGram)
 - 8 **Lou Reed** - Magic And Loss (Warner Music)
 - 9 **Luis Cobos** - Tempo D'Italia (Sony Music)
 - 10 **Frederic François** - Je Ne Te Suffis Pas (Trema)

FINLAND

- Singles**
- 1 **Moogetmoogs** - Kolmen Minuutin Muna (Poko)
 - 2 **Hausmylly** - Gigolo (EMI)
 - 3 **Alphaville** - Big In Japan (Warner Music)
 - 4 **Ten Sharp** - You (Sony Music)
 - 5 **2 Unlimited** - Twilight Zone (Finnlevy)
 - 6 **22. Pistepirkko** - Don't Say I'm Evil (Sonet)
 - 7 **Michael Jackson** - Remember The Time (Sony Music)
 - 8 **The KLF feat. Tammy Wynette** - Justified And Ancient (Mega)
 - 9 **Blue Pearl** - (Can You) Feel The Passion (Finnlevy)
 - 10 **Chic** - Chic Mystigue (Warner Music)

- Albums**
- 1 **Anna Hanski** - Mikset Sä Soita (Ensio)
 - 2 **Queen** - Queen Greatest Hits (EMI)
 - 3 **Nirvana** - Nevermind (BMG)
 - 4 **Queen** - Greatest Hits II (EMI)
 - 5 **Genesis** - We Can't Dance (Virgin)
 - 6 **Kolmas Nainen** - Ajatuskatkoja (Sonet)
 - 7 **Ten Sharp** - Under The Waterline (Sony Music)
 - 8 **Freud,Marx,Engels,Jung** - Huomenna On ... (Megomania)
 - 9 **Simply Red** - Stars (Warner Music)
 - 10 **Eva Dahlgren** - En Blekt Blondins Hjärta (BMG)

GREECE

- Singles**
- 1 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 2 **2 Unlimited** - Twilight Zone (Virgin)
 - 3 **KLF/Tammy Wynette** - Justified And Ancient (Virgin)
 - 4 **LA Style** - James Brown Is Dead (NA)
 - 5 **Michael Jackson** - Remember The Time (Sony Music)
 - 6 **Army Of Lovers** - Crucified (Virgin)
 - 7 **Holy Noise** - James Brown Is Still Alive (NA)
 - 8 **Michael Jackson** - Black Or White (Sony Music)
 - 9 **The Pasadenas** - I'm Doing Fine Now (Sony Music)
 - 10 **Army Of Lovers** - Obsession (Virgin)

- Albums**
- 1 **Nirvana** - Nevermind (BMG)
 - 2 **U2** - Achtung Baby (BMG)
 - 3 **Queen** - Greatest Hits II (EMI)
 - 4 **Simply Red** - Stars (Warner Music)
 - 5 **Army Of Lovers** - Massive Luxury Overdose (Virgin)
 - 6 **Michael Jackson** - Dangerous (Sony Music)
 - 7 **Lou Reed** - Magic And Loss (Warner Music)
 - 8 **Genesis** - We Can't Dance (Virgin)
 - 9 **Soundtrack** - Until The End Of ... (Warner Music)
 - 10 **Snap** - The Madman's Return (BMG)

ITALY

- Singles**
- 1 **G.Michael/E.John** - Don't Let The Sun ... (Sony Music)
 - 2 **Interactive** - Who Is Elvis? (Flying)
 - 3 **Hammer** - Addams Groove (EMI)
 - 4 **LA Style** - James Brown Is Dead (Ariola)
 - 5 **49ers** - Move Your Feet (Media)
 - 6 **D.J. Molella** - Revolution (Fri Records)
 - 7 **Michael Jackson** - Black Or White (Sony Music)
 - 8 **Snap** - Colour Of Love (Ariola)
 - 9 **U2** - Mysterious Ways (Ariola)
 - 10 **Bryan Adams** - I Do It For You (PolyGram)

- Albums**
- 1 **Luca Carboni** - Carboni (RCA)
 - 2 **Queen** - Greatest Hits II (EMI)
 - 3 **Antonello Venditti** - Benvenuti In Paradiso (Ricordi)
 - 4 **Fiorella Mannoia** - I Treni A Vapore (Sony Music)
 - 5 **Enrico Ruggeri** - Peter Pan (CGD)
 - 6 **Pino Daniele** - Sotto 'O Sole (CGD)
 - 7 **Bryan Adams** - Waking Up The Neighbours (PolyGram)
 - 8 **U2** - Achtung Baby (Ariola)
 - 9 **Roberto Murolo** - Ottantavogliadicantere (CGD)
 - 10 **Simply Red** - Stars (Warner Music)

SWEDEN

- Singles**
- 1 **KLF/Tammy Wynette** - Justified And Ancient (Mega)
 - 2 **Ten Sharp** - You (Sony Music)
 - 3 **Nirvana** - Smells Like Teen Spirit (BMG)
 - 4 **G.Michael/E.John** - Don't Let The Sun... (Sony Music)
 - 5 **Shanice** - I Love Your Smile (PolyGram)
 - 6 **Orup** - Stockholm (Warner Music)
 - 7 **LA Style** - James Brown Is Dead (SGA)
 - 8 **Right Said Fred** - Don't Talk Just Kiss (SGA)
 - 9 **Snap** - Colour Of Love (BMG)
 - 10 **Michael Jackson** - Black Or White (Sony Music)

- Albums**
- 1 **Nirvana** - Nevermind (BMG)
 - 2 **Queen** - Greatest Hits II (EMI)
 - 3 **Eva Dahlgren** - En Blekt Blondins... (Record Station)
 - 4 **Genesis** - We Can't Dance (Virgin)
 - 5 **Enya** - Shepherd Moons (Warner Music)
 - 6 **The Boppers** - The Boppers (Sonet)
 - 7 **Michael Jackson** - Dangerous (Sony Music)
 - 8 **Prince/N.P.G.** - Diamonds And Pearls (Warner Music)
 - 9 **Lou Reed** - Magic And Loss (Warner Music)
 - 10 **Ten Sharp** - Under The Waterline (Sony Music)

IRELAND

- Singles**
- 1 **2 Unlimited** - Twilight Zone (Warner Music)
 - 2 **Wet Wet Wet** - Goodnight Girl (PolyGram)
 - 3 **Queen** - Bohemian Rhapsody/These Are... (EMI)
 - 4 **Kylie Minogue** - Give Me Just A... (Warner Music)
 - 5 **The Prodigy** - Everybody In The Place (Warner Music)
 - 6 **Kiss** - God Gave Rock & Roll To You II (Warner Music)
 - 7 **Diana Ross** - When You Tell Me That You Love Me (EMI)
 - 8 **Clivillés & Cole** - Pride (Sony Music)
 - 9 **Genesis** - I Can't Dance (Virgin)
 - 10 **Capella** - Take Me Away (Warner Music)

- Albums**
- 1 **Nirvana** - Nevermind (BMG)
 - 2 **Simply Red** - Stars (Warner Music)
 - 3 **Luka Blam** - The Acoustic Motorbike (Warner Music)
 - 4 **Lou Reed** - Magic And Loss (Warner Music)
 - 5 **Christy Moore** - The Collection 81-91 (Warner Music)
 - 6 **The Saw Doctors** - If This Is Rock & Roll (Solid)
 - 7 **Queen** - Queen Greatest Hits (EMI)
 - 8 **Brendan Grace** - A Happy Hour (Chart)
 - 9 **Christie Hennessey** - Rehearsal (Record Service)
 - 10 **Queen** - Greatest Hits II (EMI)

PORTUGAL

- Singles**
- 1 **Guns N' Roses** - Don't Cry (BMG)
 - 2 **G.Michael/E.John** - Don't Let The Sun ... (Sony Music)
 - 3 **Marco Paulo** - Taras E Manias (EMI)
 - 4 **U2** - Mysterious Ways (BMG)
 - 5 **U2** - The Fly (BMG)
 - 6 **Bryan Adams** - I Do It For You (PolyGram)
 - 7 **Snap** - Colour Of Love (BMG)
 - 8 **Michael Jackson** - Black Or White (Sony Music)
 - 9 **East Side Beat** - Ride Like The Wind (PolyGram)
 - 10 **Michael Jackson** - Remember The Time (Sony Music)

