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# MUSIC & MEDIA

Volume 7  
Issue 11  
March 17  
1990

The European  
Music &  
Broadcast  
Trade Magazine

## French Toast Of PolyGram Figures

France is currently the jewel in PolyGram's European crown with a market share close to 40% and a US\$ 325 million turnover exceeding that of the US company.

The French affiliate contributed significantly to PolyGram's 1989 worldwide turnover of US\$ 2.1 billion and US\$ 239.3 million in profits. Europe as a whole generated 61% of the multinational's sales last year which were 20% ahead of 1988.

Chief financial officer Jan Cook praises the "creativity" of PolyGram France and the endeavours of Barclay in turning round the company's profit performance since 1985. Its 1989 sales were 42% ahead of the previous year, contributing to PolyGram's dominant share of the world record market outside the US.

Behind France, PolyGram's Italian and Spanish companies improved sales

by more than 20%. Among the established European territories, Cook says that West Germany, and particularly Metronome, has performed very well and PolyGram's 22% German market share mirrors the company's overall European share, making it the market leader, ahead of WEA.

PolyGram's gross profit is up 35% to Dfl 457 million (app. US\$ 244 million). The net profit is up 27% to Dfl 333 million.

President and CEO David Fine acknowledges that the acquisition of A&M from the beginning of this year will not significantly increase PolyGram's European market share because the US label for some years. PolyGram will benefit from licence income from Island, but BMG will continue to distribute the label in Europe (except the UK and France) until 1995. □

## Geffen Deal Will Up EMI's US Profile

by Hugh Fielder

The US\$ 700 million acquisition of Geffen by Thorn EMI - anticipated at press time but not confirmed by either side - will have its greatest impact in the US.

There Geffen is estimated to have an 8% market share, nearly matching that of the Capitol and EMI labels. In Europe, Geffen took a 1.9% chart share of Music & Media's European Top 100 Albums in 1989 - largely attributed to product by Guns N' Roses, Aerosmith and

Cher. EMI's chart share was 11.7% last year.

Two leading Geffen artists, Whitesnake and Peter Gabriel, are only signed to the label in North America (although Whitesnake are signed to EMI outside the US). So is Kylie Minogue, whose debut album sold 500,000 copies in the US on Geffen.

Thorn EMI is reportedly paying US\$ 700 million in cash and shares for Geffen, continues on page 3 ▶



Fizz FM - Ella Fitzgerald adds sparkle to the March 4 launch party for new London station Jazz FM. Station MD Peter Gelardi (right) and chairman Jasper Grindling were on hand to talk about the £1 million advertising campaign, UK radio's biggest ever launch budget, which will be spent mostly on TV commercials.

## Hotel California Gets Five-Star Soviet Rating

The Eagles' oldie *Hotel California*, a fixture on European music radio for more than 10 years, is now receiving regular airplay on the first commercial station in the Soviet Union, MI in Lithuania.

Also high on MI's own singles chart, which is compiled from listeners' votes, are selections from U2, Milli

Vanilli, Supertramp, Nanita Tikaram, Billy Idol and Martin Gore.

"People are tired of the non-stop diet of political news and problems," says MI co-founder and music editor Hubertas Grusny.

"They want a music station, and that's what we are attempting to give them." For full details on MI, see page 3

(advertisement)

(advertisement)

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## Pan-European News

# MI Claims Victory Over State Networks

by Chris Fuller

The USSR's first commercial radio station, MI in Lithuania, has already claimed a major victory over the state-run Gostelradio networks after only two months on air.

Based in the Baltic state's capital, Vilna, with a 150 kilometre reach around the city, MI was recently judged the station's 'best quality' channel in an opinion phone poll organised by the Vilna radio and TV committee. It narrowly beat the committee's own Lithuanian foreign service and was well ahead of Gostelradio's Mayak network.

MI co-founder and chief news editor Rimantas Pleikys says the station was born as a direct result of the "new spirit of democracy" in Lithuania. Pleikys: "Our credo is simply good music and the latest news. The M stands for music, and I for the first radio station not controlled by the state."

MI was established with 60,000 roubles in donations from the city council, Young Communist League (YCL) and local youth entertainment and scientific research organisations. It retains strong links with the YCL but, says Pleikys, the programming is censorship-free: "League officials do not dictate to us. But we give them every opportunity to go on the air and voice their opinions concerning pressing political issues."

The YCL also helped arrange the rent of the MI transmitter from the ministry of telecommunications, with studio equipment loaned by West Germany's Sueddeutscher Rundfunk network (SDR) and the Ritter Sport confectionery company.

Music editor Hubertus Grus-

ny, MI's other co-founder, says the station has a potential audience of about 1.5 million and estimates it now draws between 20,000 and 50,000. It is targeted at 15-40 year-olds but he believes the "most active" listeners are between 15 and 25.

With four DJs on staff, MI broadcasts from 19.00 each evening for six hours. Its programming is predominantly music but also includes regular news bulletins, discussion shows and live phone-in quizzes. The programming is broad, mixing Western chart hits, rock and jazz, with Lithuanian pop and folk. Record choice is down to individual DJs, though Grusny does not rule out using playlists in the future.

