Uneven Broadcast Laws Create ‘Tax Havens’

by Chris Fuller

EC countries which offer radio stations a way out of paying fees to record companies will become “the broadcasting equivalent of off-shore tax havens”, according to James Gordon, MD of leading Scottish commercial Radio Clyde.

In a MIDEM radio speech which called for harmonisation of performance rights payments, Gordon suggested that territories with relaxed regulatory environments offered incentives for cross-border broadcasting.

Gordon: “Should Atlantic 252, for example, clearly targeted at the UK though based in Eire, pay performance right charges similar to those in Ireland or to those in the UK? And what of Radio Luxembourg itself?”

The different rules in each territory was a “serious distortion facing the European radio industry” said Gordon. It encouraged networks to “set up shop in the most favourable environment and so create unfair competition for broadcasting organisations ac-

tually domiciled in the target country”.

Gordon compared the 7% of net advertising revenue paid by UK stations in performance right fees to record companies to the situation in the US where stations pay nothing and in Australia where the charge is 0.25%.

Gordon: “If the UK copyright rules were applied to the US then the profit margins of more than half the radio stations there would disappear.”

Addressing cross-border ownership, Gordon said the identity of owners was less important than quality of service. But, nonetheless, a huge aggregation of interests in the media could “give rise to abuse of monopoly power in the patronage of artists and a loss of cultural identity in the receiving countries”.

He criticised the UK Broadcasting Bill currently on its way through parliament. While it prevented aggregation of media interest within the UK it did nothing to restrict expansionists like the Bertelsmann group and Silvio Berlusconi.

US Profile At MIDEM

The US made its presence felt at MIDEM Radio. The conference buzzed with talk of the Westwood One and Radio Express barter deals with the USSR (full story on page 5) and at least a dozen prominent US radio professionals participated at the events seminars and workshops.

Among the speakers were Lynn Anderson (KIIS FM Los Angeles) who gave her opinion on targeting, Robert Hall (Satellite Music Network) who looked at the alternatives of broadcast, Jeff Pollack (Jeff Pollack Media) on marketing plus the syndicators Radio Express’ Tom Rounds and Westwood One’s Thom Ferro and Greg Batucia.

According to Tim Blackmore, programme director with conference organisers Unique, the increased pro-

file “indicates the US radio industry has spotted an unmissable opportunity and is responding to an evolving European market. It was here in force either to offer programme services or seek ways of investing in European stations”.

Jean-Paul Baudecroux, president of leading French network NRJ, showed he still smarted from two unsuccessful bids for a London radio franchise. He contrasted the UK’s “unnecessary protectionism” with France’s “more genuine enthusiasm for broadcasting deregulation”.

Remy Sautter, VP of France’s RTL, attempted to dampen the protectionist issue stating that in five years many households across Europe would receive direct reception. “I believe

Laid Back’s new video for ‘Bakerman’ which features free-fall parachutists took over a month to make. From this week, Music & Media introduces a monthly video news section, see page 23.

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Record Industry Invades Eastern Europe

Record companies are moving quickly to establish bases in Eastern Europe, even before the newly liberated countries have set up their own governments.

CBS International is setting up offices in East Germany, Hungary and Czechoslovakia within the next month. Jorgen Larsen, who has just been promoted from senior VP to president, says change in Eastern Europe is happening so fast that it is impossible to monitor developments through the media and occasional visits.

“From our past dealings with Eastern Europe we are aware of the enormous appetite for music and entertainment and we want to get ready to meet this demand,” he says. “It is our intention to establish CBS companies or joint ventures in most or all East European countries as soon as feasible. But, prior to that, we need our own representatives on the ground who can follow developments and pursue those opportunities which will become part of our specific long-range plans.”

The offices in East Berlin, Budapest and Prague will be staffed by CBS executives on assignment from Western Europe and they will be looking for A&R, music publishing and video opportunities. Their activities will be co-ordinated by senior VP Peter Bond and carried out in cooperation with Jochen Leuscher, MD CBS West Germany, and Heinz Canibol, MD CBS Austria.

“We know the present economic limitations will work against significant increases in sales of Western product but we would hope ultimately to establish some kind of two-way traffic,” says Larsen, who points out that CBS has already had success with Wolf Behrmann from East Germany and Georghe Zamfir from Romania.

EMI, who appointed the head of its Austrian company, Holger Muller, to coordinate the marketing of its repertoire in Eastern Europe just before Christmas, has strengthened its East German links with a deal between VEB Deutsche Schallplatten and EMI-Electrola. This gives EMI-Electrola first option on all acts signed to the East German label, apart from those who already have Western agreements.

Helmut Fest, MD EMI-Electrola: “We now have access to the creativity of artists in a country of 17 million people, and we are sure there is a good potential market for this repertoire international.”

EMI-Electrola has the option to sign an artist direct, enter a joint venture production with VEB or license the finished product.

Fest: “We will get demo tapes or finished product from VEB and our A&R people, headed by Peter Trenl, will evaluate the material and decide which has most potential for sales in the West.” The agreement gives EMI-Electrola world rights outside Eastern Europe. No reciprocal agreement involving EMI acts signing to VEB is envisaged at present because of “economic restraints.” Fest says the purpose of the deal is to generate Western currency for VEB who could then invest in releasing EMI acts in East Germany.

In January, BMG International became the first Western major to set up an office in East Berlin (M&M 27 January). The other two major labels, WEA and PolyGram, both say they have no plans to set up offices in Eastern Europe although they are keeping the situation under close review.

Virgin boss Richard Branson has already expressed an interest in opening a Virgin Megastore in Moscow but the record label has no plans to move into Eastern Europe at present.

Virgin International GM Chris Griffin: “I made a lot of valuable contacts at the Look East conference in Berlin but Virgin is not contemplating signing anyone at present. The problem is most East European bands are clones of Western bands.”

MCA Records Prepares For European Challenge

by Chris Fuller

MCA Records International has underlined its commitment to fully exploit European markets with the appointment of a new marketing manager, Belgian-born Doron Benenb, who will be based in London. According to the international VP Stuart Watson, speaking at MIDEM, the move reflects the growing importance of markets outside the UK and North America.

Watson: “In five years time Europe is going to represent 42-45% of the world market. CBS managers are going to have to spend more time here because the US will be then represented only by 29-30%. We have got to be properly equipped both in attitude and in organisation to meet the challenge.”

MCA’s turnover has increased by 500% in territories outside of the UK and the US, since signing a worldwide distribution deal with WEA in 1984. Watson is now keen to exploit the “high market potential” of Eastern Europe.

“We want to investigate how to get one-on-one with the various territories and motivate them into releasing our records. One way, for example, is to take artists into the East for live performance.”

Two years ago we put Kim Wilde into the Polish SOPOT Festival which was broadcast to more than 100 million people throughout Eastern Europe. She has since sold nearly 200,000 albums in Poland alone.”

In 1979, another MCA artist, BB King, was the first US performer to visit the USSR. He is currently lining up a tour which will include dates in Poland, Czechoslovakia, Hungary and the Soviet Union.
Gostelradio To Air Rival US Charts

Cannes - On the eve of MIDEM, rival US radio syndicators Radio Express and Westwood One both unveiled “exclusive” deals with the USSR's state broadcaster Gostelradio. The two deals involve transmitting US-originated chart shows across the Soviet Union.

But during MIDEM both companies were keen to play down the controversy, claiming they had no prior knowledge that their competitor had been seeking a similar deal. Gary Landis, Westwood One's director of programming, denied the company had sought exclusivity. However, he said the company did believe it was going to be the only one for a while: "Even so, it is beyond doubt that we are going to be the first!"

The Westwood One agreement is in conjunction with StoryFirst, the largest distributor of Western entertainment products to the USSR. The deal means the Los Angeles-based syndicator will provide three programmes for national Soviet distribution: 'America On Radio', 'American Musical Classics' and 'USA Top 20' all beginning this month.

Radio Express, which operates offices in both Los Angeles and Frankfurt, says its 'American Top 40' (AT40) show, produced by the Capitol Cities/ABC Radio Network, will be broadcast throughout the Soviet Union from April.

Norman Pattiz, chairman and CEO of the Westwood One group, says no sponsors have yet been secured for the shows but all three will be "full-on commercial programmes with ads specifically designed to sell products and create product awareness in the USSR". The shows will be written and pre-produced on DAT tape before being delivered to the USSR for translation, assembly and broadcast via satellite across 11 time zones. They have a potential 280 million listeners.

Pattiz claims the Westwood One programmes will introduce a style of radio never before heard in the Soviet Union: "We hope these programmes will positively influence the rapid changes already taking place in the USSR and we welcome the opportunity to share a bit of the US with our new Soviet listeners."

Tom Rounds, president of Radio Express, says commercial time on the Soviet version of the AT40 will be split 50/50 with Gostelradio and, as in 70 countries around the world, the show will be sponsored by Pepsi.

The AT40 will be translated into Russian in Moscow and relayed through two networks: Mayak (Lighthouse), reaching an estimated 98% of the Soviet population of 288 million, and Yunost (Youth) reaching 48% of the total population. Rounds: "The Russians are keen to get involved with multinational companies such as Pepsi. They see it as one of the roads towards perestroika and the strengthening of the Soviet economy."

Chrysalis Boss Criticises 'Play Safe' Policy

A plea to radio stations to more readily accept new music was made by Chris Wright, chairman of Chrysalis Records, during his keynote speech at MIDEM Radio. Wright said the golden oldie stations, plus the pressure put on commercial stations by advertisers to adopt a 'play safe' programming policy, was damping the development of new talent.

Wright did praise public service radio, in particular the UK's BBC Radio 1, which he said easily outstripped the commercials in breaking new ground: "We, the record companies, need radio stations which will go out on a limb and pick up new artists for airplay."

"In the UK, for example, commercial radio has been experimenting, competing for ratings, and the war between them means they will play safe. Radio 1 is sensitive to A&R needs. It does not have the demand of the commercials in mind!"

Wright argued that record companies provide radio stations with programming, artists for interview, competition prizes, and - in many cases - properly researched charts. In return he called for a "responsible attitude", pointing to the 'If you play it, say it' campaign in the US which encouraged DJs to back-announce records.

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the new single

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IBA Warns Of Frequency Confusion
by Paul Easton

Research from the Independent Broadcasting Authority (IBA) says the phasing out of simulcasting could cause problems for many listeners. One of the BBC's national networks and three of its local stations are about to lose their FM frequencies, meaning programmes will soon be broadcast on FM only.

The survey found many listeners, especially women and people in the older age groups, have difficulty understanding radio frequencies. They do not know whether they are listening on AM or FM or even how to find their favourite station. Half of the over 55s never listen to FM and possess an FM-capable radio.

Although 91% of radio sets in the UK can receive both AM and FM, more than half of the listeners never move away from one waveband. Therefore, if they tune elsewhere, it is likely to be to another station on the same waveband. However, 68% of all adults listen to the same radio station for about, or almost all of the time.

One of the major casualties could be BBC Radio 2. The MOR music network, currently broadcasting on both AM and FM, targets the 45-plus age group. However, many listeners could get left behind when Radio 2's AM frequencies are transferred to the BBC's new education and sports network Radio 5, due to begin this August.

Many independent radio stations are now providing separate programming on AM and FM.

Scottish Stations Split

Glasgow-based Radio Clyde is now broadcasting separate programming on its AM and FM frequencies. It had been running a weekend split for the past year. In common with most other commercial radio stations, Clyde's original programming is now available only on its FM frequency and is identifying itself as Clyde 1.

Meanwhile, the AM frequency is now carrying a new service, Clyde 2, with a music format aimed at the over 40s. Among the Clyde 2 presenters is well-known Scottish radio personality Jimmy Mack, who joins the new station from BBC Radio Scotland.

Edinburgh-based independent radio station Radio Forth has announced plans to split its frequencies from February 6. Current output will be revamped and become Radio Forth RFM, targeting the 15-35 market. MAX AM will be aimed at the over 35s with an oldies format playing the classic hits of the past 30 years.

While their original chart-based programming has continued on FM, a new service aimed at an older audience has usually been introduced on AM and these might possibly gain some of Radio 2's disoriented listeners.

Radio 1 and Radio 3 will also become FM only. Radio 1 is currently expanding its chain of FM transmitters to ensure 97% FM coverage of the country by 1993 when it loses its AM frequency to one of the proposed new national commercial stations.

All new radio stations are now being restricted to a single waveband although three BBC local stations were given an extra, temporary, AM frequency when they began broadcasting last year. However, they will be losing these over the next few months.

Meanwhile, the BBC is about to embark on a major FM awareness campaign to prepare people for the switch. An exhibition trailer will be visiting the affected local radio areas to help people find the station on FM.

BBC Buys More US Jingles

BBC Radio 1 DJs with their new CD jingles. From l-r: editor mainstream programmes, Chris Lycett; head of music, Roger Lewis; DJ Simon Bates; MD Europe Discronics Hywell Davies; and DJ Steve Wright.

BBC Radio 1 has introduced a new jingle package to coincide with the network's revamped schedule. Once again they have been produced in the US, by JAM in Dallas.

The original Radio 1 jingles in 1967 were produced by PAMS of Dallas and all of the network's jingles since then have been US made, despite the growing number of UK jingle production companies.

This new package was supplied to Radio 1 on a special limited edition CD produced by Discronics. As the station is currently in the process of increasing its FM coverage it is likely that jingles will be more likely to be played off CD in future than the usual carts.

Southern Takes Stake In Invicta

by Hugh Fielder

Southern Radio Holdings has bought a 15% stake in Invicta Radio from Crown Communications, reviving the much-talked about, but so far uncompleted, merger between Southern and Invicta.

Talks on the merger began last summer but negotiations broke down in November. Invicta is known to be keen to merge but Southern, which already owns Ocean Sound and Southern Sound, is dissatisfied with the management structure for the proposed new company.

Crown, which has a 25% stake in Southern, recently sold its shareholdings in Chiltern Radio, following an unsuccessful takeover bid, and the Suffolk Group Radio.

Crown has just acquired the Northern France FM network via its RFM subsidiary from Septembre which went into liquidation last year. This has increased the number of RFM transmitters from 21 to 50.

Johnny Clegg & Savuka

Signed to EMI.