- Albums**
- 1 **Resistencia** - Palavras Ao Vento (BMG)
 - 2 **Queen** - Greatest Hits II (EMI)
 - 3 **Guns N' Roses** - Use Your Illusion II (BMG)
 - 4 **Bryan Adams** - Waking Up The Neighbours (PolyGram)
 - 5 **Roberto Carlos** - Se Você Quer (Sony Music)
 - 6 **Queen** - Queen Greatest Hits (EMI)
 - 7 **Simply Red** - Stars (Warner Music)
 - 8 **Fafa De Belém** - Doces Palabras (BMG)
 - 9 **Prince/The N.P.G.** - Diamonds And Pearls (Warner Music)
 - 10 **Bee Gees** - The Very Best Of The Bee Gees (PolyGram)

Based on the national sales charts from 16 European markets. Information supplied by MRIB (UK); Bundesverband Der Phonographischen Wirtschaft/Media Control/Musikmarkt (West Germany); Europe 1/Canal Plus/Tele7Jours (France); RAI Stereo Due/Musica E Dischi/Mario De Luigi (Italy); Stichting Nederlandse Top 40 (Holland); SABAM/IFPI (Belgium); GLF/IFPI (Sweden); IFPI/Johan Schlueter (Denmark); VG (Norway); Gallup/AFYVE (Spain); Seura/IFPI (Finland); IFPI (Ireland); AFP (Portugal); Austria Top 30 (Austria); Media Control/Musikmarkt (Switzerland); IFPI (Greece). Labels listed are the national marketing companies.

THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED
1 1 15	Queen Greatest Hits II - Parlophone ▲4	UK, D, B, NL, E, A, CH, S, P, DK, I, N, SF, GR, IR	35 27 41	Michael Bolton Time, Love & Tenderness - Columbia	UK, NL	69 57 32	Gipsy Kings Este Mundo - Columbia ▲	D, CH
2 2 14	Genesis We Can't Dance - Virgin	UK, F, D, B, NL, E, A, CH, S, DK, N, SF, GR, IR	36 35 11	Jean-Philippe Audin & Diego Modena Ocarina - Delphin	F	70 72 2	William Sheller En Solitaire - Philips	FB
3 3 12	Nirvana Nevermind - DGC ●	UK, D, B, NL, E, A, CH, S, P, DK, I, N, SF, GR, IR	37	Curtis Stigers Curtis Stigers - Arista	UK, NL	71 50 4	KLF The White Room - KLF Communications	UK, NL, DK
4 4 19	Simply Red Stars - east west ▲2	UK, F, D, B, NL, E, A, CH, S, P, DK, I, N, SF, GR, IR	38 54 2	Elvis Presley From The Heart - His Greatest Love Songs - RCA	UK	72 68 35	Extreme Extreme II Pornograffiti - A&M	UK, D
5 5 12	Michael Jackson Dangerous - Epic ▲3	UK, F, D, B, NL, E, A, CH, S, P, DK, I, N, SF, GR, IR	39 31 18	Joe Cocker Night Calls - Capitol	D, NL, E, CH	73	Little Village Little Village - Reprise	UK, NL, DK, N
6 6 11	Queen Queen Greatest Hits - EMI ▲5	UK, D, B, NL, E, A, CH, S, P, DK, I, N, SF, GR, IR	40 39 33	Stephan Eicher Engelberg - Barclay	FB, CH	74	Sandra Close To Seven - Virgin	D, NL
7 7 19	Prince & The New Power Generation Diamonds And Pearls - Paisley Park ▲	UK, F, D, B, NL, E, A, CH, S, P, DK, I, N, SF, GR, IR	41 60 3	Peter Maffay 38317 - Teldec	D	75 53 9	New Kids On The Block Hits - Columbia	D, B, NL, A, DK, GR
8 8 12	U2 Achtung Baby - Island	UK, F, D, B, NL, E, A, CH, S, P, DK, I, N, SF, GR, IR	42 43 21	Antonello Venditti Benvenuti In Paradiso - Ricordi	I	76 76 11	Patricia Kaas Carnets De Scene - Columbia	FD
9 11 20	Bryan Adams Waking Up The Neighbours - A&M ▲2	UK, F, D, NL, E, A, CH, S, P, I, SF, GR	43 40 23	Paul Young From Time To Time - The Singles Collection - Columbia ▲	UK, B, NL, S, DK, SF, IR	77 64 2	MSG MSG - Electrola	D, CH, S, SF
10 12 4	Wet Wet Wet High On The Happy Side - Precious	UK, D, B, NL, A, CH, S, DK, GR	44 41 34	Cher Love Hurts - Geffen ▲	UK, D, A, DK, GR, IR	78 74 47	Eurythmics Greatest Hits - RCA ▲2	UK, D, IR
11 10 6	Lou Reed Magic And Loss - Sire	UK, F, D, B, NL, E, A, CH, S, P, DK, N, GR, I, IR	45 38 8	Alejandro Sanz Viviendo Deprisa - Warner Music Spain	E	79 58 10	Diana Ross The Force Behind The Power - EMI	UK, NL, IR
12 9 13	Lisa Stansfield Real Love - Arista	UK, F, D, B, NL, A, CH, S, DK, SF, IR	46 51 2	Pearl Jam Ten - Epic	D, NL, S, DK, N	80 73 12	Simon & Garfunkel The Definitive Simon & Garfunkel - Columbia	UK, S, IR
13 14 19	Tina Turner Simply The Best - Capitol ▲2	UK, D, B, NL, E, A, CH, S, P, DK, N, SF, GR, IR	47 33 14	Pet Shop Boys Discography - EMI ▲	UK, D, S, SF, GR	81 78 6	Presuntos Implicados Ser De Agua - WEA	E
14 13 14	Enya Shepherd Moons - WEA ▲	UK, D, B, NL, E, A, CH, S, P, DK, N	48 36 2	The Sugarcubes Stick Around For Joy - One Little Indian	UK, NL, CH, S	82 100 2	Yngwie Malmsteen Fire & Ice - Elektra	CH, S, DK, SF
15 15 21	Guns N' Roses Use Your Illusion II - Geffen ▲	UK, F, D, B, NL, E, A, CH, S, P, DK, SF, GR, IR	49 42 10	Queen Innuendo - EMI ▲2	UK, D, NL, CH	83 81 3	Cowboy Junkies Black Eyed Man - RCA	UK, NL, CH, S, DK, GR
16	James Seven - Fontana	UK	50 52 2	Hanne Boel My Kindred Spirit - Medley	DK, N	84 80 2	Anna Hanski Mikset Sä Soita - Ensio Music	SF
17 16 6	Ten Sharp Under The Waterline - Columbia	D, A, CH, S, DK, N, SF	51 48 4	Fiorella Mannoia I Treni A Vapore - Epic	I	85 93 6	Patent Ochsner Schlachtplatte - Zyglodge	CH
18 25 3	Snap The Madman's Return - Logic/Ariola	D, B, NL, A, CH, S, DK, N, GR	52 44 8	Johnny Hallyday Ça Ne Change Pas Un Homme - Philips/Phonogram	F	86 91 3	Roberto Murolo Ottantavogliadicantere - CGD	I
19 17 22	Dire Straits On Every Street - Vertigo ▲2	UK, F, D, B, NL, E, CH, S, P, DK	53 47 26	Metallica Metallica - Vertigo	D, NL, S, DK, SF, GR, IR	87 75 4	Luka Bloom The Acoustic Motorbike - Warner Brothers	B, NL, IR
20 18 21	Guns N' Roses Use Your Illusion I - Geffen ▲	UK, F, D, B, NL, E, CH, S, P, DK, SF, GR, IR	54	Placido Domingo Por Fin Juntos - Hispavox	E	88	Randy Crawford Through The Eyes Of Love - Warner Brothers	DK, N
21 22 12	Bonnie Tyler Bitterblue - Hansa	D, A, CH, DK, N, SF	55 70 8	Luz Casal A Contra Luz - Hispavox	E	89 71 8	Umberto Tozzi Le Mie Canzoni - CGD	I
22 20 17	Salt-N-Pepa The Greatest Hits - Next Plateau	UK, D, B, NL, A, CH, S, DK	56 45 2	Manic Street Preachers Generation Terrorists - Columbia	UK	90	Luis Cobos Mi Disco De Oro - Columbia	E
23	Shakespears Sister Hormonally Yours - London	UK	57 55 20	Eva Dahlgren En Blekt Blondins Hjarta - Record Station	S, SF	91 87 4	Les Inconnus Boulevardier - Lederman	F
24 19 48	R.E.M. Out Of Time - Warner Brothers ▲3	UK, F, D, E, CH, P, SF, GR, IR	58 56 11	Renaud Marchand De Cailloux - Virgin	F	92 83 6	Tom Petty & The Heartbreakers Into The Great Wide Open - MCA ●	D, SF, IR
25 24 18	Soundtrack - The Commitments The Commitments - MCA	UK, D, CH, S, DK, SF	59 69 8	Enrico Ruggeri Peter Pan - CGD	I	93 88 2	Resistencia Palavras Ao Vento - Ariola	P
26 26 8	Army Of Lovers Massive Luxury Overdose - Ton Son Ton	D, B, A, CH, DK, GR	60 63 8	Pino Daniele Sotto 'O Sole - CGD	I	94 77 6	Die Prinzen Das Leben Ist Grausam - Hansa	D, CH
27 37 38	Seal Seal - ZTT/WEA ▲	UK, IR	61 46 11	Erste Allgemeine Verunsicherung Watumba - EMI	D, A	95 86 3	Complices Esta Llorando El Sol - RCA	E
28 23 45	Roxette Joyride - EMI ▲3	UK, D, B, NL, CH, DK, IR	62	Shanice Inner Child - Motown	D, NL, CH, S, DK	96 67 17	Erasure Chorus - Mute	UK, D, A, GR
29 29 12	Patrick Bruel Si Ce Soir - RCA	F, NL	63 59 4	Soundtrack - Until The End Of The World Until The End Of The World - Warner Brothers	I, GR	97 97 2	Roch Voisine Double - GM/Ariola ▲	FB
30 30 7	Luca Carboni Carboni - RCA	CH, I	64 62 16	Francis Cabrel D'Un Ombre A L'Autre - Columbia	F	98 89 7	Etienne Daho Paris Ailleurs - Virgin	F
31 61 2	Beverly Craven Beverly Craven - Epic ●	UK	65 66 56	Fredericks, Goldman & Jones Fredericks, Goldman & Jones - Columbia ▲	FB	99	Mecano Aidalai - Ariola	E
32 28 5	Münchener Freiheit Liebe Auf Den Ersten Blick - Columbia	D, CH	66	Fury In The Slaughterhouse Pure Live I - SPV	D	100 98 10	Michael Crawford Michael Crawford Performs A.L. Webber - Polydor	UK
33 21 20	Mariah Carey Emotions - Columbia	UK, NL, E, GR	67 32 5	Scott Walker & The Walker Brothers No Regrets - The Best Of Scott Walker & The Walker Brothers - Fontana	UK			
34 34 6	Mylene Farmer L'Autre - Polydor ●	FB	68 65 4	Jean Marc Thibault Le Printemps Des Valses Et Des Java - PPL/Sony	F			