At present, MI carries ads for local meetings, musical events and the local 'Forums' newspaper and will soon set up its own advertising department in a bid to boost revenue. Grusny says it aims to eventually become fully self-sufficient but currently does not earn enough to cover expenses.

### Geffen Deal continued from page 1 ▶

whose sales last year were estimated at US\$ 250 million with profits believed to be around US\$ 75 million.

Geffen is currently distributed by Warner Brothers in the US and the WEA International arm of the world under a contract thought to expire at the end of this year.

Despite losing Geffen, the Warners group remains market leader in the US with over 30%. But competition is likely to intensify as CBS and the expanded EMI jostle for second place in Europe. WEA is estimated to have

Grusny: "We will need to find 100,000 roubles a year to survive through this is not a realistic proposition until real market economics become established in the republic."

Another difficulty facing MI is obtaining new product to play on-air: "SDR gave us some CDs, and others were bought here on the black market, but maintaining a steady and up-to-date supply is a real problem. It would be great if record companies in the West would respond to the station and help us out."

Grusny believes other commercial stations are likely to follow MI's lead quickly: "Stations like MI are desperately needed in the light of the new political democracy. We differ so drastically from the Gostelradio networks that it is difficult to consider ourselves as 'competition' with them. But I think we've got off to a great start and are on our way to outstripping the state networks and becoming the highest-rated station in Lithuania." □

a 14-15% market share ahead of EMI's 13% and behind PolyGram's 21%.

David Geffen is the sole shareholder in the company he founded 10 years ago with Warners' capital. For a short while the label was distributed by CBS outside the US. In addition to Geffen's artist roster, EMI will also get the label's A&R resources which are respected as one of the best in the US. And David Geffen's own reputation in the industry, which goes back to the early 70s when he started the Asylum label, will be a valuable asset in attracting new talent to the EMI group.

Geffen is the last wholly independent label to be bought by one of the six major companies following a year of heavy dealing which has seen Island and A&M swallowed by PolyGram and Chrysalis enter a 50/50 partnership with EMI. Attention is now likely to switch to BMG and MCA who are in danger of getting left behind in the race to consolidate a share of the world record market which was thought to be worth US\$ 23 billion last year. □

# eYtra!

Alain Levy will return to Europe. Despite industry speculation that his assignment as acting CEO of PolyGram US might become permanent, worldwide PolyGram supremo David Fine says he does not want Levy to spend more than six months in the US.

Pepsi-Cola has withdrawn from a planned US\$ 7 million sponsorship deal for the Rolling Stones' European tour this summer. Pepsi's US spokesman Ken Ross: "We did have in-depth discussions with the band and (promoters) CPJ but timing and other logistical details prevented us from reaching an agreement." Ross "categorically refuses" speculation that Pepsi had pulled out because the Stones are too old for the soft drinks company's image. Pepsi currently does not sponsor rock acts following its recent deals with Madonna and Michael Jackson, but Ross said the company would shortly be in discussions with other performers over sponsorship.

Dutch singer Rene Froger is thought to be close to finalising a deal with Arista in the US. It would mark the label's second continental European signing. It has already enjoyed four no. 1 US singles with Milli Vanilli. Froger and his manager John van Katwijk will attend the Arista 15th anniversary gala in New York on March 17 to discuss matters further with label boss Clive Davis.

Cross readers of our charts may have noticed the sudden appearance of Iron Maiden singles in the European Top 100 Albums. The band are celebrating 10 years with EMI by releasing their 20 singles on 10 12" doublepacks or CDs. The singles are showing in the album charts because they beat the UK singles charts regulations by being a doublepack or more than four tracks and c) over 20 minutes long. All four releases so far have gone straight into the UK top 10 and, on the strength of that, show up in the European Top 100 Albums.

Finnish rock manager Seppo Yesterinen has opened a new agency in Los Angeles to push the US interests of his clients, including Finnish rock acts ELOUORDE, Heartthill, Stone, Nicks & Olsson and Sadek. Yesterinen formerly held an office in London, where he handled cult band Hanoi Rocks, but says LA is "more challenging and open for new ideas".

edited by Machghiel Bakker

M	O	V	I	N	G
<b>Media:</b> Jean Poudévigne is leaving France's Sud Radio to take the top position at the communication and health holding of the Fabre pharmaceuticals group. He will be replaced by Claude Chahounianou *	<b>Industry:</b> Mark Foster, formerly Polystudio international marketing manager, has joined WEA *	<b>Group:</b> The Holland Group of companies has appointed Marion Mulder as executive secretary in Holland *	<b>Studio:</b> Polygram Studio Brussel and BRT/RTBF Radio 1. Inge Brinkman will deal with YFM *	<b>RTBF:</b> Studio Brussel and BRT/RTBF Radio 1. Inge Brinkman will deal with YFM *	<b>RTBF:</b> Studio Brussel and BRT/RTBF Radio 1. Inge Brinkman will deal with YFM *
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# Portable RDS By Year End?

by Hugh Fielder

The BBC is in negotiation with "a major electronics company" about a joint venture to produce a portable radio data system (RDS), which could be in the shops by the end of the year.