Publishing: Sweet & Sour.

European management: Claude Six.

New album Cruel Crazy Beautiful World, their third with EMI (EMC3569).

Recorded in Los Angeles and produced by Hilton Rosenthal.

New single: One (His) Man One Vote

Clegg starts a two-month European tour in February which includes eight nights at the Paris Zenith. The tour follows two extensive promo-

UK-born Clegg moved with his parents to South Africa as a child and became a symbol of resistance to apartheid with his first mul-

tracial band Juluka, who refused to play to segregated audiences. As a result they found themselves in constant conflict with the authorities. On his new album Clegg is trying to progress from his image as an anti-apartheid campaigner towards more global statements on human rights.

Since signing to EMI he has become a massive star in France and Belgium and his last album sold 1.2 million copies in France alone. He is on the verge of a ma-

jor breakthrough in Italy and Spain and EMI will also concen-

trate its promotional efforts in Holland and West Germany.
EMI Initiates Major Global Changes

by Hugh Fielder

Reorganisation of the international marketing division has been expected since international director Rick Blaskey left EMI last November. President Don Zimmerman has been given a new role as senior adviser, working on the integration of the division and other unspecified "worldwide projects".

Gilbert Ohayon, who was brought in from CBS Fox Video to replace Blaskey, has been appointed marketing director international repertoire Continental Europe. He will report to Alexis Rotelli, MD Continental Europe. EMI’s UK and US companies will now have their own international artist development staff. John Briley, previously senior international executive, becomes director of international artist development for EMI (UK).

At Chrysalis and Enigma, which are 50% EMI owned, Mike Allen and Laura Annick continue to be in charge of international marketing. At SBK, Pam Gorode will be responsible for international artist development.

In the US, Jeremy Hammond moves to Capitol as VP of international artist development and Jean Pierre Bonnel becomes VP of international development at EMI US in New York, replacing Gabi Zangerl who returns to EMI Electrola to take up a new role.

Super Channel And Star★Sat In GDR

by Jon Henley

Super Channel, the pan-European satellite youth TV channel, and Star★Sat, the West German commercial satellite radio station, have entered the East German market. The two broadcasters have both sealed contracts with the city of Dresden, which has around 36,000 cable connections.

East Germany is the 20th country in which Super Channel is officially available, and the deal brings the Italian-owned broadcaster into a potential 20 million households across Europe. Network development manager Malcolm Tallentire believes the channel is actually available in several East German cities: unofficial estimates put the number of cable households in the country at 1-2 million, and some community networks have been taking Super and other Western channels "more or less illegally" since late last summer, he says.

Tallentire claims the major obstacle to bringing more East German networks officially on stream is the difficulty of obtaining precise information. "Dresden is the only place where we actually know what’s going on. We won’t have the situation properly documented until summer this year," he says.

But the major problem for cable broadcasters wanting to exploit the expanding East German market remains the capacity of the cable system itself, Tallentire adds. "There may be plenty of networks, but they are mostly very small, have a restricted number of channels and cable operators don’t have the currency to buy decent receiving equipment," he says.

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By the time, one is replaced by a section of the latest disco hits, which are played each hour, although sometimes one is replaced by a German-language song. The titles included in the 10% current hits are chosen fortuitously from a 75-title playlist.

Faced with stiff competition from the private broadcaster Radio Regenbogen and the public stations SWF and SDR, private RPR's new head of music, Guido Mueller, is altering his station's music format.

The trend is to play more oldies and more UK titles. This is a move away from the Ludwigshafen-based station's previously US flavour to its evening broadcasts.

Daytime programming (06.00-18.00) comprises 30% music from the 60s, 30% from the 70s, 30% from the 80s and 10% current hits. Two German-language titles are played each hour, although sometimes one is replaced by a romance-language song. The titles included in the 10% current hits are chosen fortuitously from a 75-title playlist.

Bayarian-dialect pop singer Nicki sits at one end of RPR's format limit but Mueller avoids schlager stars, such as Roland Kaiser. At the other end of RPR's format are artists like Brian Adams and Foreigner. The US and the UK charts are featured during evening programming, while the Coca-Cola Eurochart Hot 100 Singles is aired every Friday from 18:00-20:00. To be included in the playlist a title must have already received extensive airplay from other stations or be from an artist who has anticipated chart placement. RPR, with an average 150,000 listeners per hour, does not name records played during daytime programming. New artists with unknown titles are not played because, according to music programmer Hans Mappe, "they just get lost".

The team of six RPR music editors make up their playlist using the Stuttgart-based computer, ISAR (Integrated Radio System), for support with on-line dialogue.

The station's Saturday night disco show, 'Saturday Night Fever', which featured maxi-versions of the latest disco hits, has been replaced by the 'Saturday Evening Party', aired from 20.00-23.00. Listeners who are throwing their own party have an opportunity to determine the playlist for one hour. The station sends a reporter to the scene of the party for a short, live report.

RPR Amends Format To Tackle Competition

by Peter Woernle

Super Channel, the pan-European satellite youth TV channel, and Star★Sat, the West German commercial satellite radio station, have entered the East German market. The two broadcasters have both sealed contracts with the city of Dresden, which has around 36,000 cable connections.

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Austria Introduces National Charts

by Walter Groebchen

Austria has, for the first time, introduced albums and singles charts based only on sales.

"It was high time the charts became a representation of market movements and not vice versa," says Heinz Canibol, MD of CBS Austria and initiator of the far reaching reforms. "In the past no one took our chart seriously but that will change now!"

The new charts, which began being compiled on a weekly basis in January, are based on returns from more than 200 retailers. The system is monitored by the national IFPI organisation, mechanical rights society Austro Mechana and the trade journal Der Musikmarkt. The results 'Austria Top 30' are presented exclusively by national radio OE 3 and the daily newspaper Kronenzeitung. A control commission has also been set up to prevent manipulation of sales.

Many Austrian record producers have expressed concern that the new charts will make it more difficult to establish national talent. But Canibol does not believe this will be so. "If we could succeed in establishing professional marketing, and were able to work together with the media, we would finally be able to give Austrian artists the ranks in international competition they actually deserve!"

The most recent edition of the Austrian chart sees Lisa Stansfield's 'All Around The World' (Arista/BMG) heading the singles list and 'But Seriously' (WEA) from Phil Collins topping the album rankings.

BR Aims For More Melodic Sound

Claus-Erich Boetzkes, the head of music programming at public station Bayerischer Rundfunk (BR), is insisting that despite the departure of former music controller, Thomas Gottschalk, no significant changes will take place at the network.

"One of the few introductions I have made," explains Boetzkes, who was expected to make sweeping amendments after the departure of his former colleague with whom he had previous public disagreements on music tastes, "is to bring in more melodic music to round off the format. BR 3 will continue to concentrate on international pop and BR 1 I will focus on German-language and folk music."

BR 3's new afternoon flagship is 'Radiothek', broadcast daily from 13.10-16.00. Besides music, the programme includes comedy sketches, gossip, information and listeners requests. Also new to BR 3 is the 'World's Best Music', a 25-minute programme broadcast each weekday from 12.30-13.00.

BR uses computer technology to help compile its playlist but, says Boetzkes: "It only makes musical suggestions which can then be accepted or rejected by the programmer. We use computer playlisting for all programmes except 'Morgentelegramm', 'Radiothek' and 'Mr Music'."

Bavaria Increases Media Support

The state of Bavaria will increase its media support grant by 80% this year taking the total subsidy budget to DM 44 million (app. US$ 25.9 million).

The rise coincides with a boom in the number of media-related companies now established in Munich, the state capital. Now 4,173 businesses are operating from the city, a 28% leap on 1983 figures, employing 57,216 people. In 1988, the latest year for which full figures are available, Munich's audiovisual industries turned over DM 5.6 billion.

A new report, produced by the city's Chamber of Commerce, pine serious but that past no one took our chart

MCA Acquires Star Catalogue

Hamburg-based MCA Music West Germany has acquired the 1,500-copyright catalogue of Star Music. The Star catalogue, consisting mainly of original German compositions, includes a number of well-known Udo Lindenberg songs, an album by Kraftwerk and a collection of numbers made famous by Vicky Leandros.

John Brands, VP MCA Publishing International, said the move was "part of MCA Music's long-term catalogue expansion plans, which include the acquisition and administration of local catalogues and copyrights throughout Europe.

SOMEBEWE IN AN OFFICE IN EUROPE:

"Alright! Which one of you has got it?"

"If this is the kind of thing you often hear when looking for this week's copy of Music & Media, it's time you took out your own subscription. Fill in the coupon in this issue."

POWER POP FROM NORWAY
LOVE CRIES
THE DEBUT SINGLE BY StageDolls
FROM THEIR FORTHCOMING ALBUM 'STAGE DOLLS'

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MUSIC & MEDIA - February 3, 1990
First Oldies Station Begins Test Transmissions

Radio Gold, soon to become Italy's first specialised oldies station, is currently test transmitting in preparation for its official opening in March. The new Milan-based station is run by Angelo Borra, owner of the national network station Milan International 101 and Italy VOA Europe.

The idea for Radio Gold came from Milan International executive Luca Dondoni and programme director Gigio d’Ambrosio. Dondoni: “We had the idea for some time but became convinced after a visit to the LA oldies station, KRTH-FM last year. Ours is a totally new idea for Italy. There is no other such specialised station. But we believe that the radio situation in the country is now mature enough for such a step.”

Radio Gold with its own frequency, 98.7 FM, will play international and national music only from the years 1954-1974. Its target audience is the over 30s. It will broadcast 24 hours a day, play only CDs and is fully digital and computerised. It houses three Sony CD jukeboxes and Dondoni confirms that the station's sophisticated technology has meant numerous test transmissions to ensure broadcasting perfection.

Initially, Radio Gold will transmit only in Milan but Dondoni says that they intend to expand in the future.

SPOTLIGHT

Gianni Morandi

- Signed to RCA/BMG Ariola.
- Management: Smemo Music, Rome.
- New album Varieta (PL 74355).
- Previous album Dalla/Morandi (with Lucio Dalla) sold one million units on national territory and throughout Europe.
- New single Varieta.
- The album was recorded at the FonoPrint Studio in Genoa. It was produced and arranged by Lucio Dalla and Mauro Malavasi.
- BMG has concentrated on 30-second radio advertising spots on Italy's major networks plus advertising in leading daily newspapers. A video for the track Varieta will be released in March. Morandi has made several TV appearances. The LP is set for widespread European release later in the year.
- Morandi will start a national theatre tour in March which will include major cities and provincial towns. In summer he will perform outdoor concerts.
- Tour agent Smemo Tours.

Morandi, who started his singing career in 1962, has gone on to become one of Italy's best-known artists. He is also an actor who has appeared in many TV films and he has been with RCA/BMG since the start of his recording career and his total record sales are well over 20 million.

Bennato And Zucchero Top Year-End Charts

National artists Edoardo Bennato and Zucchero outsold all international competition according to the year-end round-up chart published in the TV/music magazine Sorrisi E Canzoni. The publication produces an industry respected weekly chart which, along with those compiled by state broadcaster RAI and trade magazine Musica E Dischi, is based on sales.

Bennato won top place for his single Viva La Mamma. But although Virgin promotions director Angelo Vaggi was pleased with the result he insisted that Bennato's total sales figures of 75,000 indicated the death of the single. Vaggi: "Those kinds of figures are really nothing. The vinyl single is finished and I do not believe that the CD-3 has taken off on the worldwide basis it was expected to.'

Vaggi confirms that singles are of little interest to his company and states: "It is not our policy to sign singles-only artists. The single is useful only as a promotional tool for an LP'.

PolyGram artist Zucchero topped the 1989 LP chart with Ora, Incenso & Birra which has sold 1.4 million units. Bruno Tidaldi MD at the new Phonogram division is not surprised that national acts are sales leaders. Tidaldi: "The main reason is quite simple. Artists who sing in their own language find it much easier to communicate to our national audience'.

National acts were well represented in the Sorrisi chart top 10. In the singles division Francesco Salvi (Five Record), Raf (CGD), Rocco & The Carnations (CGD), Jovanotti (Ibiza) and Papa Winnie (CBS) polled third, fifth, eighth, ninth and 10th positions. International artists Madonna (WEA), Roxy (EMI), Prince (WEA) and Joe Cocker (EMI) reached nos. 2, 4, 6 and 7 respectively.

Italian artists also had the edge in the top 10 best-selling LPs, Vasco Rossi (EMI), Antinello Vendi (Ricordi), Gino Paoli (Ricordi), Edoardo Bennato (Virgin) and Jovanotti (Ibiza) polled second, third, sixth, eighth and 10th positions.

WEA dominated the international entries with Simply Red, Madonna, Tracy Chapman and Tanita Tikaram scoring fourth, fifth, seventh and ninth places.

Genoa Station Backs National Product

Northern regional station Radio Babboleo has increased its commitment to national talent. Station programme director Lenny Rattona believes that national repertoire now deserves more airspace. Rattona: "There has been a recent return to quality music which has in turn meant a rise in popularity'.

As well as increasing airplay for national artists, the station is also broadcasting more interviews with Italian performers. Its pre-recorded artist interview slot, previously broadcast on Saturday mornings, has now been shifted and extended to 10-minute mid-morning slots aired Monday to Friday. BMG artists Gianni Morandi and Luca Carboni were the latest acts to be featured.

Based in Genoa, Radio Babboleo transmits throughout the whole region of Liguria. It is the region's top broadcaster with an average 111,000 daily listeners (Audiradio 1989 statistics).

Rattona describes the station as 'international top 40' with a strong element of local news and information. He is convinced that regional stations can service local needs better than the national networks. Rattona: "A network station based in northern Milan cannot get the real feel of a southern city like Naples and vice versa'.

Radio Babboleo receives a generally good service from Italy's record companies according to Rattona. But he does admit that the station buys about 70% of its music on import because of the release delays on international product.
Delegates Attack Record Company ‘Collusion’

by Jacqueline Eacott

Beziers - Both record companies and Media Control were accused of collusion by representatives from around 350 French FM radio stations attending the seventh National FM Radio Festival held just before MIDEM.