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

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The Need To Remarket AC Radio Programming

by Daniel Flamberg

Adult Contemporary radio, the most listened-to format in America, now enjoys a lead of five share points over Top 40/CHR nationally, according to **Arbitron**, at a time when one in five adults in the 25-54 age range favours AC sounds.

Yet in spite of its growing popularity, AC has become "Always Confusing" to listeners and programmers, because the synthesis of contemporary music sounds the same.

In the last few years, programmers have become dramatically more attuned to the marketplace value and practical saleability of key demographics and have

micro-tuned programming strategies to come up the largest number of "best" adult listeners. This, in and of itself, has spawned debate about the relative mix of artistic and commercial considerations that drive stations.

Reliance On Research

We research our music heavily. Unfortunately, music research, like economic research, can easily explain what just happened, but has much less of a track record of predicting what will happen next. As a result, we can identify which cuts won't fly, but are left mostly to our own ears and guts in deciding which cuts make the airwaves

and which artists score hits.

At the same time, our reliance (some say over-reliance) on research perpetuates the myth that baby boomers weaned on rock and roll will never listen to alternative musical genres. While no one has yet devised a musical formula blended especially to attract blond, 44-year-old men, many of us think that such a formula is possible and maybe even desirable.

Unfortunately, assumptions about rock and roll origins ignore the dynamic of growth, evolution, or even mutation in musical tastes and lifestyles that drives consumer cycles. Think about it: if baby boomers who grew up on rock never altered their radio choices, how can we explain the well-documented growth of country, news/talk and even classical presentation among adults? Not to mention the predominance of listening to these formats in major cities.

tifying the differences in AC sounds, what percentage of listeners can we expect to hear or perceive the choices available to them? Given widespread cross-over among musical artists and our propensity, loudly lamented by recording executives, to play only proven, established artists, how can we expect large numbers of listeners to select any of these discrete sounds?

Everything Sounds The Same

It's no wonder that in the effort to zero-in on highly prized 25-54-year-old adult listeners, stations have dumped anything that costs too much, sticks out too dominantly, distracts from the music, or gives anyone a reason to switch stations. The problem is when everyone takes the same tack, everything sounds the same and stations' audience shares bunch up. How many AC jukeboxes are needed along the FM dial?

Anyone who has sat in on a focus group during the last year has repeatedly heard listeners lament the sameness of radio. While most of us still think that our station's unique distinctions can be emphasized by using marketing and promotion techniques, some of us reason that the underlying similarities that listeners correctly perceive cannot be denied even with right-on contests, snappy slogans, syndicated TV spots or hard, cold cash.

We Have Abandoned Our Parents

Yet at the same time, we have almost universally dismissed older adults (45+), since the con-

cluded by anonymous media buyers, we have abandoned our parents and their peers—at time when they are being courted by our competitors in cable TV, in the recording industry, in consumer electronics and in the motion picture industry.

As AC radio creates its own void, marketers of CD players, video tapes, first-run movies and cable audio have devised systems to produce, record, release and promote entertainment products aimed directly at mature Americans, those individuals 50+ that constitute the cutting edge of **Ken Dychwald's** "Age Wave."

A Road Map For Disaster

At a time when programmers are acknowledging the imperative to serve listeners' needs for value, relevance, time-saving, convenience and easy access, radio's primary competitors are targeting our discarded, yet growing, audience. The "shuffle" mechanism on new multi-disc players allows any listener to become his or her own PD, with absolutely less talk and total control over the music library.

So while we debate the viability of a **Billy Joel** cut in a Mix format, or the advisability of associating our station with the image of **Phil Collins** or **Barry Manilow**, our listeners can't tell us apart and our competitors are filling the needs of those we choose to cast off.

This state of affairs is not a prescription for success. If anything, it's a road map for disaster. Therefore it's imperative that AC programmers immediately address the homogenization of the format and consider ways to recapture older, increasingly desirable listeners. Soon the rhetoric surrounding the "Graying Audience" will catch up with day-to-day avail calls. Will Bright, Lite or Mix be in the game and be positioned to win, or will bad choices today exclude us tomorrow?

The Search For Radio's Holy Grail

The search for the ultimate programming format (radio's "Holy Grail") intensifies. Leading broadcasters are calling it a "four share universe" as a way of addressing the practical limits of audience fragmentation in a highly competitive marketplace. Radio, hitherto the most targetable medium, has to ask itself, "How narrow is narrow?" and "At what point does micromarketing yield diminishing returns?"

If you doubt my premise, take this simple test. Define (by key artists, core demo target and percentage of vocals) the following formats: lite rock, soft AC, mix

"It's imperative that AC programmers immediately address the homogenization of the format and consider ways to recapture older, increasingly desirable listeners."

AC, bright AC, hot AC, straight-ahead AC and adult CHR. Assuming you can do this, can you find three other programmers who will accept and agree to your definitions? Chances are you won't. Yet these labels represent the spectrum of musical offerings designed specifically to appeal to adults 25+, who represent the bulk of Europe's population and disposable income into the next century.

If Adult Contemporary attracts almost 20% of radio audiences, what percentage could each of the above variants reasonably expect to come in any given market? Moreover, if professional radio programmers have difficulty iden-

ventional wisdom is that they are less desirable to advertisers and dramatically harder to sell. So, while AC stations are falling all over each other to improve their performance in the 18-34 and 25-44 adult cells, millions of older adults, who incidentally control the lion's share of wealth and disposable income, have become disenfranchised.