While several companies have incorporated elements of RDS into car radios, the BBC is keen to develop a domestic radio which would carry the corporation's logo. "In contrast to most technological developments, the software is already available. It's a matter of the manufacturers coming up with the hardware," says Mark Saunders, RDS develop-

ment manager at the BBC. Saunders will not name the manufacturer at present. "We've been at this stage before, but this looks more hopeful. The company now has to check its resources and decide on the commercial potential. But we want to introduce the radio this year rather than in two years time."

"The problem is that no one wants to be first in the field and set the pace. It seems safer to be second and try to improve or undercut your competitor," adds Saunders. The BBC has been broadcasting inaudible RDS

digital information on its FM wavelengths since 1987 and 17 other European countries also offer RDS on a common standard.

An RDS radio automatically tunes in to the strongest signal of a station which can vary from area to area: BBC's Radio 2, for example, has 22 different frequencies across the UK, which is an advantage for car drivers. It also displays the name of the station instead of the frequency.

In addition the RDS microphone inside the radio can also identify a particular type of programme from a series of codes, enabling a listener to switch channels but stay within the same category of programme.

This service allows the listener to choose from six types of music programming: rock, pop, MOR, light classical, serious classical and "other" (jazz, funk etc). It also categorises nine types of speech programme: news, current affairs, local information, drama, sport, education, cultures (religion, sociology), science and "varied" (comedy, quizzes, etc).

## DJs Converge On London

De La Soul, Mantronix, 3rd Bass, Inner City and Lisa Stansfield are among the dance music stars who will be performing at this year's DMC DJ Awards. The awards are being held in conjunction with the Technics 1990 DJ World Championships at London's Wembley Arena on March 20.



De La Soul

The Awards and the World Championship are two of the highlights of the four-day DMC International DJ Convention. It also includes the UK Rapping Competition at London's Hippodrome, sponsored by Sleeping Bag Records and Shure.

## EUROCLIPS

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### VIDEO HITS

#### Digipache Mode

Enjoy The Silence - Sade

Paula Abdul

Olympics Attract - O'Jays

Eiton John

Sacrifice - Luvage

Lisa Stansfield

Live Together - Audrey Powell

US4

Here I Am - JNS

Midnight Oil

Blue Sky Mine - Neil Land

Mantronix

Got To Have Your Love - Papa

Technocrat

Get Up - Melissa Brothers

John Lee Hooker

The Healer - Propaganda

Mano Negra

King Kong Five - Mano Negra/Virgin Moon

Roxette

Dangerous - Gordon

Lionel Gordon

Happenin' All Over Again - Original Peas

Erasure

Lisa Stansfield - Medusa

### WELL AIRED

D-Mob

Put Your Hands Together - Melissa Brothers

Michael Bolton

How Am I Supposed To Live Without You - Propaganda

Gunsch Patti

Stars - Cameron - Program 13

Fine Young Cannibals

I'm Not Satisfied - Propaganda

Beats International

Dub Be Good To Me - Medusa

Yours For Fears

Advice For The Young At Heart - Viv

Simply Red

You've Got It - Viv

Janet Jackson

Escapade - Propaganda

Stone Roses

Footi Gold - Ista

### MEDIUM ROTATION

Phil Collins

I Wish It Would Rain Down - P11

Tina Turner

I Don't Wanna Lose You - Propaganda

Kylie Minogue

Tears On My Pillow - Medusa

Eric Clapton

Bad Love - Vag City

The Creeps

Ooh-Like It - Milano Fin

Notting Hillbillies

Your Own Sweet Way - Huey Frie/Propaganda

The Strangers

16 Years - M29

Eurythmics

King And Queen Of America - 4D Productions

### FIRST SHOWINGS

Paul McCartney

Put It There - Quik On The Draw

Black Box

I Don't Know Anymore Else - Papa

Guns John

Infinity 1990's - Tiger Hays

## Swatch Launches European Summertime Dance Tour

by Jerry Goossens

Swiss watch manufacturer Swatch is organising a European dance music tour which is to hit 60 seaside towns and other tourist resorts in 11 countries. The tour will start off on June 2 in Scheveningen, Holland, and will feature such artists as The 49-ers, Technotronic, Toni Scott and LaToyah Jackson.

Swatch has contracted Dutch promotional company EEC to organise the tour, which will involve a 60,000 watt lighting rig, a 10,000 watt sound system and a huge video wall. The total costs are expected to exceed Dfl 2

million (app. US\$ 1 million). EEC is still negotiating with co-sponsors to cover an expected Dfl 30,000 budget gap.

The Swatch tour will set up together in close co-operation with Super Channel, which, through EEC, will broadcast 600 commercials to support the musical activities. Several radio stations all over Europe are involved in broadcasting the event. Swatch is hoping to re-affirm what it calls its "young, urban, bright" image. It expects an audience ranging from 7,500-10,000 people to attend each show.

## Media Forum At MIP-TV

MIP-TV, the international television programme market, will be preceded in Cannes next month by the first major meeting of all projects supported by the EC's 'Media 92' television, film and video development programme.

The two-day meeting, called 'MIP Media Forum', will take place from April 18-19, immediately before the 27th MIP-TV. Some 350 groups and organisations are taking part in 10 Media 92 projects.