Both artists and FM stations renewed their attacks on the dominance of record companies and the Strasbourg-based monitoring system, saying they gave little support to unknown French artists and even less to the smaller FM radio stations.

Many stations complained of the difficulties they faced in receiving new artists’ product, the inaccessibility of established artists and the problems of playing discs which listeners were then unable to find on sale.

However, Vogue’s GM Daniel Goldschmidt said the smaller FM stations were not being realistic: “We choose which radios to work with on the basis of the size of their audiences shown in the polls. We decide which stations would give us the results.”

“I sold Philippe Lafontaine by TV not by radio. The truth of the matter is that Coeur de Loup took off after Lafontaine appeared on the show ‘Sacre Sotres’ Radio picked up the record much later. FM radio does not sell records. In 80% of cases artists and their records are launched via TV.”

Vogue signing Francis Lalanne explained that becoming involved in radio promotion was for him a matter of personal choice: “On my last tour I worked with a number of small FM stations rather than one major radio and I avoided TV appearances, but I sell less records since I made that choice.” He urged FM radio to maintain a similar independence: “Do not work with the record companies, keep radio free and guard your freedom. You are not there to work for the record companies, you are there to express a certain vision!”

Media Control president Danielle Anger also made her position clear: “Media Control exists to sell a service to specific clients, the record companies and music publishers. It was created because of them, and will develop with them. Its objective is to sell records not to satisfy radio audiences.”

But Radio Nantes’ Jean-Francois Daniel referred to the “rotteness” of the current monitoring system, a theme later expanded by the singer Murray Head: “The methods used can only raise questions concerning the validity of the market. There will obviously be some kind of corruption if the identity of stations controlled by Media Control are known.”

Michel Fulgain, an established French variety star, was equally blunt: “Media Control exists to make money for the record companies. It has established a certain order. I find that scandalous. Think of all the French artists who work for maybe 20 years but are never heard!”

Fulgain’s claim was supported by unknown artist Philippe Mazelle (Mazeres Disques), who pleaded for “the right to be heard and known”. However Apache boss and ex-SNEP president Bernard de Bosson disagreed: “I have launched a lot of artists in my time, among them France Gall, Michel Berger and Veronique Sanson.” However, he did acknowledge the difficulties faced by independent labels “who are fed up because they have no way of being heard”.

The annual gathering of France’s leading local radio stations (networks and independents) currently the only one of its kind in France, was held in Beziers for the last time. The eighth festival will be held in Antibes next October.

M6 Launches New Rock Programme

Commercial TV channel M6 is launching a weekly rock magazine programme ‘Avec Ou Sans Rock’ at the end of this month. The show will include reports, interviews and a special look at young unknown French acts.

The first programme includes an interview and concert excerpt with Nina Hagen, a report on one of the East Berlin bands featured in Paris’ recent East German Cultural Festival and an exclusive look at the new Christian music video.

Later shows will include location reports from video shoots as well as mini-concerts featuring unknown French groups playing in small venues. The show’s presenter, Roxanne, says the aim is to “focus on those new bands who need to be shown but who would not otherwise have an outlet. But we will be having at least one international artist in each show”.

The US-born presenter currently hosts M6’s youth programme ‘Roxanne Roll’ on Wednesday afternoon. She has also previously worked with FR 3 and Antenne 2. ‘Avec Ou Sans Rock’ is produced by Brigitte Remy who directed, with Pascal Mourier, Virgin’s Mano Negra concert video.

French Product Dominates Charts

The French charts were dominated by French product in 1989, according to research published in Music & Media’s sister paper Faits Francais and compiled by chart owners Europe 1 and Canal Plus. Of the top 10 albums, nine are French with Madonna the only Anglo-American artist to feature.

The album charts are led by Patricia Kaas and Mylene Farmer, both on Polydor, and Francis Cabrel on CBS. It is the first time in the five-year history of the French charts that a national act has headed the list.

Sales Awards Up 30%

Industry body SNEP gave out 327 sales awards in 1989, up from 240 in 1988. French acts took more than 200 awards.

The number of gold discs, given for albums of 100,000, went up from 96 to 132, and the number of platinum awards, for sales of 300,000, remained at 38.

Five albums reached diamond status, selling one million units: Mylene Farmer’s Ainsi Soi-je on Polydor; Michael Jackson’s Bad Epic/CBS; Johnny Clegg’s Third World Child (EMI); Renaud’s 85 LP Mistral (Virgin); and Pink Floyd’s Wish You Were Here, Released by EMI in 1975. Pink Floyd’s The Wall also received a triple platinum certificate.

The number of singles getting sales awards dropped from 71 to 68, but three singles went platinum (800,000 units): Lambada by Kaoma (CBS), charity song Pour Toi Armenie (Trema) and the theme song from the 1986 film ‘Le Passage’ performed by Francis Lalanne (EMI).
Who's got
The power

La Nouvelle
Vogue

"The French Leading Independent Company"
New Moves To Promote Dutch Product

by Mark Fuller

Amsterdam - Conamus, the foundation set up to promote Dutch popular music, is trying to set up an idealistic record company to market mainstream Dutch product.

“We are currently having heated discussions with the record industry about setting up such a venture,” says Conamus MD John de Mol. “It would be non-profit making and partly financed by the proposed levy on blank cassettes.”

De Mol sees the move as a last-ditch attempt to revitalise the flagging fortunes of Dutch product. Its market share slumped to 15% last year, compared to 33% in the 70s. De Mol says the decline is due to lack of airplay and long-term investment by record companies.

A crisis meeting last year between broadcasters, record companies and other music industry representatives, has had little impact. De Mol says DJs remain arrogant: “They don’t want to take the risk of backing Dutch product. Record companies argue that there is no point in investing in new talent if it is not going to receive any airplay.”

Public Broadcasters Lose Ground To Sky

by Jon Henley

Dutch public stations Radios 1 to 5 have lost substantial audience share to commercial and foreign broadcasters in the last 12 months, according to a new survey. The poll was carried out by national market research bureau AGB/Intomart for public broadcasting association NOS. The most notable winner was Sky Radio, the all-music, soft pop satellite station owned by Rupert Murdoch’s News International empire.

While the average daily listening time for radio as a whole stayed stable at 2 hours 52 minutes over the survey period (November 1988 to November 1989), the public stations’ share of total listening time slumped from 88% to 77%. Public regional stations increased their share from 5% to 8%, mainly as a result of increased airtime.

The remaining 7% gain, was split between commercial stations (which are theoretically still illegal in Holland but evade the law by beaming in from abroad), pirates and foreign broadcasters. Sky Radio attracted 10.5% of total listening time, while Radio 10, currently threatened with closure, managed 3%. NOS was not prepared to comment on the survey.

VARA Releases Single

Dutch public broadcaster VARA has become the country’s first radio station to release a record from one of its live recording sessions. The CD single, Rocket Launcher, contains three recent tracks by Canadian folk/blues singer/songwriter Bruce Cockburn and comes out this week on the independent Indisc label.

VARA DJ/producers Jan Douwe Kroeke: “We have been recording two-hour sessions for a couple of years with a wide range of artists and now have around 120 tapes. I generally play them on my show in the week they were recorded, and they may get repeated. This particular session was re-run several times by popular request and people started asking where they could buy it. That’s where the idea started!”

Indisc’s GM Sjaak de Bruijin says he sees it as a good way to promote an artist: “It happens elsewhere, notably through John Peel in the UK, and we feel it will gain us a lot of airtime, not just on VARA but on other stations as well. I’m quite sure there will be more attempts to do the same.”

Foreign Affair

- Signed to Crammed Discs.
- Publisher: Les Editions de La Bascule.
- New album: East On Fire (CRAM 064).
- New single: Sandanya in February/March.
- Producer: Gilles Martin.
- The album is being backed by poster advertisements in magazines.
- The band will be promoting the LP in France, Italy, Austria and West Germany.
- East On Fire was released in the Benelux, Scandinavia and Switzerland at the end of 1989. In March it will be out in Italy, Japan, West Germany, France and Austria.
- East On Fire contains 12 tracks, which went down well when the band appeared at the recent Transmusicales Festival in Rennes. Minimal Compact had a loyal following in most European countries and Foreign Affair hope to keep their interest with this new project.

With Love From Belgium

by Marc Maes

Belgian state broadcaster BRT is to air a major new radio series, tracing the history of Belgian music. The project was inspired by producer Gust de Coster, who covered 20 years of Belgian pop in his programme ‘Killwach’, 10 years ago.

The series, ‘Wit-Lof From Belgium’, starts on February 6 and will run until the end of the year. The 43 episodes, each 50 minutes long, will be broadcast every Tuesday between 13.10-14.00. As well as the music, each episode contains an interview with either artists or music industry personalities.

The series is being accompanied by a book and 3 CDs. “I think this is a real prestige project for the BRT,” says de Coster, who worked on the project together with Geert de Bryckcker, Johan van Achte and co-host Erik Bayens. “Although sometimes it was hard to trace some of the original tapes we are very happy with the support we got from the record industry. Play It Again Sam and Antler were very helpful in compiling the last decade of the series.

The three CDs (one on the 50s and 60s, one covering the 70s and one on the 80s) are being produced by BRT and EVA (EMI, Virgin, BMG Ariola) for release on CD/MC only. They, and the book, are due to be released in April.

The series takes its name from the vegetable wilof, or chicory, which is one of Belgium’s biggest exports.
Radio West Launched in Helsinki

Radio West, a new private station, began broadcasting in Espoo, near the western border of Helsinki, on February 1. The target audience is 35-50 with a format based upon MOR, oldies and jazz.

The station will also carry three extended daily news broadcasts, plus regular music and talk programmes aimed at a Swedish-speaking audience. It is Espoo's first local station and has a potential 170,000 listeners.

Swedish Radio Awaits TV Decision

Both Sweden's radio and television industries eagerly await the governing Social Democrats' decision on whether to allow the introduction of national commercial television, a ruling which will have major implications for all aspects of the national media.

The Social Democrats will consider three possible options for commercial TV at their convention in September. The most radical is that a national private channel should be created alongside the existing two state channels Sveriges TV (STV) 1 and 2. Another is that STV should be allowed to carry advertising 'blocks' between programmes. The third is either that STV 1 or 2 should be turned into an independent commercial channel.

A Spanish entry to the New York International Film & TV Festival has won the gold medal in the Special Musical Programme category. 'La Nit, Barcelona Musical Extravaganz' was among 3,100 entries from 27 countries.

New Chart System At Haugesund

Norwegian private station Radio 102 at Haugesund has implemented a new chart system in response to what head of programmes Egil Houeland calls "the steady decline of singles sales over the past couple of years".

Each Friday 102, which claims a daily audience of between 60-70,000, now runs a CD Top 20 based on the sales of seven shops in and around Haugesund. And on Saturday the station airs its own '102 Top 30' chart, compiled with reference to the Billboard Hot 100, the M&M Eurochart Hot 100 Singles and the station's own airplay.

"The '102 Top 30' serves much as a hit list and will include album tracks as well as singles - and maybe even stuff that hasn't been released in Norway yet. We believe it will suit the needs of our listeners better than a structured sales chart," Houeland is seeking sponsors for both new charts.

Gold Medal For Olympic TV Show

A Spanish entry to the New York International Film & TV Festival has won the gold medal in the Special Musical Programme category. 'La Nit, Barcelona Musical Extravaganz' was among 3,100 entries from 27 countries.

Last month's one-hour TV special featured highlights of the five-hour concert held in October by five -hour concert held in October in and around Haugesund. The social democrats make a firm commitment in September then a Swedish commercial channel could be on air a year later.

EMI-Hispavox
EMI-Hispavox artists swept the board at the seventh Iberpopp festival, taking top awards in 5 categories. The award for Best LP went to Gabinete Calgarri's 'Privado', released by EMI in October, which went platinum in three months. The band's Jaime de Urrota was named Best Songwriter.

EMI-Hispavox Artists

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**UPCOMING SPECIALS**

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Advertising deadline 23 - 1 - 1990

**Issue 8**

**San Remo/Italy**
Publication date 3 - 3 - 1990
Advertising deadline 6 - 2 - 1990

**Issue 9**

**UK**
Publication date 10 - 3 - 1990
Advertising deadline 13 - 2 - 1990

**Issue 10**

**FRANCE**
Publication date 17 - 3 - 1990
Advertising deadline 20 - 2 - 1990

**Issue 11**

**SWITZERLAND/ AUSTRIA**
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**MUSIC**

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**Talent**

**PROMISING ACTS**

**Effi & Eliten**

Fredag Aften (Olafssongs/Denmark). Contact: Olafssongs/ Frank Marsokk/ tel: 45.42.292259/fax:291629

Effi and her band are already very popular in Denmark. It is in part due to their straightforward, well-produced and memorable rock songs. Although they are sung in Danish this is still quality music with an international character. Licence and sub-publishing free except Scandinavia.

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**Annie Joyce**

Make Me Feel (New Music/Italy).
Contact: New Music/Pippo Landro/ tel: 39.2.53400314/327.356/fax:53400360

Like much of today's house related pop this Italian house track is reminiscent of '70s disco music. It's a potently uplifting song with some good inspired singing on it from one of the hottest label/production companies of the moment. Licence and sub-publishing free except Italy.

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**Precious Wilson**

I May Be Right For You (Tam Tam/UK).
Contact: Savage Records/ tel:44.1.4901210/fax:2503166

Another compulsive house track with a memorable refrain. A good club hit that could easily cross over into the charts. Sticks in the memory immediately. Licence and sub-publishing free except UK.

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**Magnus Ugglå**

Dyra Tanter (CBS/Sweden).
Contact: CBS/ George Reisbass/ tel:46.8.980250/fax:286751

Attractive Europop from a varied and talented artist. The intro of this track is inspired by Beethoven's "Pathétique" while much of the backing is reminiscent of the Pet Shop Boys' "It's A Sin." Ugglå has a remarkable voice and is currently very popular in Scandinavia. Licence and sub-publishing free except Scandinavia.

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**Rapsonic**

Vas'T Mets La Dose (Trem/a/France).
Contact: Trem/a/Arielle Faille/ tel:33.1.42560882/fax:4225528

Je Rap by Nec+Ultra was the first genuine French rap record and since then, with the help of producer/mixer Dee Nasty, the scene has blossomed. This is hip-hop in the best Beastie Boys tradition with a powerful delivery. Licence and sub-publishing free except France.