It's ironic that the people who have the interest and the cash to invest in the highest quality consumer electronics can't find anything to listen to on the radio band that claims superior audio fidelity as a unique selling proposition. It's also astounding that in the rush to meet demo targets estab-

Billboard SINGLES

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For week ending March 7 1992

TW	LW	Artist/Title	Label	ECO
1	1	MR. BIG/To Be With You	Atlantic	
2	2	RIGHT SAID FRED/'I'm Too Sexy	Charisma	UK
3	4	MICHAEL JACKSON/Remember The Time	Epic	
4	3	SHANICE/I Love Your Smile	Motown	
5	11	VANESSA WILLIAMS/Save The Best For Last	Wing	
6	12	ERIC CLAPTON/Tears In Heaven	Reprise	UK
7	5	PRINCE/THE N.P.G./Diamonds And Pearls	Paisley Park	
8	8	ATLANTIC STARR/Masterpiece	Reprise	
9	6	TEVIN CAMPBELL/Tell Me What You Want Me To Do	Qwest	
10	13	AMY GRANT/Good For Me	A&M	
11	7	G.MICHAEL/E.JOHN/Don't Let The Sun Go Down On Me	Columbia	UK
12	9	NIRVANA/Smells Like Teen Spirit	DGC	
13	15	MICHAEL BOLTON/Missing You Now	Columbia	
14	10	COLOR ME BADD/All 4 Love	Giant	
15	21	GENESIS/I Can't Dance	Atlantic	UK
16	18	BOYZ II MEN/Uhh Ahh	Motown	
17	14	CECE PENISTON/Finally	A&M	
18	24	MINT CONDITION/Breakin' My Heart	Perspective	
19	25	THE KLF FEAT. TAMMY WYNETTE/Justified And Ancient	Arista	UK
20	17	PAULA ABDUL/Vibeology	Captive	
21	23	EDDIE MONEY/'I'll Get By	Columbia	
22	16	KARYN WHITE/The Way I Feel About You	Warner Brothers	
23	28	COLOR ME BADD/Thinkin' Back	Giant	
24	32	CELINE DION AND PEABO BRYSON/Beauty And The Beast	Epic	
25	19	U2/Mysterious Ways	Island	UK
26	20	MARIAH CAREY/Can't Let Go	Columbia	
27	29	PAUL YOUNG/What Becomes Of The Brokenhearted	MCA	UK
28	NE	MARIAH CAREY/Make It Happen	Columbia	
29	22	HAMMER/2 Legit 2 Quif	Capitol	
30	31	RTZ/Until Your Love Comes Back	Giant	
31	33	MC BRAINS/Oochie Coochie	Motown	
32	26	KEITH SWEAT/Keep It Comin'	Elektra	
33	27	BONNIE RAITT/I Can't Make You Love Me	Capitol	
34	34	CECE PENISTON/We Got A Love Thang	A&M	
35	30	PM DAWN/Paper Doll	Gee Street	UK
36	NE	NKOTB/If You Go Away	Columbia	
37	NE	KATHY TROCCOLI/Everything Changes	Reunion	
38	NE	RICHARD MARX/Hazard	Capitol	
39	39	JOHN MELLENCAMP/Again Tonight	Mercury	
40	NE	STACY EARL/Romeo & Juliet	RCA	

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Golden Earring

European TV merchandising company **Arcade** is putting a major TV/radio campaign together for the definitive hits collection by Dutch veteran band **Golden Earring**.

Made in close co-operation with the band, the double-unit, 38-track sampler covers the band's career from the heydays in the '60s—when the band still called themselves **Golden Earrings**—to the present. Entitled *The Singles Collection*, the first CD/cassette covers the period 1965-1974 with hits such as *Please Go* (the 1965 debut single), *Another 45 Miles To Go* (from '69) and the 1973 worldwide hit single *Radar Love* (currently used in a Ford Escort car TV commercial).

The second half contains songs such as *Kill Me (Ce Soir)*, *Bombay*, *When The Lady Smiles*, the US top 10 hit single *Twilight Zone* and the band's most recent success on national territory, *Going To The Run*. Four bonus tracks are included, chosen by the band's as their favourite B-sides: *Jessica* (1970), *The Song Is Over* ('73), *Babylon* ('76) and *Can't Talk Now* ('78). All tracks have been licensed from **Polydor**, **Red Bull** and **Columbia** (the band's present label).

In order to appeal to GE's substantial fan base, Arcade has manufactured a deluxe, limited-edition box with special photographs from the band's vaults.

In 1988 Arcade sold over 100,000 copies of the double set, *The Very Best Of The Golden Earring*, now out in Belgium. However, according to Arcade International product director **Niel van Hoff**, the current compilation has a different packaging and tracklisting.

Says van Hoff, "We're going to advertise the set both on TV and radio, and spots will be booked on prime time. Knowing the band's long history, the audience target is as wide as possible—from 15-55 years of age. We have produced a minimum of 10 spots, both for Holland and Belgium and can adapt the number at any moment."

The spots, booked through **STER**, Holland's public TV/radio advertising placement organization, will also appear on commercial cable/satellite station **Power FM**, **Radio 10 Gold** and commercial Luxembourg-based TV outlet **RTL-4**. Point-of-sale material includes A2-sized full-colour posters.

Arcade is the market leader in the national TV advertising market. Comparable packages of hit material by the **Steve Miller Band** and **Supertramp** have each sold over 500,000 copies in Europe. Arcade has also launched the successful *Synthesizer Greatest* series that reached the one-million mark in Europe.

Machgiel Bakker

Thousand Yard Stare

The UK market is probably the most receptive when it comes to "left wing" alternative bands. One of the fastest surfacing new acts is **Thousand Yard Stare** (TYS), who have taken a step forward from their own **Stifled Aardvark** label to **Polydor**. The Slough-based band—named after the common expression of American soldiers returning from Vietnam—has just released their first album *Hands On*.

TYS, with charismatic front man **Stephen Barnes**, provides a set of powerful guitar-driven pop that recalls the glory days of punk, new wave and the ABC of post punk (**Alarm**, **Big Country**, **Cure**) up to the early **Smiths**. The influence of the latter group is probably best explained by the fact that the album is produced by **Stephen Street**, the big man behind the classic **Smiths** sound.

The first single *Comeuppance* had already made the UK top 40 in the beginning of February. A four-track 'bootleg' live EP will accompany the initial copies of the album on the vinyl format only.

Polydor international marketing manager **Alastair Farquhar** believes in the crossover appeal of the band. "French interest in the band is considerable. Before we issued the album, we compiled a 10-track album *Fair To Middling*, containing the first three independently released singles [*Weather-*

watching EP, *Keepsake EP* and *Season-stream*]. We made it commercially available in a limited run in France only. All 5,000 copies were sold out. We had never experienced such interest from a major European market for one of our bands, and certainly not at such an early stage in its career.

"There's also a great deal of commitment from the other European countries. In Germany, Holland and Sweden, the special edition album was used for promotion only. We did this to get the band's name around just before the album release."

On the Continent, Belgian **BRT** was the first to notice the band's potential, and gave **TYS** immediate rotation. In the UK, **BBC's Mark Goodier** and **GLR's Gary Crowley** belong to the most fanatic supporters.

Continues Farquhar, "We don't expect **EHR** airplay with this band. That would not be realistic. We want to build them up from their grass roots. The emphasis is on retail with the usual merchandising, such as T-shirts and point-of-sale material. The vibe is to keep them away from record company hype. We haven't needed it here in the UK and we don't want it internationally, either. They worked hard by touring, and suddenly everything rolled very fast. That's why we want them to tour Europe next."

Robbert Tilli

NATIONAL AIRPLAY

National product is highlighted in red

UNITED KINGDOM

Most played records on BBC stations and major independents.