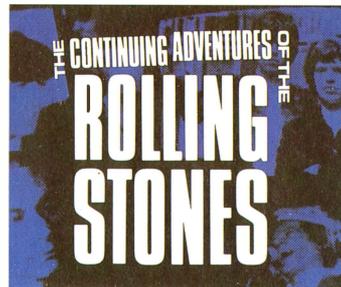
Holde Lhoest, head of the Brussels-based Media 92: "This meeting will reinforce the coherence of the programme through the exchange of views between the different projects."

Launched by the Commission at the end of 1988, Media 92 gives

support to distribution, production, training and financing. Among the 10 pilot schemes, 7 of which are currently operating are: EURO AIM, which offers independent TV producers a service and promotion organisation; SCRIPT, which gives loans for the development of screenplays; and EVE, which aims to set up a European video cassette distribution network.

MIP-TV will run from April 20-25 and, according to organisers the MIDEM Organisation, registration was up 20% on last year by the end of February. Warners International TV has taken out a two-year contract on a 245 square metre stand, the biggest ever seen at the conference. □

## THE COMPLETE VERSION



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# New Plans For National IR Stations

by Hugh Fielder

Plans for three new national commercial stations are likely to be very different from those envisaged in the Broadcasting Bill, currently making its way through parliament.

The Bill makes no provision for ensuring the three stations are different from each other, or from existing BBC networks. However,



Lord Chalfont

chairman designate of the Radio Authority, Lord Chalfont says he is in favour of diversity between the stations. "When the Radio Authority advertises the national contracts we would like to be allowed to specify what sort of service it should be. This would give the necessary diversity bet-

(advertisement)



ween services and still allow us to accept the highest bid" At present there is no "quality threshold" that applicants have to pass and, as the highest bid must be accepted (other than in "exceptional circumstances"), there is growing concern that all three stations could end up as pop networks. These are cheaper to run and their cash bids would be higher than those for classical music or speech channels.

Chalfont says that the first contracts, for one AM and one FM national network, could be advertised early in 1990 and come on-air possibly within a year. A second AM contract would be advertised the following year. Although nothing has been finalised, it is generally accepted that the first AM channel will be for a news/speech station while the FM channel will go to a station.

The high cost of covering the entire UK means that not everyone will be able to receive the national stations although CEO Peter Baldwin believes they will reach at least 75% of the population. "The bill gives the Radio Authority the right not to have 'universality', but a study has not yet been carried out to find the level of coverage that could be achieved," he says.

The new Radio Authority has also invited letters of intent from groups and individuals interested in applying for licences. This will enable the Authority to identify the areas and potential demand for new stations when it takes over responsibility for licensing all non-BBC radio in 1991.

The Authority wants the two-page letters to give details of the proposed location and coverage area, preferred waveband, a programming outline, how it would broaden the existing range of local radio and a description of the applicants.

But the Authority is giving no guidance on what sort of applications it wants to see. Chairman designate Lord Chalfont says, "We are open to any sensible and intelligent suggestion within the rules. I think we'll see all kinds of local radio station emerge, from those similar to existing stations

to community and specialist music stations."

Both Lord Chalfont and CEO Peter Baldwin say they will try to give priority to licensing stations in areas not already served by independent radio. But they say this will depend on the availability of suitable frequencies and a proven interest in running a station.

Last year the IBA found itself in the embarrassing position of

having no applications for the East Midlands area of Rutland after the only interested party withdrew its application, claiming that it was not a viable proposition. The Radio Authority hopes to be able to award around 30 licences a year although Lord Chalfont has already warned that many of the allocated frequencies will not become available until 1996. □

## S P O T L I G H T

### The Beloved

- Signed to WEA.
- Published by Virgin Music.
- Debut album: *Happiness*.
- Produced by Martyn Phillips, remixed by Daniel Abraham and recorded at various London studios.
- Current single *Hello*.

Together since 1984, Steve Wadlington and Jon Marsh released an indie album on Flim Flam before signing to WEA in 1988. Their first hit, *The Sun Rising*, last autumn saw them building on



their indie base with a mellow but commercial dance-oriented approach that was an instant airplay favourite. The follow-up single, *Hello*, is quite different but equally successful and the album has gone straight into the UK top 20.

The singles were promoted with advertisements in the music press and dance magazines while the album is being advertised in style magazines. WEA has catered for

the duo's strong club base by issuing 12" remixes backed by previously unreleased tracks.

In-store displays include a 3-D counter board, name boards, posters and window stickers utilising the inner sleeve artwork which is an even more colourful design than their album cover. There has also been a joint advertising campaign with Our Price.