**Fidelfatti With Ronnette**

Just Wanna Touch Me (Magic Service/Italy).
Contact: Magic Service/Anna Lombardoni/ tel:39.2.5063352/fax:5064689

Moody swing beat by the Italian Piero Fidelfatti, made particularly interesting by Ronnette's powerful vocal delivery. Taken from the forthcoming LP Experience. Sub-publishing except France and licence free where Polydor affiliates refuse their option.

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**Dis Noir**

Babylon (Pilz Magma/West Germany).
Contact: Pilz/Kerstin Hein/ tel:49.40.2516090/ fax:2516091

A weird and immensely catchy song from a band who recall the best days of Propaganda. Once you get used to the singer's nasal voice she handles the memorable chorus very well. Licence and sub-publishing free except West Germany.

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**The Parachute Men**

Bed & Breakfast (Fire Records/UK).
Contact: Fire/Dave Bedford/ tel:44.1.3596141/fax:359661

A powerful and hypnotic song complete with jangling guitars and an excellent female lead vocal. This wryly-tipped Leeds (UK) group are just about to release their second LP produced by Hugh Jones. Licence and sub-publishing free except UK, France, West Germany, Austria, Switzerland and the Benelux.

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**Merlin**

Ales Nur Getraumt (Dino/West Germany).
Contact: Siebenpunkt/Helmut Schmidt/ tel:49.89.331808/fax:397179

From the band that won this year's Goldene Stimmgabel for the best new German band comes a sophisticated, melodic AC number. Great singing and a very promising debut. Licence and sub-publishing free except West Germany, Austria and Switzerland.

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

UPDATE

by Gary Smith

Despite the fact that Scandinavia is in the grip of winter, Misty Records and some of the labels that form Mistlur Music are about to release a flood of hot product. Along with The Dum Dum Boys, The Mercury Motors are one of the best bands that Norway has produced. Their second LP Smash The Moon will be out in two months accompanied by a tour of Scandinavia.

While ex-Imperiat singer Thastrom writes songs in Amsterdam, Fred Asp, ex-drummer of the same band, is about to release his as yet untitled debut solo LP. The last two tracks are being mixed and the LP will be out soon.

One of Misty’s bigger successes of the last 18 months has been The Sandmen who are on A&M for the rest of the world and last year currently have three singles inside the indie top 20. Mute is gearing itself up for a busy season with forthcoming singles and LPs from AC Marias, Wire and the truly fabulous Mark Stewart.

February release. While we are on the subject of Leather Nun there is an interesting new project tastefully called Mobile Whorehouse. It consists of Freddie Waalding, the gravel-voiced singer from Blue For Two and Nils Wohlrabe of ‘of the Nuns’. Their LP was recorded in West Berlin and mixed by Alexander Hacke whose most notable previous work has been with Einstuerzende Neubauten. The results are perhaps unsurprisingly said to be ‘interesting’, according to Anders Moren, MD of Mistlur Music.

Lolita Pop - recording four new tracks

Finally, and still in the frozen North - Lolita Pop have been signed to Geffen for the rest of the world. They are about to go into the studio to record four extra tracks as options for the American version of their 1989 LP Love Poison.

Going Independent...

by Karen Roffey

This week’s highest new entry comes from the Field Mice, whose latest 45 for Sarah, the Autumn Store EP, goes in at no. 10. Tipped as the next indie sensation (and no doubt already being tempted by the majors), Ride follow closely behind at no. 12 with their debut, a four-track self-titled EP on Creation.

Barry Blue is back in the chart under the guise of Cry Sisco following the re-promotion of Afro Dizzi Act (Escape). The single - previously an indie/dance minor hit back in the summer of 89 - features sampled dialogue from the classic Humphrey Bogart film ‘African Queen’.

The Sundays achieve phenomenally high sales for a debut independent LP and Reading, Writing & Arithmetic consequently knocks the Stone Roses from their spot at the top of the album survey. Rough Trade is rumoured to be putting together a Smiths compilation LP which will feature B-sides, rarities and unreleased material. Meanwhile, one of Morrissey’s favourite bands of the mid 80s, the Shop Assistants, return after a four-year silence with a new single, Here It Comes, and to promote it a nationwide tour.

Indie giants Inspiral Carpets have surprised the major labels by signing a deal with Daniel Miller’s Mute Records. The Manchester combo currently have three singles inside the indie top 20. Mute is gearing itself up for a busy season with forthcoming singles and LPs from Depeche Mode, Nick Cave & The Bad Seeds, AC Marias, Wire and the truly fabulous Mark Stewart.
**Scandalous** - Couldn’t Hang) produced.

Glossop

Belfast - superb which, combined with melody of this song is simply

A very strong return after the Quality poprock.

must also be said that this is a

Marc Bolan’s Get It On but it

has stolen the guitar riff from

It cannot be ignored that Rea

That What They Always Say - Magnet

Chris Rea

is a long way from his best.

is a good enough number but it

Energy Orchard

Belfast - MCA

A driving, melodramatic rock song full of ringing guitars with a
definite similarity to U2. Mick Glossop (The Men They
Couldn’t Hang) produced.

Prince

Scandalous - WEA

The slowest track from Batman is a good enough number but it
is a long way from his best.

Chris Rea

That’s What They Always Say - WEA

It cannot be ignored that Rea has stolen the guitar riff from
Marc Bolan’s Get It On but it

must also be said that this is a
good song that is likely to chart.
Quality poprock.

Lloyd Cole

No More Blue Skies - Polydor

A very strong return after the
split of The Communions. The
melody of this song is simply
superb which, combined with Cole’s measured delivery, makes
the chorus a killer. A huge hit.

Queen B

Red Top Hot Shot - FRFR

Very fast bubblegum punk a la
Transvision Vamp or Westworld. An immensely
enthusiastic vocal delivery and a
goofy simple tune.

**SINGLES**

**SINGLE OF THE WEEK**

Sinead O’Connor

Nothing Compares 2 U - Ensign

Out of all the recent covers of
Prince songs - Chaka Khan’s I Feel For You, Tom Jones’ Kiss
and Simple Minds’ Sign ‘O’ The Times - this is definitely the most
convincing. Originally recorded by Minneapolis band The Family
for their 1985 debut album, O’Connor’s emotionally charged
version has immediate appeal. Already picking up airplay on all
radio formats and destined to be her biggest hit to date.

**ALBUMS**

**ALBUM OF THE WEEK**

Stephan Eicher

My Place - Barclay

An interesting guitar-based LP from this distinguished Swiss
singer/writer who has songs in both French and English. Eicher’s
material achieves a balance between pop, rock and folk and is
exceptionally well arranged. He is sup-
ported by superb musicians and uses a string quartet to good effect.
Produced by Eicher and Dave Allen, highlights are Sois Patiente
Avec Moi, My Heart On Your Back, Bon Pour Moi and This City.

The Christians

Colour - Island

After a highly successful debut LP it has been difficult to
do it again. But Colour is a triumph, both for the band and
for producer Laurie Latham. A rich textured sound and instant-
ly recognisable vocal harmonies combine with a strong, well
thought out bunch of songs. Definitive adult pop music that
will also come across well on the radio. Try All Talk, There You
Go Again and One More Baby
In Black. See article on page 24.

Nuclear Valdez

I Am I - Epic

If this LP is indicative of what Nuclear Valdez are capable of
then they have a great future ahead of them. Their rock-
based pop is catchy, economical and
well produced by Richard Goettere (Blondie). The band
sound quite a lot like Tom Petty around the time of Damn The
Toreador and songs like There
The Thunder, Ussing Hero
and Apache are very strong indeed.

His Latest Flame

In The Neighbourhood - London

This all female five-piece from
Glasgow have a nouvelle hippy
sound comparable to the Indigo
Girls or Voice Of The Beehive.
Their music is a lively brand of
riming guitars, tambourine,
bando, fiddle and layers of
vocals. Produced by Owen
Davies and Bobby Henry,
highlights include Big World,
Cold Cold Cold, Londonderry
Road and Sporting Life.

**Editor Gary Smith**

**Contributors** Pieter de Bruyn
Köps and Machpel Balder

Very fast bubblegum punk a la
Transvision Vamp or Westworld. An immensely
enthusiastic vocal delivery and a
goofy simple tune.

**Sandra**

Hiroshima - Virgin

A slow, moody number that is
spoilt by the obviousness of the
production but is, in fact, a
charming song with a fine
melody.

Kylie Minogue

Tears On My Pillow - PWL

This 1975 Johnny Nash hit (a
Radford/Lewis composition from
the doo-wop genre) has
been re-interpreted in a wholly
predictable way.

Sheena Easton

Follow My Rainbow - MCA

A classy, mellow ballad that was
produced by LA & Babyface
A splendid song with a shopping list of
media celebrities’ names forming
the chorus lyrics.

Latin Party

Esta Loca - Polydor

A house track with a hint of
samba from Ibiza. A straight-
forward good-time record with
a naive charm.

Phil Collins

I Wish It Would Rain Down - WEA

Another sad, sad song from one of
1990’s most successful
albums. Slow and moody and
likely to be a huge hit because of
its extreme radio-friendliness.
Nice guitar by Eric Clapton.

Kevin Paige

Don’t Shut Me Out - Chrysalis

A funky and danceable song
from an artist who is reminis-
cent of Robbie Nevil.
Chart Busters is a quick reference to this week’s Hot 100 Singles/Albums and the European Top 50 charts. Chart positions are indicated where appropriate.

**Airplay Top 50**
- Sinead O’Connor - Nothing Ever Happens (21) (A&M)
- Phil Collins - I Wish It Would Rain Down (31) (Virgin/WEA)
- Sinead O’Connor - Nothing Compares 2 U (41) (Ensign/Chrysalis)
- Cher - Just Like Jesse James (44) (Geffen)
- Halo James - Could Have Told You So (45) (Epic)

**Hot 100 Singles**
- Phil Collins - I Wish It Would Rain Down (51) (Virgin/WEA)
- del Amitri - Nothing Ever Happens (56) (A&M)
- Yell! - Instant Replay (59) (Fontana)
- Lonnie Gordon - Happenin’ All Over Again (77) (Supreme)
- Sybil - Walk On By (92) (PWL)

**Top 100 Albums**
- The Christians - Colour (7) (Island)
- The Sundays - Reading, Writing And Arithmetic (14) (Rough Trade)

**Fast Movers**
- Rod Stewart - Downtown Train (10-28) (Warner Brothers)
- Kylie Minogue - Tears On My Pillow (14-35) (PWL)
- The Christians - Words (24-33) (Island)

**Hot Adds**
- Duran Duran - Arena (Parlophone)
- Frankie GTH - Welcome To The Pleasure Dome (2TT/Island)
- Foreigner - Agent Provocateur (Atlantic)
- Wham! - Make It Big (Epic)
- Sade - Diamond Life (Epic)

**Singles**
- Madonna - Like A Virgin (Sire)
- Ray Parker Jr. - Ghostbusters (Arista)
- Band Aid - Do They Know It’s Christmas (Mercury)
- Foreigner - I Want To Know What Love Is (Atlantic)
- Wham! - Last Christmas/Everything She Wants (Epic)

**Albums**
- Duran Duran - Arena (Parlophone)
- Frankie GTH - Welcome To The Pleasure Dome (2TT/Island)
- Foreigner - Agent Provocateur (Atlantic)
- Wham! - Make It Big (Epic)
- Sade - Diamond Life (Epic)

**Yester Hits**
- Madonna - Like A Virgin (Sire)
- Ray Parker Jr. - Ghostbusters (Arista)
- Band Aid - Do They Know It’s Christmas (Mercury)
- Foreigner - I Want To Know What Love Is (Atlantic)
- Wham! - Last Christmas/Everything She Wants (Epic)

**Albums**
- Duran Duran - Arena (Parlophone)
- Frankie GTH - Welcome To The Pleasure Dome (2TT/Island)
- Foreigner - Agent Provocateur (Atlantic)
- Wham! - Make It Big (Epic)
- Sade - Diamond Life (Epic)
## Playlist
### The Most Played Records in Europe

#### United Kingdom

- Most played records as checked by Media Control on the national station O3.

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Lean On Me</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>2. Swanee</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>3. The Good Things</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>4. The Way We Were</td>
<td>Phil Collins</td>
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<tr>
<td>5. The Way We Were</td>
<td>Phil Collins</td>
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<td>6. The Way We Were</td>
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<td>Phil Collins</td>
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<tr>
<td>10. The Way We Were</td>
<td>Phil Collins</td>
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</tbody>
</table>

#### Germany

- From the airplay hit parade from Media Control including 29 radio stations. For more info please contact Media Control, Postfach 435, D-7570 Baden Baden, tel(0)7221-33066.

<table>
<thead>
<tr>
<th>Song</th>
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</thead>
<tbody>
<tr>
<td>1. Lean On Me</td>
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<td>Phil Collins</td>
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<tr>
<td>10. The Way We Were</td>
<td>Phil Collins</td>
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#### Switzerland

- Most played records as checked by Media Control on the national station DRS 3 and 5 private stations. For more info please contact Media Control, Postfass 2, Basel 4002, tel(0)22899.

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1. Lean On Me</td>
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<tr>
<td>10. The Way We Were</td>
<td>Phil Collins</td>
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#### Austria

- Most played records as compiled from RA1 Stereo Due.

<table>
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<tbody>
<tr>
<td>1. Lean On Me</td>
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#### Italy

<table>
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<td>Phil Collins</td>
</tr>
<tr>
<td>10. The Way We Were</td>
<td>Phil Collins</td>
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</tbody>
</table>

#### Holland

Airplay checked on Radio 2 and 3, the Dutch national pop stations. For info contact Stichting Nederlandse Top 40, PO Box 706, 1200 AS Hilversum, tel(0)35-3231647.