1. (2) **Michael Jackson** - Remember The Time
2. (14) **Shanice** - I Love Your Smile
3. (1) **Pasadenas** - I'm Doing Fine Now
4. (6) **Wet Wet Wet** - Goodnight Girl
5. (-) **Simply Red** - For Your Babies
6. (9) **Michael Bolton** - Steel Bars
7. (7) **DNA/Sharon Redd** - Can You Handle It
8. (5) **Curtis Stigers** - I Wonder Why
9. (11) **Tears For Fears** - Laid So Low
10. (18) **Kylie Minogue** - Give Me Just A Little...
11. (4) **Shakespears Sister** - Stay
12. (10) **Primal Scream** - Movin' On Up
13. (15) **Tina Turner** - Love Thing
14. (-) **Temptations** - My Girl
15. (19) **Bryan Adams** - Thought I'd Died And...
16. (17) **Chic** - Chic Mystique
17. (3) **Genesis** - I Can't Dance
18. (2) **James** - Born Of Frustration
19. (-) **Sounds Of Blackness** - Optimistic
20. (-) **Amy Grant** - Good For Me

GERMANY

Most played records on the ARD stations and major privates. Compiled by Media Control/Baden Baden.

1. (3) **Shanice** - I Love Your Smile
2. (2) **Genesis** - I Can't Dance
3. (1) **Simply Red** - Stars
4. (4) **Ten Sharp** - You
5. (-) **Right Said Fred** - Don't Talk Just Kiss
6. (9) **Michael Jackson** - Remember The Time
7. (5) **Münchener Freiheit** - Liebe Auf Den...
8. (12) **G.Michael/E.John** - Don't Let The Sun...
9. (20) **Kylie Minogue** - Give Me Just A Little...
10. (17) **Pasadenas** - I'm Doing Fine Now
11. (-) **Pe Werner** - Geld Zurück
12. (-) **Richard Marx** - Hazard
13. (-) **Westernhagen** - Krieg
14. (8) **KLF** - Justified And Ancient
15. (-) **Zucchero/Randy Crawford** - Diamante
16. (-) **Clouseau** - Close Encounters
17. (-) **Curtis Stigers** - I Wonder Why
18. (-) **Mr. Big** - To Be With You
19. (10) **Michael Jackson** - Black Or White
20. (-) **Julian Lennon** - Help Yourself

FRANCE AM

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

1. (1) **Stephan Eicher** - Pas D'Ami (Comme Toi)
2. (3) **Alain Bashung** - Osez Josephine
3. (5) **Roch Voisine** - La Promesse
4. (6) **Fredericks, Goldman & Jones** - 1,2,3
5. (4) **Etienne Daho** - Saudade
6. (2) **Mylene Farmer** - Je T'Aime Melancolie
7. (9) **Jill Caplan** - As Tu Deja Oublie
8. (-) **Dany Brilliant** - Suzette
9. (16) **Francois Feldman** - Joy
10. (-) **Herbert Leonard** - Parions D'Amour
11. (-) **Renaud** - Marchand De Cailloux
12. (7) **MC Solaar** - Victime De La Mode
13. (-) **G.Michael/E.John** - Don't Let The Sun...
14. (-) **Jean-Louis Murat** - Sentiment Nouveau
15. (-) **Michael Jackson** - Remember The Time
16. (-) **Au Petit Bonheur** - J'Veux Du Soleil
17. (-) **Genesis** - I Can't Dance
18. (-) **Marc Cohn** - Walking In Memphis
19. (-) **Simply Red** - Stars
20. (-) **Johnny Hallyday** - Dans Un An Un Jour

FRANCE FM

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

1. (1) **Etienne Daho** - Saudade
2. (2) **Ten Sharp** - You
3. (3) **Salt-N-Pepa** - Let's Talk About Sex
4. (7) **Simply Red** - Stars
5. (4) **Lisa Stansfield** - Change
6. (8) **G.Michael/E.John** - Don't Let The Sun...
7. (9) **Bryan Adams** - Can't Stop This Thing...
8. (6) **Stephan Eicher** - Pas D'Ami (Comme Toi)
9. (5) **East Side Beat** - Ride Like The Wind
10. (18) **Garland Jeffries** - Hail Hail Rock N' Roll
11. (15) **Marc Cohn** - Walking In Memphis
12. (13) **Fredericks, Goldman & Jones** - 1,2,3
13. (19) **Martika** - Love...Thy Will Be Done
14. (14) **PM Dawn** - Set Adrift On Memory Bliss
15. (20) **Michael Bolton** - When A Man Loves...
16. (12) **Cher** - Love And Understanding
17. (-) **Jean Leloup** - 1990
18. (11) **Dire Straits** - Heavy Fuel
19. (-) **U2** - Mysterious Ways
20. (-) **Mylene Farmer** - Je T'Aime Melancolie

NORWAY

Most played records on 40 Norwegian stations. Compiled by Radio Topp 20/Scanco, Young & Rubicam.

1. (3) **Curtis Stigers** - I Wonder Why
2. (2) **Michael Jackson** - Remember The Time
3. (4) **Shanice** - I Love Your Smile
4. (19) **Richard Marx** - Hazard
5. (5) **Zucchero/Randy Crawford** - Diamante
6. (15) **Ole Paus** - Ikke GjØr Som Mora De Sier
7. (8) **Ten Sharp** - You
8. (20) **Simply Red** - For Your Babies
9. (-) **Mr. Big** - To Be With You
10. (9) **Bette Midler** - In My Life
11. (11) **Contenders** - Radioland
12. (-) **Eric Clapton** - Tears In Heaven
13. (-) **Amy Grant** - Good For Me
14. (-) **Bel Canto** - Shimmering, Warm And Bright
15. (12) **Go Go Gorilla** - Go Go Gorilla
16. (7) **Genesis** - I Can't Dance
17. (16) **Kenny Thomas** - Tender Love
18. (6) **G.Michael/E.John** - Don't Let The Sun...
19. (14) **Beautiful South** - Old Red Eyes Is Back
20. (-) **Buffy Saint Marie** - The Big Ones Get Away

SPAIN

Most played records on Cuarenta Principales, covering the major stations.

1. (3) **Martika** - Martika's Kitchen
2. (1) **Alejandro Sanz** - Se Le Apago La Luz
3. (5) **Mecano** - Dalai Lama
4. (9) **Snap** - Colour Of Love
5. (11) **Dire Straits** - Heavy Fuel
6. (13) **Duncan Dhu** - Oro Bianco
7. (10) **La Guardia** - Al Otro Lado
8. (12) **2 Unlimited** - Get Ready For This
9. (16) **Simply Red** - Stars
10. (14) **Niños Del Brasil** - Sed De Venganza
11. (18) **Rozalla** - Faith
12. (-) **Wet Wet Wet** - Goodnight Girl
13. (17) **Complices** - Verdad Que Seria...
14. (-) **Danza Invisible** - Diez Razones...
15. (19) **Dragon Rapide** - Volar
16. (-) **Celtas Cortes** - 20 Abril
17. (20) **OBK** - Oculta Realidad
18. (-) **Michael Jackson** - Black Or White
19. (-) **Guns N' Roses** - Live And Let Die
20. (-) **Nirvana** - Smells Like Teen Spirit

HOLLAND

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

1. (-) **Temptations** - The Jones
2. (-) **Quazar** - Last Train To Paradise
3. (3) **Pater Moeskroen** - Hela Hela
4. (5) **Curtis Stigers** - I Wonder Why
5. (-) **Garth Brooks** - Shameless
6. (1) **Gary Moore** - Cold Day In Hell
7. (2) **Michael Jackson** - Remember The Time
8. (7) **Genesis** - I Can't Dance
9. (-) **Tears For Fears** - Laid So Low
10. (8) **Ce Ce Peniston** - Finally
11. (-) **Bebe & Cece Winans** - I'll Take You There
12. (6) **Rowwen Heze** - Bestel Mar
13. (-) **Patrick Bruel** - Casser La Voix
14. (-) **Wet Wet Wet** - Goodnight Girl
15. (-) **Brian May** - Driven By You
16. (12) **Urban Dance Squad** - Routine
17. (13) **Robbie Valentine** - Love Takes Me Higher
18. (14) **Booming Support** - Rode Schoentjes
19. (-) **Buffy Sainte Marie** - The Big Ones Get...
20. (16) **Pearl Jam** - Alive

SWITZERLAND

Most played records on the national station DRS 3 and major privates. Compiled by Media Control/Basel.