The duo have also done extensive press and radio interviews. Label manager Clare Philips: "They are good talkers with a strong sense of direction which makes for excellent radio. And

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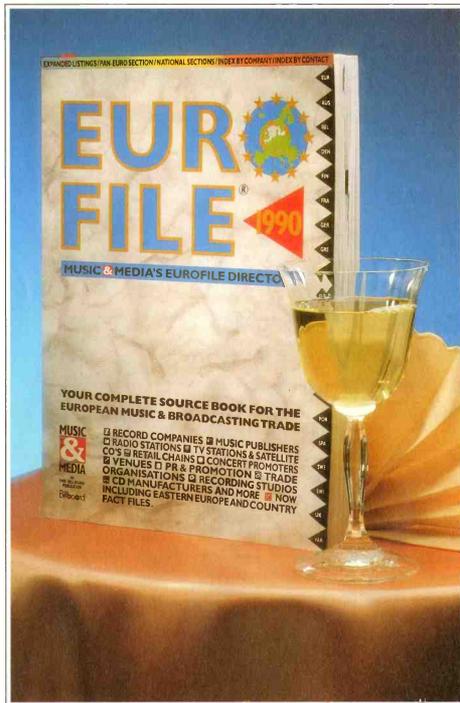


CBS



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## UK & IRELAND

# Ireland's State TV Attacks Private Radio

by Ken Stewart

A Century Radio High Court application to stop RTE TV broadcasting information about its financial affairs on the current affairs programme 'Today Tonight', has been refused on the grounds that such details had already been published by newspapers.

During the 30-minute TV report it was claimed 20 of Century's staff of 68 had lost their jobs, that losses were running at IRE 20,000 (app. US\$ 32,000) per week and that income had dropped to below IRE 50,000 per week. RTE claimed Century was "in

deep financial trouble", that the company's projections were "hopelessly inaccurate", and advertisers were withdrawing.

Century co-owner Oliver Barry was interviewed live in the studio following the report. Barry called the film "a blatant piece of propaganda from our major competitor". He said only five people had lost their jobs and Century was not in deep financial trouble.

Barry denied Century was seeking a share of RTE's annual licence fee (which brings in about IRE 50 million a year) and said

that without it RTE would be losing IRE 800,000 a week. He predicted that Century would be in profit within three months.

Century, which was launched by a consortium of some of Ireland's biggest business and entertainment names, broke a monopoly on national radio broadcasting held by the state-backed body RTE for over 50 years. □

## Oyston Cleared Of Code Violation

Owen Oyston has been cleared of allegations that he breached the Takeover Code during his £ 39 million bid for Manchester's Piccadilly Radio.

After detailed examination and interviews with all parties concerned over alleged inducements by Oyston's Miss World Group -

now called Trans World Communications - to some Piccadilly shareholders, the Takeover Panel says no breach of the rules occurred.

Oyston has already been cleared of allegations concerning Derby County Council which had bought shares in Piccadilly Radio.

## IBA Ahead On Points

Independent radio (IR) ownership could be based on a points system rather than the Broadcasting Bill's "one national and six local" limit, if proposals by the Independent Broadcasting Authority (IBA) are accepted. The IBA is concerned that some medium-sized radio groups are already near the six-licence limit and when simulcasting ends and FM and AM become separate licences, many groups will exceed six.

The IBA believes this could inhibit aspirations for growth to the detriment of independent radio's development. There is also a danger that one company owning the six biggest IR stations could cover 49% of the UK population. The government has already accepted that additional controls

will be needed to avoid such a situation.

Under the IBA's alternative scheme, each FM and AM licence would have a points value based on the waveband and population coverage. The government could, therefore, set an ownership ceiling of, for example, 20% of the total points and any company would be able to acquire holdings up to that limit.

The IBA believes its proposal would allow the market to develop flexibly by allowing the bigger groups to expand within the industry but without increasing their dominance. They would also be able to choose their own corporate ownership strategy, opting, for example, for a regional group. □

## Court Rejects Mortgage Appeal

The Appeal Court has rejected an application for a judicial review of new consumer credit regulations which require a disclaimer on all mortgage advertisements warning of the risk of losing a home if payments are not maintained.

The disclaimer is threatening mortgage advertisement on the radio - where the 15-second disclaimer must be read in full - worth £ 7 million a year (M&M February 24).

First National Bank had ap-

## Serious Selling

Virgin boss Richard Branson, who has featured heavily in TV ads for his airline company, will be appearing in an advertisement for his record label later this year.

He will be playing the part of a door-to-door salesman selling Phil Collins' *But Seriously* album. In the advertisement the door is opened by Phil Collins.

The advertisement is the third in a £ 2 million campaign for Collins' album which will run throughout the year. The first two are currently being aired but Branson's advertisement is being held back until the album needs re-promoting, according to a spokesperson. The LP has already spent three months at the top of the UK charts. □

pealed claiming that there is a similar risk on unsecured loans although warnings about such loans are not required. But Lord Justice Dillon said the risks of dispossession are more immediate if security has been provided by a mortgage.

The Independent Broadcasting Authority's deputy director of advertising, David Coulson: "It will take a lot of concerted effort to get the regulations changed now". □

## UK Pluggers Unite To Tackle Problems

Record company promotion chiefs have formed an unofficial group to deal with common problems, including servicing the growing number of UK radio stations.

Chrysalis director of promotion Judd Lander hosted the first meeting attended by 14 promotion heads last month. He says he first became concerned last year when he was working out how to deal with the new radio stations coming on air. "Obviously we need to provide them with new product but they also ask for back catalogue and it could cost a company like Chrysalis £ 100,000

to supply them.

"There's also a problem with TV shows that don't have Musicians' Union agreements over backing tracks. It can cost £ 2,000 to supply a new backing track, plus all the problems of getting the original musicians together again. The one thing that really do well out of it are the studios and personally I'd like to see the union get the benefit."