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1. Dusty Springfield</td>
<td>Phil Collins</td>
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<tr>
<td>2. Lisa Stansfield</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>3. Katrina &amp; The Waves</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>4. The Stone Roses</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>5. Tony Scott</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>6. Rod Stewart</td>
<td>Phil Collins</td>
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<tr>
<td>7. Mano Negra</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>8. The Christians</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>9. Norah Jones</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>10. Elton John</td>
<td>Phil Collins</td>
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#### Spain

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

<table>
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<th>Song</th>
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<td>9. Elton John</td>
<td>Phil Collins</td>
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<tr>
<td>10. Elton John</td>
<td>Phil Collins</td>
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</tbody>
</table>

### Windham Hill Records

- WINDHAM HILL RECORDS

**WINDHAM HILL RECORDS**

**MONTREUX - Let Them Say**

- United Kingdom

**Michael Manring**

*"Toward the Center of the Night"*
<table>
<thead>
<tr>
<th>No.</th>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
<th>(Publisher)</th>
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<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>Another Day In Paradise</td>
<td>Phil Collins</td>
<td>Virgin/WEA</td>
<td>(Phil Collins/Hit &amp; Run)</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>All Around The World</td>
<td>Lisa Stansfield</td>
<td>Arista/BMG</td>
<td>(Big Life Music)</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>Dear Jessie</td>
<td>Madonna</td>
<td>Sire</td>
<td>(Webo Girl/Johnny Yum)</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>In Private</td>
<td>Dusty Springfield</td>
<td>EMI United Partnership</td>
<td></td>
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<tr>
<td>5</td>
<td>10</td>
<td>We Almost Got It Together</td>
<td>Tanita Tikaram</td>
<td>WEA</td>
<td>(Brooke Warner Chappell)</td>
</tr>
<tr>
<td>6</td>
<td>9</td>
<td>Comment Te Adieu</td>
<td>Jimmy Somerville</td>
<td>Virgin</td>
<td>(EMI United Partnership)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>Sit And Wait</td>
<td>Sydney Youngblood</td>
<td>Circa/Virgin</td>
<td>(Em United)</td>
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<tr>
<td>8</td>
<td>14</td>
<td>Girl I'm Gonna Miss You</td>
<td>Milli Vanilli-Hansa</td>
<td>Arista/BMG</td>
<td>(Cage Music/10 Music)</td>
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<tr>
<td>9</td>
<td>15</td>
<td>When You Come Back To Me</td>
<td>Jason Donovan</td>
<td>PWL</td>
<td>(All Boys Music)</td>
</tr>
<tr>
<td>10</td>
<td>28</td>
<td>Downtown Train</td>
<td>Rod Stewart-Warner Brothers</td>
<td>Jemá Music</td>
<td></td>
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<tr>
<td>11</td>
<td>11</td>
<td>Dancando Lambada</td>
<td>Kaoa-CBS</td>
<td>BMG/Chrysalis</td>
<td>(EMI United Partnership)</td>
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<tr>
<td>12</td>
<td>12</td>
<td>We Didn't Start The Fire</td>
<td>Billy Joel</td>
<td>CBS</td>
<td>(EM Music)</td>
</tr>
<tr>
<td>13</td>
<td>18</td>
<td>Verlieben Verlieren</td>
<td>Muenchener Freudeen</td>
<td>CBS</td>
<td>(Freudeen/Mambo Music)</td>
</tr>
<tr>
<td>14</td>
<td>39</td>
<td>Tears On My Pillow</td>
<td>Kylie Minogue</td>
<td>PWL</td>
<td>(Sovereign Music)</td>
</tr>
<tr>
<td>15</td>
<td>16</td>
<td>That's What I Like</td>
<td>Joe bunny &amp; The Masters - Music Factory</td>
<td>(Copyright Control)</td>
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<tr>
<td>16</td>
<td>7</td>
<td>Get A Life</td>
<td>Soul II Soul-10 Records/Virgin</td>
<td>(Jazz B/Virgin/Soul II Soul)</td>
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<tr>
<td>17</td>
<td>14</td>
<td>Volare</td>
<td>Gipsy Kings</td>
<td>PEM/CBS</td>
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<td>18</td>
<td>9</td>
<td>The Road To Hell (Part 2)</td>
<td>Chris Rea</td>
<td>WEA</td>
<td>(Magnet Music)</td>
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<tr>
<td>19</td>
<td>32</td>
<td>I'll Be Good To You</td>
<td>Q jackson</td>
<td>PWL</td>
<td>(Copyright Control)</td>
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<tr>
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<td>Lambada</td>
<td>Kaoa-CBS</td>
<td>BMG/Chrysalis</td>
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<tr>
<td>21</td>
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<td>del Amor-AMF</td>
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<tr>
<td>22</td>
<td>23</td>
<td>Queen Of The New Year</td>
<td>Deacon Blue</td>
<td>CBS</td>
<td>(ATV/SBK)</td>
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<tr>
<td>23</td>
<td>16</td>
<td>If Only I Could</td>
<td>Sydney Youngblood</td>
<td>Circa/Virgin</td>
<td>(Copyright Control)</td>
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<tr>
<td>24</td>
<td>5</td>
<td>Words</td>
<td>The Christians</td>
<td>Island (10 Music)</td>
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<tr>
<td>25</td>
<td>3</td>
<td>Hangin' Tough</td>
<td>New Kids On The Block</td>
<td>CBS</td>
<td>(Maurice Sam/BK/April)</td>
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</tbody>
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<table>
<thead>
<tr>
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<th>Artist</th>
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<tr>
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<td>Rych Noise-EMB</td>
<td>Ariola</td>
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<td>Leave A Light On</td>
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<td>Virgin</td>
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<td>(Electronic Factory/Virgin)</td>
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<td>31</td>
<td>NE</td>
<td>I Wish It Would Rain Down</td>
<td>Phil Collins-Virgin</td>
<td>WEA</td>
<td>(Phil Collins/Hit &amp; Run)</td>
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<tr>
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<td>25</td>
<td>This Old Heart Of Mine</td>
<td>Rod Stewart-Warner Brothers</td>
<td>(Jebbes Music)</td>
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<td>13</td>
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<td>Richard Marx - EMI USA</td>
<td>SBK</td>
<td>(Big Life Music)</td>
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<td>Sony/BMG</td>
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<td>Laid Back-BMG Ariola</td>
<td>(Sony/Song/Cordoba/Mega)</td>
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<td>Hey You</td>
<td>Quireboys</td>
<td>Parlophon</td>
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<td>La Luna</td>
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<td>39</td>
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<td>Sinead O'Connor-Empire-Chrysalis</td>
<td>(Various)</td>
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<td>42</td>
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<td>Inna City Mama</td>
<td>Neneh Cherry-Circa/Virgin</td>
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<td>43</td>
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<td>Sacrifice</td>
<td>Eton John-Kedger-Photogram</td>
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<td>44</td>
<td>NE</td>
<td>Just Like Jesse James</td>
<td>Cher</td>
<td>Geffen</td>
<td>(Big Boys/Dormish/SBK)</td>
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<td>45</td>
<td>NE</td>
<td>Could Have Told You So</td>
<td>Halo James-Epic-EMI</td>
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<td>47</td>
<td>NE</td>
<td>The King And Queen Of America</td>
<td>Eurokinetics-RCABHMG</td>
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<td>48</td>
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<td>Steamy Windows</td>
<td>Tina Turner - Capitol</td>
<td>Constant Evolution Music</td>
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<tr>
<td>49</td>
<td>NE</td>
<td>Happenin' All Over Again</td>
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<tr>
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<td>Publisher</td>
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<tr>
<td>1</td>
<td>Another Day In Paradise</td>
<td>Phil Collins</td>
<td>EMI WEA</td>
<td>(Phil Collins &amp; A &amp; R)</td>
<td>UK, IE, EEC, D &amp; I, N, FR, DE, ES, IT, FI, SE, NO</td>
</tr>
<tr>
<td>2</td>
<td>Tears On My Pillow</td>
<td>Kylie Minogue</td>
<td>EMI</td>
<td>(Epic)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
</tr>
<tr>
<td>3</td>
<td>Hangin' Tough</td>
<td>New Kids On The Block</td>
<td>CBS</td>
<td>(Soul)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
</tr>
<tr>
<td>4</td>
<td>All Around The World</td>
<td>Lisa Stansfield</td>
<td>Arista/BPIG</td>
<td>(Arista/BPIG)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
</tr>
<tr>
<td>5</td>
<td>Helene</td>
<td>Roch Voisine</td>
<td>CBS</td>
<td>(Soul)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
</tr>
<tr>
<td>6</td>
<td>Nothing Compares 2 U</td>
<td>Shred O'Connor</td>
<td>CBS</td>
<td>(Soul)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
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<tr>
<td>7</td>
<td>Get A Life</td>
<td>Soul II Soul</td>
<td>REVE</td>
<td>(Reve)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
</tr>
<tr>
<td>8</td>
<td>That's What I Like</td>
<td>Jive Bunny &amp; The Mastermixers</td>
<td>Virgin</td>
<td>(Copy)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
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<tr>
<td>9</td>
<td>Touch Me</td>
<td>47 Boys</td>
<td>Virgin</td>
<td>(Copy)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
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<tr>
<td>10</td>
<td>Les Valses De Vienne</td>
<td>Franciella Pelagio</td>
<td>Polygram</td>
<td>(Marky)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
</tr>
<tr>
<td>11</td>
<td>Sit And Wait</td>
<td>Sydney Youngblood</td>
<td>Virgin</td>
<td>(Copy)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
</tr>
<tr>
<td>12</td>
<td>Lambada</td>
<td>Roanda Jnr</td>
<td>Virgin</td>
<td>(Copy)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
</tr>
<tr>
<td>13</td>
<td>Comment Te Dire Adieu</td>
<td>Jimmy Somerville</td>
<td>Virgin</td>
<td>(Copy)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
</tr>
<tr>
<td>14</td>
<td>Got To Have Your Love</td>
<td>Mantronix featuring Wondress</td>
<td>Capitol</td>
<td>(Copyright)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
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<tr>
<td>15</td>
<td>Going Back To My Roots</td>
<td>FPI Projekt-Runner</td>
<td>Virgin</td>
<td>(Copyright)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
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<tr>
<td>16</td>
<td>Ride On Time</td>
<td>Black Box</td>
<td>A&amp;M</td>
<td>(Copyright)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
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<tr>
<td>17</td>
<td>Pump Up The Jam</td>
<td>Technimatic</td>
<td>A&amp;M</td>
<td>(Copyright)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
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<tr>
<td>18</td>
<td>Hey You</td>
<td>Quomboks</td>
<td>PolyGram Music</td>
<td></td>
<td>UK</td>
</tr>
<tr>
<td>19</td>
<td>You Got It</td>
<td>New Kids On The Block</td>
<td>CBS</td>
<td>(Soul)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
</tr>
<tr>
<td>20</td>
<td>On Se Calme</td>
<td>Baseline Boys</td>
<td>EMI</td>
<td>(Columbia)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
</tr>
<tr>
<td>21</td>
<td>More Than You Know</td>
<td>Martika</td>
<td>CBS</td>
<td>(Soul)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
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<tr>
<td>22</td>
<td>Y A Pas Que Les Grands Qui Revent</td>
<td>Pickard Solar</td>
<td>PolyGram Music</td>
<td></td>
<td>UK</td>
</tr>
<tr>
<td>23</td>
<td>Listen To Your Heart</td>
<td>Rassoule</td>
<td>Virgin</td>
<td>(Copy)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
</tr>
<tr>
<td>24</td>
<td>The Message Is Love</td>
<td>Arthur Baker featuring A Green</td>
<td>MCA</td>
<td>(Sideways)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
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<tr>
<td>25</td>
<td>I Called U</td>
<td>L'Urbau-Louidor</td>
<td>Virgin</td>
<td>(Copy)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
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<tr>
<td>26</td>
<td>Don't Know Much</td>
<td>Linda Ronstadt &amp; Aaron Neville</td>
<td>Warner Bros</td>
<td>(KKM)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
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<tr>
<td>27</td>
<td>We Didn't Start The Fire</td>
<td>Billy Joel</td>
<td>Virgin</td>
<td>(Copy)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
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<tr>
<td>28</td>
<td>If Only I Could</td>
<td>Sydney Youngblood</td>
<td>Virgin</td>
<td>(Copy)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
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<tr>
<td>29</td>
<td>Santa Maria De Guadeloupe</td>
<td>La Compagnie Crecy-Corinne</td>
<td>Virgin</td>
<td>(Copy)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
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<tr>
<td>30</td>
<td>Welcome To The Torrerdome</td>
<td>Public Enemy</td>
<td>Dot/Jan/EMI</td>
<td>(Dot Records)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
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<tr>
<td>31</td>
<td>Welcome</td>
<td>Gino Latino</td>
<td>Virgin</td>
<td>(Copy)</td>
<td>UK, IE, D, I, F, S, N, AT, CH</td>
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<tr>
<td>32</td>
<td>I Wish It Would Rain Down</td>
<td>Phil Collins</td>
<td>EMI</td>
<td>(Phil Collins &amp; A &amp; R)</td>
<td>UK, IE, EEC, D &amp; I, N, FR, DE, ES, IT, FI, SE, NO</td>
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</table>