1. (1) **Ten Sharp** - You
2. (13) **Shanice** - I Love Your Smile
3. (11) **Genesis** - I Can't Dance
4. (10) **Luka Bloom** - I Need Love
5. (3) **Simply Red** - Stars
6. (-) **Michael Jackson** - Black Or White
7. (-) **Michael Jackson** - Remember The Time
8. (-) **Clouseau** - Close Encounters
9. (-) **G.Michael/E.John** - Don't Let The Sun
10. (-) **Curtis Stigers** - I Wonder Why
11. (-) **Richard Marx** - Hazard
12. (-) **Monty Python** - Always Look On The...
13. (-) **Kate Bush** - Rocket Man
14. (-) **Beautiful South** - Old Red Eyes Is Back
15. (-) **Kylie Minogue** - Give Me Just A Little...
16. (4) **Münchener Freiheit** - Liebe Auf Den...
17. (16) **KLF** - Justified And Ancient
18. (-) **Fats Domino** - I'm Walking
19. (-) **Ce Ce Peniston** - Finally
20. (-) **Zucchero/Randy Crawford** - Diamante

FINLAND

Most played records on private radios as compiled by Discopress.

1. (1) **Anna Hanski** - Jos Et Sä Soita
2. (12) **Velkko Lavi** - Ota Löysin Rantein
3. (-) **Marttio** - Muisto Vain Jää
4. (19) **Simply Red** - Stars
5. (17) **Michael Jackson** - Black Or White
6. (4) **Puolikuu** - Makeaa Myrkkua
7. (8) **Ten Sharp** - You
8. (5) **Kurri** - Jää Saiteen Taa
9. (3) **Benny Törnroos** - Käy Muumilaaksoor
10. (2) **Queen** - The Show Must Go On
11. (18) **Tuula Amberla** - Korppi
12. (14) **Erasure** - Love To Hate You
13. (11) **Boppers** - All I Have To Do Is Dream
14. (9) **Ressu Redford** - Laulusa On Helppo...
15. (6) **OMD** - Call My Name
16. (-) **Kuustonen** - Tunnen Tämän Ikävän
17. (-) **Hausmily** - Gigolo
18. (-) **Popeja** - Kersantti Karolina
19. (20) **Right Said Fred** - Don't Talk Just...
20. (16) **Topi Sorsakoski** - Haavekuva

SWEDEN

Most played records on Swedish national and local stations. Compiled by Airplay Sweden.

1. (3) **Orup** - Stockholm
2. (2) **Ten Sharp** - You
3. (8) **Webstrana** - Moin På Marken
4. (13) **Cecilia Ray** - Love Gives No Guarantee
5. (7) **Shanice** - I Love Your Smile
6. (1) **Anders Glenmark** - Mare Mare
7. (6) **Des'Ree** - Feel So High
8. (17) **Genesis** - I Can't Dance
9. (5) **Michael Jackson** - Remember The Time
10. (-) **Kylie Minogue** - Give Me Just A Little...
11. (4) **KLF** - Justified And Ancient
12. (10) **Mauro Scocco** - Till Dom Ensamma
13. (16) **Salt-N-Pepa** - You Showed Me
14. (19) **Curtis Stigers** - I Wonder Why
15. (-) **Irina** - I Mitt Hus
16. (-) **Sven Ingvars** - Två Mörka Ögon
17. (-) **Sugarcubs** - Hit
18. (-) **Gary Moore** - Cold Day In Hell
19. (-) **Simply Red** - For Your Babies
20. (-) **Nirvana** - Smells Like Teen Spirit

NO VICTORY: SNEP is threatening to leave the **Association of the Victoires de la Musique** that organises the yearly music awards. A minority of the record companies seem to have been quite displeased by the recent award ceremony and want improvements to be made. A meeting of the association board has been called for March 2. It is no secret that some SNEP members are eager to oust general delegate of the Victoires **Claude Fléouter**, who also happens to be the organiser of the events through his TV production company **Telescope Audiovisuel**.

DEALS IN THE WORKS? According to French financial monthly magazine *Capital*, French pay-TV net **Canal Plus** president **Andre Rousselet** has an eye on **Europe 1**. Rousselet is believed to have made an offer last year, but was turned down by **Hachette** president **Jean-Luc Lagardere**, who owns 39.8% of the network. The magazine also says that Italian financier **Carlo de Benedetti** is very interested to buy French FM net **Radio Monte Carlo**.

AU REVOIR: The founder of French AC FM net **RFM**, **Patrick Meyer**, has retired and sold his 35% stake in the company. No price has been disclosed. The new ownership structure is **Crown Communications** (to 49% from 35%), **Credit Mutuel d' Artois** (30%) and managers/directors (21%).

ON THE BLOCK: The Finnish record industry venture **Oy Discophon Ab** reportedly is up for sale. Discophon has been the long-time Finnish representative for **BMG Ariola**. It is rumoured that Discophon's owners, which includes **Mosse Vikstedt** and head of **Grammofon AB Electra Sixten Eriksson**, are no longer actively involved in record business and are ready to sell.

IN MEMORIUM: Sad to hear about the sudden death of **PolyGram Sweden** marketing manager **Krister Nilsson**. The company has appointed **Robert Holtman** as its new marketing manager. Further details next week.

MANAGING CHANGE: The appointment of **Brigitte Verbruggen** to **BMG Belgium's** promotion team marks the final step of the restructuring of that company's department. Says department head **Inge Brinkman**, "The one reason for the whole change is that we are dealing with a tremendous amount of product; and whereas before we had specific staff members dealing with either radio, press or TV, we now have split the cake according to language communities." Current line-up: **Véro Soetaert** and **Wim Vanden Broeck** for Flanders and Verbruggen and **Valérie Dumont** for France.

GAGGED?: Negative comments about **BRTN's** fifth radio channel in a press interview have had severe consequences for **Studio Brussel** host **Herbert Bruynseels**. He was immediately sacked by **Studio Brussel MD Jan Schoukens**. Alongside his job as **BRTN** radio host, Bruynseels also starred in the **VTM** TV show "Blanco."

PUBLIC SERVICE: **Radio Kristiansund/Kristiansund** in Norway has probably set a European record in radio listening. During a terrible storm in January, the station provided listeners with necessary information about how to cope with the storm. About half of the city's population listened to the station more than seven hours per day, according to a **NRK** survey. On an ordinary day **Kristiansund's** population listen two-and-a-half hours daily to the station.

MTV MOVES: The soon-to-be published results of the **PETAR** survey indicate a very healthy growth for **MTV Europe**, particularly on the German market. To make the net channel even more competitive in that region, a German executive is likely to be appointed to the programming team.

EUROPE AT A GLANCE: Is **Sony** having problems with the set-up of **Bruce Springsteen's Human Touch** single? Will it be hand-delivered to radio? Is a certain national news service being shopped around? Has **Cindy** finally come out of the closet at **Epic**? Will a publishing group get behind the mike in Birmingham? What's this about **MCA UK's** latest give-away which shows a calendar with 31 days in November? Who's replacing **EMI Norway MD Frederik Müller**? Someone at **Sony**?

NO REVERENCE FROM TV: **Jesus And Mary Chain's** new single *Reverence* has been banned by **BBC TV**. The songs lyrics "I want to die just like Jesus Christ; I want to die just like J-F-K" are considered to be offensive by the **BBC** and unsuitable to be aired on programmes such as "Top Of The Pops." **BBC Radio One**, however, says it will continue to play the single; it now has a policy of never banning records.

EMI (continued from page 1)

presstime. The opening of a Berlin office follows the government's decision to make Berlin the new capital. Berlin has been the centre of attention for the launch of new radio stations and an expected upsurge in musical and cultural activity.

Former **Chrysalis Germany MD Jochen Kraus** has been put in charge of the Munich operation, which employs four people, and will start on April 1. Munich was the former base of the **Chrysalis** affiliate and will serve as a crossover point into Austria and Switzerland. Says Kraus, "Although we'll probably establish a natural flow of product between the three A&R centres, there will be no geographic boundaries. Munich has a lot of studios and producers, and I think we'll be dealing more with pop as Berlin is more likely to be the source for more progressive product."

All future signings by the A&R units will have separate label identities, and it is likely that the Berlin office will use the **Harvest** imprint.

Satellite (continued from page 1)

isn't anything like it."

Phonogram France international marketing manager **Sarah Silver** concurs. "There is an element of protectionism in every record company's heart and pushing national artists is often the priority. The system would work for major artists and could help speed things up; some singles can take months to break. It's quite exciting and is certainly a good marketing ploy. I'm not sure it would work for a pan-European release though, as all our markets go at different speeds."