Lander says the group aims to solve the problems facing pluggers, rather than to simply cause problems. The various promotional heads will take it in turns to host the meetings. □

## RB 4 Strengthens Links With East

by Volker Schmirrbuch

Radio Bremen 4 (RB 4), West Germany's only public radio station with a strict youth-oriented format, has intensified its co-operation with DT 64, the nationwide East German youth channel. RB 4 has had two recent shows RB 4 had some contact with the

East German station before the political events of last November included the breach in the Berlin Wall. UK-based presenter John Peel, who regularly produces for RB 4, has had two recent shows aired by DT 64. In return, "Tonart"

an East German trend show, was broadcast in the West. Joint ventures include "Parocktikum", a review of 20 years of rock music. Information, especially on the independent music sector, is now regularly being shared between RB 4's programmer and presenter Burghard Rausch and Lutz Schramm, his DT 64 counterpart. Rausch: "There are differences between our programming and DT 64's. They do not face the same commercial pressure that we do. East German programming can contain considerably more speech than ours.

"But we did not approach this from a commercial point of view. We just thought it correct that West Germany's only real pop/rock station should work together with our East German equivalent!" □

## Licence Fees Held Until 1993

by Philipp Roser

A new official report says there are no plans to increase radio and TV registration fees - currently at DM 19 (app. US\$ 11.40) per month - until 1993.

According to Haans Schreiner, chairman of the committee responsible for determining the needs of public broadcasters (KEF), the DM 2.40 increase at the beginning of this year will be sufficient to meet the needs of broadcasters for the next three years.

ARD chairman Hartwig Kelim is among those concerned that the KEF may be underestimating the needs of companies like his own. He expressed concern that the committee takes no account of the country's political changes and the increasing needs to accommodate that change within broadcasting. □

## Tables Turning At NDR 2

The face of the Norddeutscher Rundfunk's (NDR) morning programme is changing. Following the recent removal from the Hamburg public radio station of presenters Willem Dinklage, Werner Veigel and Wolf-Dieter Stübel, DJ Guenter Fink has also been dismissed.

Fink, associated with such shows as 'Radio Boulevard', 'Espresso', 'Traumhaft' and 'Wunschkonzert' was regarded as

one of NRD's stars. NDR 2 programme director Arno Beyer says that these moves are the result of 'a regular check on the quality of our DJ's presentation'.

Lutz Ackermann head of music at the pop station claims that he was not informed about the changes beforehand. Insiders evaluate Beyer's personnel policy as an attempt to alter the youthful image of the mid-morning show.

through MNW Records. Play It Again Sam will distribute the record in the Benelux and APT Distribution in the UK.

■ Marketing: Lola has been on an extensive radio tour in West Germany. Collusion will have a limited music press advertising campaign in connection with the tour.

With the exception of *Right Now*, composed by Joram Bejerano, who previously played with such successful German new wave groups as Interzone and Joy Rider, and a cover version of David Bowie's *Golden Years*, all of the LP tracks were composed and written by Lola Versa. □

## Club Nights Aim For Maximum Appeal

by Jacqueline Eacott

Maximum FM, the dance format offshoot of AM leader RTL, launched last October, is aiming to increase its profile outside Paris through a series of club nights all over the country. The all-night parties, featuring a full programme of top dance artists, will be broadcast simultaneously from 23.00.

The original 'Maximum Nights' series, first set up at the end of last year in Paris (featuring Sybil, Kate B, Lip' Louis), has now been developed to include major dates in the provinces. Erik Pélau, responsible for promotion at the station, says they are looking for a different venue each time: "It is important for us to reach a public outside Paris. We don't want to be a Paris centred station!"

The series kicked off at the beginning of March in Lyon's Titail club with Plaza, Telex and Rauli Orellana, all Belgium-based

acts, and was attended by 2,000 people. Future dates include Rennes, Bordeaux and Reims. Maximum and the clubs are operating the scheme on a 50/50 basis.

Pélau says they tend to concentrate on Belgian dance music "because that is where it is happening". The station has also shown its commitment to dance music by releasing *Maximum Dance Volume 1* on Airplay Records/Carrere, a compilation album which includes Black Box, Leleux, Ice MC and Milli Vanilli. The LP has sold more than 40,000 copies, despite having no promotion other than on Maximum radio. Volume 2 is due out at the beginning of April.

Last December, Maximum FM launched a Fr 10 million (app. US\$ 18 million) campaign to boost its popularity among its 15-25 year old target audience. It hopes to have a 3-4% share of the Paris audience by the end of 1990.



Milli Vanilli feature on 'Maximum Dance Volume 1'

## Orangina Dancing All The Way To The Bank

Orangina, the soft drinks company which used the Lambada last summer as part of an advertising campaign, has announced a record turnover for 1989.

The company, part of the Pernod-Ricard group, had a turnover of Fr 1 billion (app. US\$ 177 million).

Orangina sales for 1989 in France were up 10% on the previous year and sales of the product Orangina Light jumped a massive 70%. The company says

much of this is due to the success of the Lambada campaign, launched together with private TV station TF1 and CBS.

Pernod-Ricard is also widely involved with music sponsorship, including a series of concerts due to take place in Paris over the next few months.