**Titles with NE symbol are new entries.**

**Note:** The chart includes information on the top 100 singles in the Eurochart for the week ending in December 31, with details on the artist, title, original label, publisher, and countries where the song charted.
<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Country(s)</th>
</tr>
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<tbody>
<tr>
<td>18</td>
<td>Got To Get</td>
<td>Rob 'N' K feat. Laila K. AstrolaE (High Haze)</td>
<td>UK, DM</td>
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<tr>
<td>19</td>
<td>Could Have Told You So</td>
<td>Hallie James (MCA Male)</td>
<td>UK, DM</td>
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<td>20</td>
<td>Girl I'm Gonna Miss You</td>
<td>Mill Valley &amp; The Masters (Hawke Music)</td>
<td>UK, DM</td>
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<tr>
<td>21</td>
<td>When You Come Back To Me</td>
<td>Jason Donovan (Warner Chappell)</td>
<td>UK, DM</td>
<td></td>
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<tr>
<td>22</td>
<td>Dancando Lambada</td>
<td>Kaoma. CBS (VHIO BBR Productions)</td>
<td>UK, DM</td>
<td></td>
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<tr>
<td>23</td>
<td>You Make Me Feel (Mighty Real)</td>
<td>Jimmy Somerville &amp; London (EMI)</td>
<td>UK</td>
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</tr>
<tr>
<td>24</td>
<td>Put Your Hands Together</td>
<td>D-Mob. London (EMI)</td>
<td>UK</td>
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<tr>
<td>25</td>
<td>Easy</td>
<td>Ice MC. ZYX/Radio (Copyright Control)</td>
<td>UK</td>
<td></td>
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<tr>
<td>26</td>
<td>In Private</td>
<td>Dazie Springfield - ?? (Cage Music)</td>
<td>UK</td>
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<tr>
<td>27</td>
<td>When You Come Back To Me</td>
<td>Jason Donovan. PWL (All Boys Music)</td>
<td>UK</td>
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<tr>
<td>28</td>
<td>N-R-G</td>
<td>Adamski. RCA (EMI)</td>
<td>UK, DM</td>
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<tr>
<td>29</td>
<td>Let's Party</td>
<td>Joe Bunny &amp; The Mastersmixers (Mute Factory)</td>
<td>UK, DM</td>
<td></td>
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<tr>
<td>30</td>
<td>Quand Tu Serres Mon Corps</td>
<td>Pacifique. New (Viva)</td>
<td>UK</td>
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<tr>
<td>31</td>
<td>No More Mr. Nice Guy</td>
<td>Megadeth. SRC (S&amp;M Music)</td>
<td>UK</td>
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<tr>
<td>32</td>
<td>Dear Jessie</td>
<td>Madonna. Warner Bros. (Sire Music)</td>
<td>UK, DM</td>
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<tr>
<td>33</td>
<td>No More Bolero's</td>
<td>Gerard Joling. Phonogram (SIR Songs)</td>
<td>UK, DM</td>
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<tr>
<td>34</td>
<td>The Magic Number</td>
<td>De La Soul. A&amp;M (All Boys Music)</td>
<td>UK, DM</td>
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</tr>
<tr>
<td>35</td>
<td>Listen To Your Heart</td>
<td>Sonya (Village)</td>
<td>UK, DM</td>
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<tr>
<td>36</td>
<td>The Road To Hell (Part 2)</td>
<td>Chris Rea. WEA (Magna Music)</td>
<td>UK, DM</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>The Best</td>
<td>Tina Turner. Capitol (Zomba Music)</td>
<td>UK, DM</td>
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<tr>
<td>38</td>
<td>Nothing Ever Happens</td>
<td>Del Amor. A&amp;M (All Boys Music)</td>
<td>UK, DM</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>Inna City Mama</td>
<td>Neneh Cherry. CBS (Village Music)</td>
<td>UK, DM</td>
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</tr>
<tr>
<td>40</td>
<td>Street Tuff</td>
<td>Yello. Andre (Copyright Control)</td>
<td>UK, DM</td>
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<tr>
<td>41</td>
<td>L'Homme En Blanc</td>
<td>Pierre Bachelet. Argo/EMI (Arto)</td>
<td>UK, DM</td>
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</tr>
<tr>
<td>42</td>
<td>Le Pere De Noel Des Muscles</td>
<td>Les Muscles. A&amp;M (All Boys Music)</td>
<td>UK, DM</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>20 Seconds To Comply</td>
<td>Silver Bullet. Son (Malo Music)</td>
<td>UK, DM</td>
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<tr>
<td>44</td>
<td>Megamix Confetti's</td>
<td>Confetti's (EMI)</td>
<td>UK, DM</td>
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<tr>
<td>45</td>
<td>Let's Move It</td>
<td>Amanda. RCA (EMI)</td>
<td>UK, DM</td>
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<tr>
<td>46</td>
<td>Leave A Light On</td>
<td>Belinda Carlisle. Virgin (Future Music)</td>
<td>UK, DM</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>Dar Egerbeamern</td>
<td>Culture Beat. CBS (EMI Music)</td>
<td>UK, DM</td>
<td></td>
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<tr>
<td>48</td>
<td>Blame It On The Boogie</td>
<td>Big Fun. Joe (Sony Music)</td>
<td>UK, DM</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>I'll Be Good To You</td>
<td>Q (Jive feat. 5 Dollar &amp; C.E.O.).</td>
<td>UK, DM</td>
<td></td>
</tr>
</tbody>
</table>

**MO. = NEW ENTRY**

**RE. = RE-ENTRY**

**= FAST MOVERS**

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THIS COULD BE
YOUR OWN
HOT BREAKOUT!

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### Top 3 Singles in Europe - February 3, 1990

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<th>Country</th>
<th>1</th>
<th>2</th>
<th>3</th>
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</thead>
<tbody>
<tr>
<td>UNITED KINGDOM</td>
<td>Tears On My Pillow</td>
<td>Hangin' Tough</td>
<td>Nothing Compares 2 U</td>
</tr>
<tr>
<td></td>
<td>Kyle Modern (V.M)</td>
<td>New Kids On The Block</td>
<td>Street Dancer (C.B)</td>
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<tr>
<td>GERMANY</td>
<td>Another Day In Paradise</td>
<td>Sit And Wait</td>
<td>All Around The World</td>
</tr>
<tr>
<td></td>
<td>Phil Collins (MCA)</td>
<td>Boho (RPM Arc)</td>
<td>La Stefani (BGP Aris)</td>
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<tr>
<td>FRANCE</td>
<td>Helene</td>
<td>Les Valves De Vienne</td>
<td>That's What I Like</td>
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<tr>
<td></td>
<td>Rock Voice (RPG Arc)</td>
<td>Process Poisson (Poly)</td>
<td>Joe Bary &amp; The Mastermixers (Current)</td>
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<tr>
<td>ITALY</td>
<td>Lambada</td>
<td>Another Day In Paradise</td>
<td>Get Up!</td>
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<td>Koosa (C.B)</td>
<td>Phil Collins (MCA)</td>
<td>Technostrat (Kiv Mix)</td>
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<tr>
<td>SPAIN</td>
<td>That's What I Like</td>
<td>All Around The World</td>
<td>Personal Jesus</td>
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<tr>
<td></td>
<td>Joe Barsi &amp; The Mastermixers (Ginger Mix)</td>
<td>La Stefani (BGP Arc)</td>
<td>Depuis Morte (Sans Record)</td>
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<tr>
<td>HOLAND</td>
<td>All Around The World</td>
<td>Got To Get</td>
<td>Me So Horny</td>
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<td></td>
<td>Lia Stafani (BGP Arc)</td>
<td>Back To Back (BGP Arc)</td>
<td>Daar Gaat Zo</td>
</tr>
<tr>
<td>BELGIUM</td>
<td>Jingle Bells (Circling Star)</td>
<td>Bel Me Schvijf Me</td>
<td>Confettis (USA)</td>
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<td></td>
<td>Collect En LA</td>
<td>Les Soix &amp; Soni (Kii Phatak (Current))</td>
<td>Jingle Bells (Circling Star)</td>
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<td>SWEDEN</td>
<td>Another Day In Paradise</td>
<td>Jimmy Dean</td>
<td>For Feet</td>
</tr>
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<td>Phil Collins (MCA)</td>
<td>Test Good (MCA)</td>
<td>Sada Med (Bojic Bojic)</td>
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<tr>
<td>DENMARK</td>
<td>Tarzan Mama Mia</td>
<td>Let's Party</td>
<td>Olsen-Mix</td>
</tr>
<tr>
<td></td>
<td>Kim Laran &amp; Belan (Pepsi)</td>
<td>Joe Bary &amp; The Mastermixers (Hog)</td>
<td>Korskrism (Svei)</td>
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<tr>
<td>NORWAY</td>
<td>All Around The World</td>
<td>Another Day In Paradise</td>
<td>Her Er Det Noe Multen</td>
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<td>Lia Stafani (BGP Arc)</td>
<td>Phil Collins (MCA)</td>
<td>Selakron (Svei)</td>
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<td>FINLAND</td>
<td>Don't Know Much</td>
<td>Yout It</td>
<td>Ride On Time</td>
</tr>
<tr>
<td></td>
<td>Liede Rosoet &amp; Ane Nelsi (YES)</td>
<td>New Kids On The Block</td>
<td>Back Box (BGP Arc)</td>
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<tr>
<td>IRELAND</td>
<td>Girl I'm Gonna Miss You</td>
<td>Another Day In Paradise</td>
<td>Another Day In Paradise</td>
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<td>Lia Vols (BGP Arc)</td>
<td>Phil Collins (MCA)</td>
<td>Phil Collins (MCA)</td>
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### Top 3 Albums in Europe - February 3, 1990

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SOMWHERE IN AN OFFICE IN EUROPE:

"I gave it away at the interview"

"If this is the kind of thing you often hear when looking for this week's copy of Music & Media, it's time you took out your own subscription. Fill in the coupon in this issue."

NORWAY HAS VOTED OVERALL ARTIST OF THE YEAR 1989:

dance with a stranger

Album "TO" released November '89.
-So far 175,000 units sold and still RACING!

World-wide management:
CONTINENTAL CONSULT A.S.
Contact: Barry Matheson, Oslo, Norway
Telephone: +47-2-190250 Telefax: +47-2-687190 Telex: 19341
WEA continues to be Europe's leading albums company. Music & Media's chart analysis for 1989 gives WEA a chart share of 21.2%, followed by PolyGram and CBS. WEA was also leading album company for the first half and first three quarters of this year.

As expected, Tracy Chapman's debut LP contributes largely to WEA's outstanding performance and the company reports the album to have sold over five million copies in Europe. Other WEA blockbusters include Madonna's Like A Prayer, Simply Red's A New Flame and Tanita Tikaram's Ancient Heart.

PolyGram follows with 17% thanks to the strong selling Dire Straits compilation Money For Nothing. Released in October 1988, the LP picked up the best chart results during the first quarter of 1989. Other good sellers for PolyGram in 1989 include Fine Young Cannibals' The Raw And The Cooked, Patricia Kaas' Mademoiselle Chante (France's best-selling album of 1989), Mylene Farmer's Ainsi Soit-Je (France's second best LP of 1989) and The Cure's Disintegration.

CBS takes third position with 16%, thanks to LPs from Gloria Estefan (Cuts Both Ways and Anything For You), the Rolling Stones (Steel Wheels) and Francis Cabrel with Sarbacane (no. 3 in France's 1989 albums list).

When it comes to individual labels, CBS heads the list with 8.2%. Albums from the Rolling Stones, Francis Cabrel and Midnight Oil in particular, have contributed to this share. Virgin follows with 6.8% (Simple Minds, Roy Orbison and Mike Oldfield) and Epic is third with 6.6% (Gloria Estefan, Michael Jackson and Jean-Jacques Goldman).

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Bananarama - helped to make PolyGram leading singles company in Europe.
PolyGram keeps its position as the leading singles company with a 15.5% chart share. This is largely due to strong charting singles from Lil' Louis (French Kiss, faring well during the last two quarters of 1989), Robin Beck (The First Time, scoring well during the first two quarters), Fine Young Cannibals (She Drives Me Crazy, three quarters) and Bananarama's Help.

CBS is very close behind with 15.2% and Kaoma's Lambada single is largely responsible. Other CBS successes include the Bangles' Eternal Flame, Mysterious Art's Das Omen and Don Johnson's Tell It Like It Is.

WEA is third European singles company with 13.5%, thanks to singles from Madonna (Like A Prayer and Express Yourself) and Prince (Batdance).

Looking at the singles chart shares for individual labels, CBS is the clear winner with 5.8%. The big Pan-European success of Lambada is responsible for CBS' dominant position.

PWL follows with 2.7% thanks mainly to two stars, Kylie Minogue and Jason Donovan. Both the duet, Especially For You and Donovan's two solo singles, Too Many Broken Hearts and Sealed With A Kiss, helped to give PWL second position. Ariola follows with 2.5%, thanks to David Hasselhoff's Looking For Freedom and Boney M's Megamix.

**Methodology**

These graphs are based on the Eurochart Hot 100 Singles and European Top 100 Albums during the period January 1 to December 23 1989. Each record collects a certain number of points every week, based on position and territory (chart ratios per country are based on IFPI trade deliveries over 1988). These have been added up over the 12-month period and related to specific companies and labels. The result is a ranking by company and label for both albums and singles.

Please note that these statistics do not give an indication of market share but of European chart performance. Licensing deals are only grouped under one (corporate) company when they apply to a pan-European level. 'Elekt.' stands for Elektra; 'Poly.' for PolyGram; 'Polyd' for Polydor; 'Park' for Parlophone; 'Vir/WEA' (Phil Collins product); 'Warn' for Warner Brothers.

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Assisting Retailers With Computerised Catalogues

A look at new developments in automated ordering systems

by Chris White

As computer technology continues to develop, more and more systems are being designed for use by retailers. The technology has many uses in the record industry, from allowing retailers to check on the availability of stock to reproducing an image of an album sleeve on screen. Here we examine two separate approaches to retail ordering.

Begotel-Plus

At MIDEM, a Dutch company launched a major push for its system, which although still in its early stages, is designed to be used by retailers throughout Europe. Begotel's new automated ordering system, called Begotel-Plus, is a conversion of CD-ROM technology and allows the retailer not only to read text but also provides the facility for direct ordering.

Begotel was set up in 1983 as a Dutch record industry initiative to combine catalogue and ordering facilities in one system. Begotel director Jan Kloos: "At that time we chose Prestel videotex because of access methods and low investment on the end-user's side but of course we were aware of the limitations."

"The videotex technique is an excellent consumer-oriented information media and has served us to our satisfaction up until now. However, modern computer techniques have provided us with the possibility to create a much more efficient tool within the professional area and it is for this reason that we have developed a complete new setup!"

He adds: "When we chose Prestel videotex retailers were not very computer enthusiastic at the time. It has serviced us well over the years and will continue to do so. More than 50% of our dealer group in Holland are attached to the system and 96% of the industry market share receive approximately 45% of their orders through it. However, the changing attitude of retailers towards shop automation justified a major investment in a new setup!"

The new system has many functions including catalogue interrogation on track level, chart information and details about new releases. Begotel developed a technique which allows the users to update their catalogue every day as well as get information about deletions and price changes. "At the same time, we pioneered a technique not only to show information in text but also reveal the actual image of the sleeve. This, of course, requires a very intelligent network management system!"