Grant Benson, producer at Italian EHR net **RTL 102.5 Hit Radio**, also doubts continental markets are ready for a simultaneous, pan-European release. "The British market has a much faster turnover than Italy, for instance," he says. "SMS's main benefits would be the impact on new releases and the novelty factor, which you could really hype up for promotional purposes."

However, some radio and record executives still don't know the service exists. Says **WEA Germany** head of promotion **Merret Levermann**, "I haven't heard anything about it. We would be interested to know

Benelux (continued from page 1)

mark, the UK and Ireland, as well as the Far East. Van Meerem reports that the UK operation has been bought out by the **Taylor Nelson** market research group. In addition to the Netherlands, Italy,

Radio Italia (continued from page 1)

that members of organized crime

In his new role, Kraus will take on some of the artists that were previously signed to **Chrysalis**, including **Michel van Dyke** and **Danny B**. Meanwhile, Kraus has already lined up an initial roster of new signings including **Elaine Terry** and **Mandoke**, while a move into the German schlager genre is not ruled out.

Notes Kraus, "I will be signing an 'overseeable' number of artists. We will be doing less, but giving full service to the artists. It's a great chance to be fully involved on the creative side. I can't wait to start."

The current restructuring follows a series of changes at **Electrola**. Last year MD **Holger Müller** left the company following a disagreement on company policy. He eventually joined **Belaphon**.

According to Fest, the changes have been precipitated by unfavourable changes in the German economy. He notes in a written statement, "In the second half of 1991 things were beginning to return to normal. Economic indicators reflect a general decline in business activity, with a potential growth rate in real terms of only 1-2%, and an inflation rate of 4%

more, though. I think it would probably only be useful for certain product—very popular artists like **Michael Jackson**."

Her view is echoed by **RTL 104.6/Berlin PD Arno Müller**. "It's a good idea, but I think it would only appeal to EHR format stations. Remember, the UK mar-

**"It's a good idea, but I think it would only appeal to EHR format stations."
—Arno Müller, RTL 104.6/Berlin**

ket is very different from Germany. The service would not work here for syndicated interviews, commercials or shows because of the language problem. I'd be reluctant to transmit anything live; I'd want to record and listen to it first."

**"The system could help speed things up; some singles can take months to break."
—Sarah Silver, Phonogram France**

Radio Forth/Edinburgh head of music **Colin Sommerville** has taken feeds from SMS and been pleased with the results. Says Sommerville, "It enables private radio to compete with national. It is still pioneer days, though. In the case of the 'instant release'

Spain, Denmark, and Ireland will go independent, but maintain, according to Van Meerem, "a strong link" because of their EC connections.

Says Van Meerem, "I suppose that later on, we will have the same cooperation from the UK people in the television and radio

involved in a thriving protection racket in Milan may have been responsible.

or more." Fest says that the changes will prepare the company to better adjust to what he calls "the [economic] stagnation. It's certainly not something to be taken lightly, but not a crisis."

Other changes at **EMI Electro-la** include:

- The company's centralized marketing division—backing up the Munich, Cologne and Berlin operations—will be headed by **Roman Rybnikar**, who has been appointed GM/director at **Electrola**. It is unlikely that Fest will fill the **Electrola MD** vacancy for the moment.

- A regrouping of the sales forces, brought about by the increasing concentration in the retail trade. The record industry does 50% of its business with just 10 clients, and special sales forces are being created to concentrate on the large-scale customers. Mid-sized clients at **Electrola** will be handled by a central sales force. All forces will report to **Detlef Bussman**.

- TV-merchandising product will be the responsibility of the **Electrola** division, while the **Blue Note** label will be transferred from **EMI Germany** to **EMI Classics**.

service, there is no point in getting the satellite broadcast unless it's an entirely new record. **BBC Radio One** managed to jump in before the simultaneous transmission of **Michael Jackson's Black Or White**, which spoiled the point entirely."

Commenting on his regional

radio promotion company's use of the service in the UK, **Station II Station MD Stephen Tandy** says, "We used SMS to promote **Right Said Fred's** last single *Don't Talk Just Kiss* with great success. By the end of one week, the record was on the playlist of

40 regional stations, without them ever having received hard copy of the single.

"Regional radio has really taken off in the UK. Record companies are finally realising the importance of regional radio for promotions."

ratings business in Europe." The **AGB International SRG** group in the Far East is also going independent.

Van Meerem refused comment on how much the **AGB Nederland** buy-out would cost. The parent corporation, he estimates, is worth "millions of (UK) pounds."

Station owner **Mario Volanti** has always insisted that he has not received any threats whatsoever.



EHR TOP 40

TW	LW	WOC	Artist/Title	Label	Total	A	B	Add
1	2	4	MICHAEL JACKSON /Remember The Time	(Epic)	57	49	8	10
2	3	12	SHANICE WILSON /I Love Your Smile	(Motown)	54	43	11	4
3	1	7	GENESIS /I Can't Dance	(Virgin)	51	38	13	0
4	8	6	WET WET WET /Goodnight Girl	(Precious/Phonogram)	45	30	15	6
5	5	11	G. MICHAEL/E. JOHN /Don't Let The Sun Go Down...	(Epic)	44	38	6	0
6	4	10	KLF /Justified & Ancient	(KLF Communications)	42	30	12	0
7	7	4	CURTIS STIGERS /I Wonder Why	(Arista)	40	29	11	0
8	15	3	SIMPLY RED /For Your Babies	(east west)	40	32	8	8
9	10	5	PASADENAS /I'm Doing Fine Now	(Columbia)	36	26	10	2
10	6	12	SIMPLY RED /Stars	(east west)	34	27	7	1
11	9	13	MICHAEL JACKSON /Black Or White	(Epic)	29	21	8	0
12	28	2	TEARS FOR FEARS /Laid So Low...Tears Roll Down	(Fontana)	27	22	5	8
13	13	10	PRINCE /Diamonds And Pearls	(Paisley Park)	30	19	11	0
14	14	4	KYLIE MINOGUE /Give Me Just A Little More Time	(PWL)	29	20	9	1
15	12	11	U2 /Mysterious Ways	(Island)	27	18	9	0
16	32	7	RIGHT SAID FRED/JOCELYN BROWN /Don't Talk Just Kiss	(Tug)	28	20	8	4
17	24	3	MICHAEL BOLTON /Steel Bars	(Columbia)	26	18	8	2
18	11	9	KYM SIMS /Too Blind	(Atco)	24	12	12	0
19	19	3	AMY GRANT /Good For Me	(A&M)	26	14	12	1
20	35	10	SALT-N-PEPA /You Showed Me	(ffrr)	23	15	8	2
21	NE	→	CHIC /Chic Mystique	(Warner Brothers)	23	11	12	7
22	21	6	BEAUTIFUL SOUTH /Old Red Eyes Is Back	(Go!Discs)	20	16	4	1
23	18	16	GENESIS /No Son Of Mine	(Virgin)	20	12	8	0
24	NE	→	TINA TURNER /Love Thing	(Capitol)	23	12	11	3
25	34	5	TEN SHARP /You	(Columbia)	24	21	3	2
26	25	18	LISA STANSFIELD /Change	(Arista)	20	12	8	0
27	33	4	CE CE PENISTON /Finally	(A&M)	20	15	5	1
28	36	2	SHAKESPEARS SISTER /Stay	(London)	21	16	5	2
29	31	5	NIRVANA /Smells Like Teen Spirit	(DGC)	19	16	3	0
30	NE	→	MR. BIG /To Be With You	(Atlantic)	21	16	5	5
31	NE	→	GARY MOORE /Cold Day In Hell	(Virgin)	20	11	9	6
32	27	6	CE CE PENISTON /We Got A Love Thang	(A&M)	21	13	8	2
33	23	6	SNAP /Colour Of Love	(Logic/Ariola)	19	16	3	0
34	39	2	JAMES /Born Of Frustration	(Fontana)	19	14	5	1
35	17	4	DES'REE /Feel So High	(Sony Soho Square)	20	11	9	2
36	16	13	TINA TURNER /Way Of The World	(Capitol)	20	14	6	0
37	NE	→	2 UNLIMITED /Twilight Zone	(PWL Continental)	19	10	9	2
38	20	7	HAMMER /Addams Groove	(Capitol)	19	11	8	0
39	22	9	EAST SIDE BEAT /Ride Like The Wind	(ffrr)	21	16	5	0
40	30	5	ZUCCHERO/CRAWFORD /Diamante	(London)	22	10	12	1

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations. Unlike M&M's European Airplay Top 50, which includes reports from stations serving a general audience, these stations target 12-34 year-old listeners with contemporary music fulltime or during specific dayparts. Songs in "A" rotation airplay receive more points than those in "B" rotation or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week committed to the format.