The *Lambada* single, which has been sponsored in legal controversy, has now sold more than 5 million copies worldwide. □

## M6 Sees A Better Future

by Emmanuel Legrand

Private TV channel M6 has celebrated its third anniversary with an improved financial performance. Losses were limited to Fr 320 million in 1989 (the channel has cost Fr 1.4 billion to date), advertising revenue is rising (from Fr 70 million in 1987 to Fr 400 million in 1989) and the forecast for 1990 is Fr 700 million (app. US\$ 124 million).

M6 has an average 10% national audience share, and covers 73% of the country. The channel has a mixed format, some general programming including news and game shows, and has an obligation to broadcast at least 40% music programmes. The station also produces music videos and claims to be the main clip producer in France.

However, M6 could soon have a rival in music channel Euro-

musique, which will broadcast via the TDF1 satellite, and also wants a Paris terrestrial frequency. But M6 president Jean Drucker says he does not believe Euro-musique to be terrestrial, arguing "thematic channels like Euro-musique should be on cable, general channels should be terrestrial".

France has not had a dedicated music channel since the government closed down TV6 in favour of M6. Henri de Bodinat president of CBS France and shareholder - in Euro-musique wants Euro-musique to have a terrestrial frequency in Paris to ensure its profitability. He says, "Euro-musique will be profitable because the operating costs will be low. It will also offer advertisers a targeted audience." □

## Kiss Turqueyroux Goodbye

Programme director Pierre Turqueyroux has left the new-look Kiss/Metropolis FM network as the staffing shake-up, which began when the two networks merged, continues. Last month, Kiss FM president Thierry Reo and deputy Thierry Bonhomme also lost their jobs, despite having been named president and director-general of the combined network.

CBS, which bought a 20%

share in Metropolis before the merger, has now reduced its ownership to 10% of the combined network. Staffing levels at Kiss' Paris headquarters have also been reduced to a minimum. Metropolis, which is based in Lille, has 29 stations in France.

Meanwhile the French broadcasting authority, the CSA, is still examining the terms of the merger agreement. A ruling had been expected last month. □

## S P O T L I G H T

### Marc Seberg

- Signed to Virgin France.
- Published by Virgin Music.
- Managed by Heve Bordier.
- New album *Le Bout Des Nerfs*.
- New single *Quelle Chose 'Noir*.
- Recorded and mixed at RAK studio and Abbey Road in London and produced by John Leckie.
- Virgin is promoting the album through a press advertising campaign.
- Marc Seberg will be touring throughout France this spring. Concerts in smaller towns will be followed by a string of tour dates in France's major cities.
- Both the album and single have been released in France,

Belgium, Switzerland and Canada.

*Le Bout Des Nerfs* is the group's fourth album since they first got together in the early 80s. All the tracks are in French and composed by the band's five members. Producer John Leckie has also worked with The Stone Roses, XTC and Simple Minds.

Routed in the well-established Rennes rock scene (along with Etienne Daho, Dominic Sonic, Niagara), Marc Seberg has built a healthy reputation over the years with a heavy touring schedule and a number of alternative hits.

The band have had their first video clip to promote the single *Quelle Chose Noir*. It was produced by Matt Mahurin, who has also worked with U2, Peter Gabriel and Tracy Chapman. □



From l to r: Bernd Goke (Second Hand Publishing), Pamela Michel (A&R manager) and Joachim Neubauer (MD, Siegel Music Companies) celebrated the formation of the Second Hand Publishing company in Munich recently. The new company is being administered by Siegel Music Companies and will be especially active in dance, pop music and German-language songs.

## AB Ups Evening Music Content

by Robert Lyng

Antenne Bayern (AB), the statewide Bavarian private radio station has revamped its evening programming to try to attract more advertising. The station has reduced the speech content and upped the amount and variety of music broadcast.

"Until recently," explains programme director Mike Haas, "our evening programming was relatively undefined, exchangeable with just about any station you tuned in to. We wanted to give it as much identity and image as our daytime programming."

"Keeping the news and information tight when nothing special is happening is not a departure from our commitment to information but it creates more flow, makes room for more music and allows more emphasis on new music."

AB's evening programming is launched each weekday with one of three different request shows.

However, the changes are most evident in such shows as the Monday night 'New Pop Releases' (19.00-22.00) in which new titles across the board are introduced practically non-stop and Friday nights 'Disco Night' (20.00-22.00) which presents dance titles back to back. The station also has oldies shows such as 'Classic Hits' (Tuesday-Thursday 22.00-24.00) which varies from evening to evening between rock and soft soul classics.