The end-user system can be operated on a stand-alone basis or easily integrated into the retailers' existing inventory set-up, although that does require some dialogue with the suppliers of the latter. Kloos: "We are in a position to maintain end-user catalogue files whether this is a mainframe, a mini or a PC from whatever hardware supplier!"

Begotel's long-term strategy is based on Europe after 1992. Although the position of the record industry and retail is still far from clear, Kloos believes the infrastructure of both retailing and industry will change. Cross-border multiples and central warehousing are likely in the future. "With the development of the network management system, Begotel has already anticipated possible infrastructural changes. Besides this, a European catalogue is almost completed!"

Another Begotel creation is the portable computer to support the sales force. This is based on the same philosophy as the Begotel-Plus concept. Although the sales staff only carry their own company's catalogue, orders are handled through the same network. By making use of the mailbox staff are able to communicate with their groups of retailers.

Kloos: "Last year we completed the paperless communication facilities and now it is time to do the marketing of the product. The system provides an almost complete catalogue inventory and has many other benefits for both technology which allows the users to update their catalogue every day as well as get information about deletions and price changes. "At the same time, we pioneered a technique not only to show information in text but also reveal the actual image of the sleeve. This, of course, requires a very intelligent network management system!"

The end-user system can be operated on a stand-alone basis or easily integrated into the retailers' existing inventory set-up, although that does require some dialogue with the suppliers of the latter. Kloos: "We are in a position to maintain end-user catalogue files whether this is a mainframe, a mini or a PC from whatever hardware supplier!"

Begotel's long-term strategy is based on Europe after 1992. Although the position of the record industry and retail is still far from clear, Kloos believes the infrastructure of both retailing and industry will change. Cross-border multiples and central warehousing are likely in the future. "With the development of the network management system, Begotel has already anticipated the music and retail industries. It creates financial savings on the order and entry side, in that it dispenses with the need to make telephone calls or send expensive fax or telex messages. It also eliminates the need for record or video companies to send out expensive catalogue and information sheets in general. The dealer benefits because he has a very intelligent tool which he can use in front of the customer. He can key in a question in such a way that the answer is always positive!"

Begotel aims to have 90% coverage of Dutch retailers within the next two years (there are currently 1,048 outlets in Holland, of which 400 are members of a chain). Kloos: "Belgium is the next obvious territory for us to move into, being Holland's neighbouring country, but we are also negotiating with Italy. Obviously Begotel has the knowhow to introduce and maintain a high standard of efficiency and customer service. That is why we have emerged as a major and rapidly expanding force in these particular areas of business!"

Clive Swan points out that while the marketplace for pre-recorded entertainment continues to develop rapidly, it is becoming increasingly tougher for the non-
specialist to succeed in this sector of the marketplace. "Changing demographics means that a great part of the European market for audio and video product will be supplied by non-specialist outlets. At Soto we add our skills to their retailing power which helps to turn a complicated product range into a very sound business proposition!"

Soto has made a large investment in information technology and Swan admits that it is the cornerstone of the company's success. Orders are sent out the same day with delivery the following morning and if an item is not in stock the customer is told immediately.

The company's systems of information technology are based on networked twin minicomputers using software developed to provide a record of stocks, orders, deliveries, and customers' records, as well as supplying international accounts systems and management reports. Swan: "Having twin computers gives insurance against breakdown and a separate back-up power system eliminates the risk of data loss through failure in the electricity supply.

"The software was developed to our own specifications to meet both current and future requirements. All aspects of Soto's operations are co-ordinated through the system. Electronic cross-referencing enables customers' orders to be identified by title, catalogue number, chart position, or artist and across all formats!"

With an annual turnover in the region of £50 million, Soto Sound can lay claim to being the UK's largest privately owned operation of its type in the marketplace. The company supplies vinyl and CD singles to more than two thirds of the 40,000 jukeboxes in the country. On the rackjobbing side, its non-specialist customers include Boots and supermarket chains Tesco and ASDA. "With non-specialist outlets, where the main product is not music, we will suggest the product range that is carried and have a certain degree of control over what they order."

"The technology that is coming into the marketplace to efficiently manage stockholdings offers tremendous amounts of information but that is only usable when people actually understand the information that is coming through. In other words, they need specialist interpretation of this mass of data and we actually provide that. "We have a profiling system which features every title currently in stock - around 18,000 titles at any one time and it grades the product according to the stores it can go to. The system allows people to manage the retail outlet efficiently and effectively. It is our role to give them the best return on their investment in terms of space, staff, and stock. We are also in a position to anticipate stock demand so that the retailer is not caught short!"

Soto Sound's total delivery accounts number around 4,000. "Apart from the large non-specialist chains we also deal with the smaller indie chains like Andy's Records in East Anglia and Discovery in the Midlands. Providing a fast, simple, straightforward and - most important of all - reliable service to our customers is the basis of Soto's success. The role of a distributor is to be reliable and consistent and that is what we have always aimed to be. We are also looking towards the European market and will be exploiting it in the next few years although that has nothing to do with the much hyped 1992. The opportunities are there and that is why we want to do the business."

**Bright salesmen.** The perfect sales racks from Lift. Display for CDs. Cassplay for cassette tapes. Vidplay and Videoset for videos. Illuminated wall units and centre shop Gondolas for all formats. Best possible presentation on less space. And theft proof merchandising: the box in the rack is empty. The merchandise being kept safe in the storage cabinet.

**REVOLUTIONS IN RETAIL**
WET WET WET

HOLD BACK THE RIVER

The brilliant single from the new album
Holding Back The River

“Det høje niveau holdes. Med imponerende flotte sange og gode omkved og temaer”
(ÅJØRG STVFTSTUDEOE)

“WET, WET, WET, un lujo a tu alcance”
(LAVERAD)

“Holding Back The River: un successo mondiale. Sono classici e moderni”
(ILMENAGGERO)

“et voilà Wet Wet Wet catapulté héro de cette grande lignée de 'soul aux yeux bleus' britannique”
(BACKSTAGE)

“Hold Back The River ist ein gewaltiger Schritt in Richtung ADULT POP”
(“NETWORK PRESS”)

PolyGram
Who Picks Our MTV? by Chris Fuller

Last year Neil Young released This Note's For You, an attack on commercial sponsorship and the Cola Wars. The video was banned by MTV USA, but later the company changed its mind and made it the 1989 Video of the Year. That incident only gave extra firepower to those critics who believe that MTV is dominated by US and UK acts, and that the viewing audience should be treated as if it were a homogenous one.

That incident only gave extra firepower to the critics who, since it was formed nine years ago, have accused MTV of being racist, politically biased and, as the Young affair appeared to indicate, too heavily influenced by the multinational record companies.

Across the Atlantic, sister company MTV Europe also comes in for attack. Launched in 1987, the station now reaches an estimated 12 million European households daily and its power to influence taste in music is undeniable. But with that comes the potential for audience manipulation and creative censorship. Who selects the videos that we get to see and what counts as appropriate in their selection?

A common criticism is that the London-based channel is dominated by US and UK acts. But director of programming Brian Diamond says despite being aimed at Europe, MTV represents a global market and viewers want, and expect, an international flavour.

Diamond: “Just look at the charts in the various territories and you will see that they are dominated by US and UK acts, our programming must reflect that.” Diamond is also critical of some of the territories, saying the supply of videos can be inconsistent and may not have reached suitable standards of production.

MTV Europe’s executive producer Brent Hansen says the channel aims to air videos in a way that is suitable for all the countries it is in, and that viewers may only be played after 23.00. Diamond: “This was the decision of the British Cable Authority. We don’t necessarily agree with it but we go with it. Our relationship with them is still growing, there has to be understanding on both sides.”

Hansen says the channel aims to air videos which are challenging and different, but not offensive. “Borderline cases are often deemed suitable after some editing.”

Hansen says overt sexual content rarely causes concern “as in the vast majority of cases it is handled with taste and an adult approach.” One controversial exception must be George Michael’s I Want Your Sex, deemed by the Executive by MTV’s sibling channel and M&M chart action and on MTV’s belief “stronger material” after 23.00. Diamond: “This was a case of the British Cable Authority. We don’t necessarily agree with it but we go with it. However, it is handled with taste and an adult approach.”

The channel’s video playlists are compiled weekly by committee around the time when approximately 60 videos are available. The decision on what goes on air when is made by committee weekly. “It’s a matter of taste and an adult approach.”

MTV Europe is governed by a code set down by the British Cable Authority, which restricts the promotion or glamorisation of drug-taking, smoking, sex and anti-social behaviour. Hansen says showing violence or drug abuse presents MTV with the most problems, though outright bans are rare and borderline cases are often deemed suitable after some editing.

Hansen says overt sexual content rarely causes concern “as in the vast majority of cases it is handled with taste and an adult approach.” One controversial exception must be George Michael’s I Want Your Sex, deemed by many as perfectly tasteful, yet on MTV it is only shown after 23.00. Diamond: “This was the decision of the British Cable Authority. We don’t necessarily agree with it but we go with it. However, it is handled with taste and an adult approach.”

Both Hansen and Diamond acknowledge that the viewing audience should be treated as a diverse one and that there have been many cases where a video has been deemed unsuitable for very young viewers may only be played after 21.00, and “stronger material” after 23.00. Diamond says that the decision of the British Cable Authority. We don’t necessarily agree with it but we go with it. However, it is handled with taste and an adult approach.”

The video market late last year, is releasing a documentary showing the making of the Bakerman clip for Danish duo Laid Back. Bakerman, filmed and edited on 16cm, was directed by Danish film maker Lars von Trier. It features choreographed free-fall parachutists and took more than a month to complete.

Island Visual Arts is currently working on one of its biggest ever video projects, a 15-part series called Rhythms Of The World. The video is based on a BBC TV series on world music, which ends its run in late March.

WEA International has signed an agreement with the National Video Corporation (NVC Arts) to distribute its back catalogue of opera and ballet titles worldwide. The videos and CDs, including performances from La Scala, Glyndebourne and the Bolshoi Ballet, will be released through Teldec Classics International.

Jeetisoundz MD John Bentan says he has no idea if the Just released Kenneth Anger film collection will do well or not. “They are cult films,” he says, “but they have a great influence on music video. ‘Scorpio Rising’ was one of the first films which really linked music and imagery with rock & roll, motorbikes and people standing around posing.”

MTV’s environmental green cartoon campaign, aired at the end of December, is now being offered to other broadcasters. So far the clips are being shown on the UK’s BBC and MTV is talking to a number of other potential clients.

Dirty Dancing has, according to Vestron Video, sold more than 750,000 copies in the UK alone, and the company hopes to make it a million by the spring. Vestron is now releasing a 6 volume collection from the TV series.

CBS/Fox is releasing Oliver Stone’s film ‘Talk Radio’ later this year. The film is based on the story of Denver talk show host Alan Berg, who made his name by insulting his listeners and was murdered by one of them.

Please send your information about videos to Robin Pauson, Music & Media, Rijnsburgstraat 11, 1089 AT Amsterdam, Holland.

FAST FORWARD

Acting MD at PMV, Michael Kuhn, is currently looking for a replacement for Geoff Kempin who left a couple of weeks ago. Meanwhile, PMV is launching Verve Video, the first music video label devoted to jazz. The company will not only deal with older film footage but is also looking to sign some of the new generation of jazz musicians.

BMG, which launched itself into the video market late last year, is releasing a documentary showing the making of the Bakerman clip for Danish duo Laid Back. Bakerman, filmed and edited on 16mm, was directed by Danish film maker Lars von Trier. It features choreographed free-fall parachutists and took more than a month to complete.
The Christians self-titled first album, released in 1987, became the largest selling debut LP in the history of Island Records. The follow-up ‘Colour’ has recently been released and Island is hoping for similar success.

That first album is now nearing triple platinum status (900,000) in the UK. The UK initial shipment of Colour is more than 250,000 and, with a total of four singles planned for 1990 release, Island hopes to break the magic million mark. The UK marketing campaign includes radio advertising on 18 key stations and an autumn tour is being planned.

The winning team which put together The Christians, the band and producer Laurie Latham, remains unchanged. Guests include bassist Pino Palladino, drummers Manu Katche and Steve Ferrone, and the London Community Gospel Choir who feature on In My Hour Of Need. The album was recorded in their home town Liverpool, a studio on Guernsey was recorded in their home town London.

The first single Words, based on the Irish traditional Women Of Ireland, had immediate success in Holland and the UK. “I thought it would be really hard work,” says band member Henry Priestman. “It is different from the last one.

The first single Words, based on the Irish traditional Women Of Ireland, had immediate success in Holland and the UK. “I thought it would be really hard work,” says band member Henry Priestman. “It is different from the last one. There is not a 1,2,3 here comes the chorus. Basically there is no chorus. Furthermore, it is long, at just over seven minutes, slow and has a minute and a half intro. “Even if it doesn’t go really high in the charts I would still be happy because it will show people what to expect on the album. We are not a hit singles band. Very few of the singles got higher than no. 20. But in the UK, every time we had a good single out, the album would shoot back up.”

The Christians’ music has been influenced by a wide range of musical styles and this has caused problems in the US. “First of all there is the name, The Christians, so they wonder whether we are religious. Then they ask: ‘Are you black or white? Are you rock, soul, reggae, funk or dance? What are you? It has not affected us anywhere else but the US definitely has a problem. “I am sure if people in the US could actually hear the music they would like it. Some little rumour went around our record company saying that we were doing the second LP for the US. Our manager happened to overhear it and made it clear that he never wanted to hear the idea mentioned again. “It would be our downfall if ever we tried to do a soul album, an album for the US or an album for whatever. All we try to do is write songs that will mean something for a long time. Whether the song is political, an observation or a love song, there has to be emotion in it!”

UB40’s Labour Of Love

Since 1983, Virgin has manufactured and distributed all UB40 records, which were released on the band’s own Deptford label. Now, with the release of ‘Labour Of Love II’, all that has changed.

The band have signed fully to Virgin for this second volume of cover versions. “It is the only label we would have really considered signing to properly because they are smaller, independent and they do not argue with us,” says vocalist and guitarist Robin Campbell.