CHARTBOUND RECORDS

MARTIKA /Martika's Kitchen (Columbia) 20/2	KISS /God Gave Rock And Roll To You II (Interscope) 15/1
ERIC CLAPTON /Tears In Heaven (Reprise) 19/6	SANDRA /Don't Be Aggressive (Virgin) 14/3
TEMPTATIONS /My Girl* (Epic) 19/2	BUFFY SAINT MARIE /The Big...* (Chrysalis) 14/0
BRYAN ADAMS /Thought I'd Died... (A&M) 18/4	PM DAWN /Reality Used To Be...* (Gee Street) 13/8
MARTIKA /Coloured Kisses* (Columbia) 17/7	IAN MCCULLOCH /Lover Lover Lover* (east west) 13/6
RICHARD MARX /Hazard (Capitol) 17/4	JULIA FORDHAM ... Mysterious Ways (Circa) 13/1
OMD /Call My Name (Virgin) 17/1	TEXAS /Alone With You (Vertigo) 13/1
ROZALLA /Are You Ready (Pulse 8) 16/7	PAUL YOUNG /I'm Only Fooling Myself (Columbia) 12/2
DIRE STRAITS /On Every Street (Vertigo) 16/5	ROBERT PALMER /Every Kind Of People* (Island) 11/10
PRIMAL SCREAM /Movin' On Up (Creation) 16/3	BRAND NEW HEAVIES /Dream...*(Acid Jazz) 11/3
PAULA ABDUL /Vibeology (Virgin America) 16/1	EUROPE /I'll Cry For You* (Epic) 11/3
DNA /Can You Handle It (EMI) 16/1	GARLAND JEFFREYS /Hail Hail Rock 'N' Roll (RCA) 11/2
ARMY OF LOVERS /Obsession (Ton Son Ton) 15/2	SOUNDS OF BLACKNESS /Optimistic*(A&M) 11/2
KATE BUSH /Rocket Man (Mercury) 15/2	BRIAN MAY /Driven By You (Parlophone) 11/1
ARMY OF LOVERS /Crucified (Ton Son Ton) 15/1	BETTE MIDLER /In My Life (Atlantic) 11/0

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

AIRPLAY ACTION

by Machgiel Bakker

For three months now, the EHR chart has been dominated by two artists—**Michael Jackson** and **Genesis**. The continuous battle between the two top acts culminates this week with the second single from Jackson's current album—*Remember The Time*—pushing aside Genesis' second single *I Can't Dance*, which topped EHR for two weeks.

Remember The Time leads with 57 stations, three more than the runner-up, **Shanice Wilson's** *I Love Your Smile*. It took Wilson quite some time to reach her current position, and following the Benelux and Scandinavia, EHR stations in the UK are now backing the single as well.

Scottish act **Wet Wet Wet** also continue their steady climb to the top as *Goodnight Girl* has landed at number four, backed by strong airplay in the UK, Germany and Belgium.

Other good moves this week for three acts from the UK—**Simply Red** (best airplay in the UK, Germany and Scandinavia), **Tears For Fears** (UK, Italy and Germany) and **Right Said Fred/ Jocelyn Brown** whose *Don't Talk Just Kiss* is suddenly moving up the chart again thanks to intensified airplay on German and Belgian stations.

Michael Bolton is on his way to score his fourth top 10 EHR success within less than 10 months as *Steel Bars* moves up this week from 24 to 17 due to particularly strong backing on EHR stations in the UK, Sweden and Denmark.

Two earlier songs by the US singer went top 10, *When A Man Loves A Woman* (peaking at number 4) and *Time Love & Tenderness* (6). *Love Is A Wonderful Thing* has been Bolton's biggest success to date, topping the EHR chart last year for three consecutive weeks.

EHR stations in the UK, Benelux and Denmark are welcoming the return of disco veterans **Chic** whose *Chic Mystique*—their first product since their split in 1984—moves in at number 21.

Highest entry in Chartbound for the revived *My Girl*, an original US no. 1 hit single for the **Temptations** in 1965. The current success is due to the single being featured in the soundtrack to the film "My Girl", featuring **Macaulay Culkin**.

EHR NEW ADD LEADERS

MICHAEL JACKSON /Remember The Time (Epic) 10
ROBERT PALMER /Every Kind Of People (Island) 10
PM DAWN /Reality Used To Be... (Gee Street) 8
SIMPLY RED /For Your Babies (east west) 8
TEARS FOR FEARS /Laid So Low... (Fontana) 8
U2 /One (Island) 8
CHIC /Chic Mystique (Warner Brothers) 7
MARTIKA /Coloured Kisses (Columbia) 7
ROZALLA /Are You Ready (Pulse 8) 7
ZOE /Holy Days (Polydor) 6

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

EHR "A" ROTATION LEADERS

MICHAEL JACKSON /Remember The Time (Epic) 49
SHANICE WILSON /I Love Your Smile (Motown) 43
GENESIS /I Can't Dance (Virgin) 38
G. MICHAEL/E. JOHN /Don't Let The Sun ... (Epic) 38

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

"A" ROTATION PERFORMANCE

Artist/Title/Label	"A" %
BRIAN MAY /Driven By You (Parlophone) 90	
TEN SHARP /You (Columbia) 87	
NIRVANA /Smells Like Teen Spirit (DGC) 84	
QUEEN /The Show Must Go On (Parlophone) 84	
SALT-N-PEPA /Let's Talk About Sex (ffrr) 84	
SNAP /Colour Of Love (Logic/Ariola) 84	
ROBERT PALMER /Every Kind Of People (Island) 81	

"A" Rotation Performance is a listing of those records who have achieved the best A rotation penetration. Records listed are those outside the EHR top 20 and with a total number of reporting stations of at least 10. Songs tied are listed alphabetically.

EHR TOP NEWCOMERS

Artist/Title/Label	Total Stations
TEMPTATIONS /My Girl (Epic) 19	
BUFFY SAINT MARIE /The Big ... (Chrysalis) 14	
IAN MCCULLOCH /Lover Lover Lover (east west) 13	
BRAND NEW HEAVIES /Dream... (Acid Jazz) 11	
EUROPE /I'll Cry For You (Epic) 11	
SOUNDS OF BLACKNESS /Optimistic (A&M) 11	

EHR Top Newcomers are those artists that have never had a Top 20 hit before. Artists are listed by total number of stations. In the case of a tie, songs are listed alphabetically by artist.

PEARL JAM



PEARL JAM IS "ALIVE" ON:

RED DRAGON FM,
RADIO LUXEMBOURG (UK),
RB 4, RADIO 4U (D),
RAI STEREOUNO (I),
HIT RADIO, POWER FM,
TROS RADIO 3 (NL),
HIT FM NOORDZEE,
BRT STUDIO BRUSSELS (B),
YLE 2/RADIOMAFIA (SF),
RETE3 (CH).

"Alive" climbs to 54 from 62 in
the Coca-Cola Eurochart Hot 100 .
Also climbing the charts in the UK
(number 16) and Holland (14) .

The "Ten" album is currently
charted in the European Top 100
Albums at 46 and seven countries:
Norway (8), Holland (14), Denmark
(23), US (number 27), Sweden (27),
Germany (56) and Finland (69).

MARCH

- 1 GRONINGEN, Vera
- 2 DEN HAAG, Het Paard
- 3 NIJMEGEN, Doornroosje
- 4 UTRECHT, Tivoli
- 5 EINDHOVEN, Effenaar
- 6 ROTTERDAM, Nighttown
- 8 KÖLN, Luxor
- 9 BERLIN, Loft
- 10 HAMBURG, Markthalle
- 12 FRANKFURT, Batschkapp
- 13 MUNICH, Nachtwerk

ON TOUR THROUGHOUT EUROPE SUPPORTING THEIR BRILLIANT DEBUT ALBUM 'TEN'