“Before, Virgin manufactured and distributed our stuff but we did all our own promotion, adverts and press. Consequently we didn’t do much. But now we are signed to Virgin properly, it was only reasonable for us to make ourselves available for them. The whole idea of signing to them was that they were going to prove they could get better results. So, I suppose we have got to play our part.”

Labour Of Love II is the natural follow-up to 1983’s Labour Of Love. Virgin thought it was suicidal because it is an album with cover versions. Every label we have ever been with has always said we could not do an album with covers. We had to keep doing albums with our own original material.

“It took us four years to be able to do Labour Of Love. We were sure it would be a success because all the songs had been hits on the reggae circuit. They had never achieved a wider audience because the reggae market was so small but they were all smash hits!”

The Birmingham-based eight-some are currently rehearsing in Ireland for their forthcoming world tour which will start in the middle of this month. “We are on the road until August or September. After September I don’t think we’ll be doing anything for at least six months because we all desperately need time with our wives and kids. We enjoy touring, but it is a job. None of us is wealthy enough to stop. In 1988 we did 188 concerts in 44 countries. This year we will do some 60 shows in six to eight months, so it will be a lot more relaxed!”
## THE NATIONAL SINGLE SALES CHART
### OCT · NOV · DEC 1989

### TOP 10 DENMARK
- **Jive Bunny:** "Swing The Mood"
- **Technotronic:** "Pump Up The Jam"
- **D.A.D.** "Sad Sad X-mas"
- **Jive Bunny:** "That's What I Like"
- **Salli:** "Sorever Salli"
- **Jive Bunny:** "Let's Party"

### TOP 10 FINLAND
- **Technotronic:** "Pump Up The Jam"
- **Jive Bunny:** "Swing The Mood"
- **Jive Bunny:** "That's What I Like"
- **Bad Boys Blue:** "Lady In Black"
- **Fancy:** "Angel Eyes"
- **Jive Bunny:** "Let's Party"

### TOP 10 SWEDEN
- **Jive Bunny:** "Swing The Mood"
- **Technotronic:** "Pump Up The Jam"
- **Jive Bunny:** "That's What I Like"
- **Jive Bunny:** "Let's Party"

### TOP 10 NORWAY
- **Jive Bunny:** "Swing The Mood"
- **Jive Bunny:** "That's What I Like"
- **Technotronic:** "Pump Up The Jam"
- **Jive Bunny:** "Let's Party"

### Also on the Scandinavian Charts
- De La Soul
- Raúl Orellana
- The Mixmaster
- Chris Norman
- Bad Boys Blue
- Information Society
- Camouflage
- Fancy
- Eric & The Good Good Feeling
- Rob Base

### MEGA RECORDS

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MEGA FINLAND · HELSINKI · DISTRIBUTION EMI
Italy's Black Box return this week with I Don't Know Anybody Else featuring vocals by Katrine Quinol. It was Katrine who mimed to the voice of Loleatta Holloway used (without permission) on their huge hit Ride On Time.

More news on the Cole Porter memorial project we mentioned last year. The producers hope to release a double album this summer featuring covers of Cole Porter classics by 21 artists, including Neneh Cherry, David Byrne, The Pet Shop Boys and The Thompson Twins. The project has the double aim of honouring Porter and raising funds for AIDS research.

Jazzie B has been talking about the latest Soul II Soul organisation signings, vocalist Victoria Wilson-James, all-rounder Jimmy Polo, The Syndicate who do a fusion of hip hop and reggae and The Medusas. They will each have records out but on different labels. "That", he says, "is for business reasons because I don't like putting all my eggs in one basket!"

Blues legend John Lee Hooker has set the record straight on a long standing error. He is widely thought to be 72 years-old and went into the record books as the oldest person to have a hit album for the first time with his current LP The Heater. "I said I was born in 1917 to get into the army because, at that time, a woman was so great with the women. But I was actually born in 1920." Lee also has plans for a Heater II album which he hopes will include Stevie Ray Vaughan and Pete Townshend.

Andrew Lloyd-Webber is launching a new career for himself as a record company boss. He is setting up his own label React with partner Steve Edgely.

Yngwie Malmsteen has postponed his proposed UK tour in order to recruit some new band members. He has recently lost keyboard player Jens Johansen, who has joined Dio, and lead singer Joe Lynn Turner, who is now confirmed as the replacement lead vocalist for Ian Gillan in Deep Purple.

Neil Young's former backing band Crazy Horse have an album of their own due for release in March. It is called Left For Dead, featuring original members Billy Talbot and Ralph Molina with Sonny Mone and Matt Piuci.

You may recall the industry buzz in 1988 surrounding Prince's bootleg release, the so-called Black Album. The backlash began on January 3 at Isleworth Crown Court when bootleggers Tim Smith and Robert Andrews were sentenced to four months and two months imprisonment respectively. The Black Album was going under the name 'Songs For Tribes' by Mandingo and came from a Swedish pressing plant.

The Dream Academy are finishing work on their third album with producers Dave Gilmour and Anthony Moore, who co-wrote three songs for Pink Floyd's A Momentary Lapse Of Reason. Moore is also known as the writer of Paul Young's No Parlez and for his work with Syd Straw and Trevor Rabin.

**Station Reports**

**United Kingdom**

**BBC Radio 1 - London**
  - List: A List: Lisa Stansfield - Live
  - B List: Age Of Chance - Higher
  - C List: Alice Cooper - House Of Fire
  - LP: Baby Face - Tender Love
  - ST: Baby Face - Tender Love

**Capital Radio - London**
- Richard Park - Prog. Contr.
  - List: A List: Technetronic - Get Up
  - B List: Lisa Stansfield - Live
  - C List: Jody Watley - Everything
  - LP: The Christians

**Radio Hallam - Sheffield**
- Dean Pepell - Head Of Music
  - A List: Lisa Stansfield - Live

**Station Reports**

**Europe**

**Italy**
- Last few Days- Kicks
- RCA - Rome
- PolyGram Records - Italy

**France**
- The Four Of Us - Mary
- Eurythmics - King And Queen
- Sinead O'Connor - Nothing

**United Kingdom**
- Lee Cooper - House Of Fire
- Phoebe Collin - I Wish
- UB40 - Here I Am

**Europe**
- Eurythmics - King And Queen
- Sinead O'Connor - Nothing
- Neneh Cherry - Irma City
- The Stone Roses - Sally
- Adamski - N.R.G
- Gino Latino - Welcome
- Katrine Quinol - Black Box

**Did you know?**
- Sonny Mone and Matt Piuci.
- TALBOT and Ralph Molina with
- Mano Negra
- The Black Album
- For Tribes' by Mandingo and
- Two months imprisonment
- were sentenced to four months
- began on January 3 at Isleworth
- John Lee Hooker has set the record straight on a long standing error. He is widely thought to be 72 years-old and went into the record books as the oldest person to have a hit album for the first time with his current LP The Heater. "I said I was born in 1917 to get into the army because, at that time, a woman was so great with the women. But I was actually born in 1920." Lee also has plans for a Heater II album which he hopes will include Stevie Ray Vaughan and Pete Townshend.

**Jokitongs**
- The Flame - Move The Moon
- Claytown Troop - Real Life
- The Almighty - Power
- George Randall - Severely
- Kenny Kravitz - I Build

**SWANSEA SOUND - Wales**
- Lee Cooper - House Of Fire
- Neneh Cherry - Irma City
- The Stone Roses - Sally
- Adamski - N.R.G

**DOWNTOWN RADIO - Belfast**
- Mark Gernino - Rex Rob
- UB40 - Here I Am
- Eurythmics - King And Queen
- Eric Clapton - Bad Love

**SWMANERICA SOUND - Wales**
- Andrew Lloyd -WEBBER is launching a new career for himself as a record company boss. He is setting up his own label React with partner Steve Edgely.

**DOWNTOWN RADIO - Belfast**
- Mark Gernino - Rex Rob
- UB40 - Here I Am
- Eurythmics - King And Queen
Music & Media - February 3, 1990

**AD** Joelle Ursull- Miyel
Jan Steeman - Head Of Music
AVRO - Hilversum

**AD** Sinead O'Connor- Nothing
Ton Lathouwers - Operations Mgr.
SKY RADIO - Bussum

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

**AD** PP Rod Stewart- Downtown Train
Peter de Mooij - Prod.

**AD** PP CFN - Brunssum
CFN - Brunssum

**Top 5:**
- A. Birenne/P. Jauniaux
- RTBF RADIO 2 - Hainaut
- Adeline Carozzi - Head Of Music

**Belgium**

```
Roch Voisine- Helene
Patrick Bruil- Casser La Voix
Francis Feldman- Les Valees
Sydney Youngblood- Sit
AJ Dv Bummy- Let's Party
Mylene Farmer- Allan

Radio CONTACT - Brussels
Jean-Lou Bertin - Progr.Dir.
TP Kyle Minogue- Tears
Sandra Hiroshima- New Kids O'T Block- Hangin'
Phil Collins- Paradise
Eric Clapton- Love
Indio- Hars Sun
Sondrae-Dear Gae Zet
Linda Stansfield- World
Soul II Soul- Get A Life
Jaison Donosan- When You Come
Dusty Springfield- In A Dream
```

**Top 5:**
- Sheena Easton- Rainbow
- UB40- Horny Girl
- Sydney Youngblood- Sit
- Bingo- Arabest
- The Christians- Words

**Sky Radio - Bussum**

```
TP Nashalie Cole- Starting
Barbara Streisand- Someone
New Kids O'T Block- I'll Be Anabel Lamb- Refugee
Everything B/T Girl- Driving
Ad Sinead O'Connor- Nothing
Del Amorit- Nothing Ever
```

**Switzerland**

```
DRS 3- Basel
Chr. Alphasis- Music Co-Ord.
Ad Grant Hart- Now That You Know
Michael Bolton- How Am I
Del Amorit- Nothing Ever

Radio 24 - Zurich
Clem Dalton- DJ/Co-Ord.
Ad Tanita Tikaram- We Almost
Richard Marx- Angelina
Car- Catwoman
```

**Top 5:**
- Belinda Carlisle- Summer Rain
- Eric Clapton- Bad Love
- Janet Jackson- Escapade
- Michael Bolton- How Am I

**Italy**

```
Rai Stereo Uno - Rome
E. Bellissario- Music Dir.
PP Aerosmith- Janie's Got A Gun
Sinead O'Connor- Nothing
Phil Collins- Paradise
```

**Top 5:**
- Tears For Fears- Woman
- The Christians- Words
- The Mission- Butterfly
- Paul Carrack- Battlefield
- Michael Bolton- How Am I

**Spain**

```
Radio Madrid- Ser
Rafael Abiboli- Music Mgr.
Rafael Abiboli- Music Mgr.
```

**Top 5:**
- Sergio Dalma- Te Quiero Mama
- Sinead O'Connor- Nothing
- The Mission- Butterfly
- Paul Carrack- Battlefield
- Michael Bolton- How Am I

**Rain & Clouds**

```
Love & Rockets- No Big Deal
Sergio Dalma- Te Quiero Mama
Lejos De Alli-_Un Dia Mas
Eric Clapton- Bad Love
Arabia- Nadie Se Avere
Phil Collins- Paradise
```

**Top 5:**
- Lisa Stansfield- Love
- Baby Ford- Beach Bump
- Lloyd Cole- No Blue Skies
- Pasadenas- Anything I Want
- Baby Ford- Beach Bump

**Australia**

```
OE 3- Vienna
Guensther Lesjak- Head Of Music
TP Ky Headhunters- Walk Softly
Fish- Big Wedge
Kyle Minogue- Tears
Cutting Crew- Last Thing
Sydney Youngblood- Sit
```

**Top 5:**
- Sting- I Don't Want
- The Christians- Words
- Radio KISS Kiss - Naples
- LP Baby Ford- Beach Bump
- Baby Ford- Beach Bump
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STATION REPORTS

GERMANY
ARD - Joerg Elnes
Andreas Thiessen - Prod.
CL - Kylie Minogue - Tears
Tom Petry - Free Fadin'
D-Mob- Put Your Hands
Billy Joel - Leningrad
John Parr - Always On My Mind
FPP Project - Rich In Paradise
Tony Carr - I Feel Good
Jason Donovan - When You Come
New Kids O'T Block - Got It
Iggy Pop - Living On The Edge
Paula Abdul - Touch Me
Kaoma - Dancando Lambada

FINLAND
AD - Marko Lahtinen - Prod.
CL - Pajat Pukki - Toppop
Liis Kallio - Toppop
STEINER

UPTOWN FM - Copenhagen
Niels Pedersen - Head Of Music
PP - Michael Bolton - How Am I
Che: Just Like Jesse James
Phil Collins - I Wish
Lisa Stansfield - All Around
Rod Stewart - downtown Train
Brothers - When Will I
Ultra Nate - It's Over
TP: Rick Lopez - Vlagg

DENMARK
AD - Tanja Terkarm - We Almost
CL - Sinead O'Connor - Nothing
Rob 'n' Raz - Got To Get
New Kids O'T Block - I'll Be

HOLLAND
AD - Tanja Terkarm - We Almost
CL - Sinead O'Connor - Nothing
New Kids O'T Block - I'll Be

VERONICA
Rob de Boer - Prod.
CL - Sinead O'Connor - Nothing
Soul II Soul - Get A Life
Lisa Stansfield - All Around
Tina Turner - Don't Wanna
ST - Rob 'n' Raz - Got To Get
Michael Penn - No Myth
New Kids O'T Block - I'll Be

DEEJAY TELEVISION
Claudio Cucchietti - Prod.
CL - TT D'Arby - To Know Someone
Spandau Ballet - Crashed
Soultoffair - Get Me
Tina Turner - Don't Wanna
Paula Abdul - Touch Me

MUSIC & MEDIA - February 3, 1990

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1927, blue rodeo, chuckii booker, laura branigan, jose carreras, ce ce rogers, chic, the d.o.c., eleventh dream day, enuff z. nuff, the escape club, the family stand, roberta flack, foreigner, miki howard, icon, kix, doug lazy, led zeppelin, manowar, michelle, mike & the mechanics, otis redding, rush, sister sledge, skid row, sleeze beez, testament, white lion, geoffrey williams, winger, yes

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