Less affected by the change in speech/music ratio are the sports and movie programmes on Wednesday and Thursday evenings respectively. Although more speech-oriented, the music presented during these shows is, says Haas "a little more aggressive and progressive" than AB's general integrated format which is designed for listeners from 18 to 54. □

## S P O T L I G H T

### Lola

- Signed to Hamburg indie Collusion Records.
- Published by Freibank Publishing.
- Managed by Collusion.
- New album: *Fairy True*.
- Current single *Dividin' Line*, released only as a promotion single.
- *Fairy True* was produced in Studio Hardeberg by Happy Valley Records owner Mick Franke.
- Lola will go on tour in West Germany and neighbouring territories in May.
- Euro release: *Fairy True* is licensed for Scandinavia

## GOLD AFTERNOON FIX

In London, in days gone by, a Rothschild bullion broker stalked every day around the offices of the other gold dealers offering South African gold for sale. But as the volume of gold from South Africa increased it was easier to invite the dealers into the offices of Rothschild's to fix the price of gold. Hence, since 12 September 1929 a man walk up the steps of the Rothschild offices in St. Swithin's Lane, London, at 10.30 a.m. each weekday morning. They join the manager of Rothschild's bullion and foreign exchange department in the gold fixing room on the 15 floor. This large room with its green carpet and chairs and an ancient pendulum clock has walls adorned with portraits of Francis I of Austria, Frederick William III of Prussia and Alexander of Persia, together with those of other European monarchs for whom the Rothschilds negotiated loans in the early nineteenth century. The Rothschild's man sits at one end of a long table with his calculating machine in front of him. The

other dealers sit at individual desks around the walls. Each desk has a telephone connected directly to the dealer's own trading room and a union jack. This flag enables a dealer to stop the meeting at any point with a cry of "flag up" while he confers with the trading room, which in turn is in direct communication with perhaps a dozen clients scattered across Europe. Once he has reached a decision with them, he lowers the flag and fixing proceeds.

The Rothschild's man proposes a price, suggesting "gentlemen we will start at 292 shillings and five pence". He will have arrived at that price following 30 minutes of telephone calls to the Bank of England and a host of other people's minds in Switzerland to establish the demand for gold. At the fixing, prices are quoted in sterling even though nearly all gold business is handled in dollars around the world. Therefore the dollar rate is determined in advance as all sterling traded at the fixing is converted into dollars straightaway afterwards. Each trader relays the proposed starting price back

to his trading room and thence to clients. The Rothschild's trading room also goes to the Bank of England. And it is the Bank which really holds all the cards. It is there in four capacities, darting into and out of the ring sloming four ways with the fiery animation of a hero in an early two-reel, as the Economist once put it. First, the Bank is buying and selling for Britain's own Exchange Equalisation Account; second, they are, of course, the agents for South Africa, the largest single regular seller of gold in the world; thirdly they operate the gold pool consisting of themselves, the central banks of Belgium, Italy, The Netherlands, Switzerland and West Germany and the Federal Reserve Bank of New York; finally the Bank aims to exert an overall moderating influence on the market to avoid violent fluctuations of price. The Bank of England is generally the only seller of gold because the other dealers can usually offer any sterling orders against their own buying orders before fixing. Once the opening price has

been made known, each dealer indicates if he is a seller or buyer or has no interest. A seller specifies how many "good delivery" bars he is offering. A buyer merely states the fact and does not specify how much gold he needs. If no order appears at the opening price, basically meaning that the Bank of England as the prime seller wants a higher price, then it is moved upwards in units of a farthing until the Bank or someone else offers gold. Similarly if there are no buyers at the opening figure, the price moves down. Once both buyers and sellers have appeared the Rothschild man says "figures, please" and the buyers speak up, perhaps "Moetta 60 bars", "Sharp 40", "Montaque 40". Then, provided there is enough gold for sale to meet that total demand, the price is fixed for the day.

Since 1919 a lot of prestige and at the same time mystery has been associated with the 3 men with their flags and umbrellas in the fixing room. In fact the crucial decisions are made in the trading room and are relayed to fixing ■

(advertisement)

## Austria &amp; Switzerland

## Swiss Award Winners

In 1989, Swiss record companies registered one diamond (200,000 units), one triple platinum, nine double platinum, 48 platinum (50,000) and 88 gold (25,000) LPs and five gold singles (25,000).

The diamond LP went to Dire Straits for *Brothers In Arms* while Tracy Chapman took triple platinum for her self-titled debut LP. Three of the double platinum awards went to non Anglo-American productions *Lambda*, *Erste Allgemeine Verunsicherung's Liebe, Tod Und Teufel* and *Peter Reber's Grueni Banane*.

The other six went to such records as Simon & Garfunkel's

*Concert In Central Park*, Phil Collins' *No Jacket Required*, Madonna's *Like A Prayer*, Dire Straits' *Money For Nothing*, Elton John's *Ice On Fire* and Tina Turner's *Foreign Affair*.

Of the 48 platinum awards, 22 went to non Anglo-American artists, including four to Rondo Veneziano and 12 to German-language artists. France's Jeanne Mas *Femmes D'Aujourd'Hui* and Patricia Kaas *Mademoiselle Chante*, Italy's Gianna Nannini *Maschi E Altri* and Zucchero with *Oro, Incenso & Birra* also scored platinum success.

Of the 88 gold awards, 41 went

to non Anglo-American productions. Of the 31 German productions to receive gold, three were compilations and 21 were German-language. German, Swiss and Austrian folk and schlager music clocked up 15 gold awards. European pop artists to receive gold included Edoardo

Dennato, Nicki (two albums), Milli Vanilli, BAP and Andreas Vollenweider.

Gold singles went to Robin Beck's *The First Time*, Phil Collins' *Groovy Kind Of Love*, Kaoma's *Lambda*, Koreana's *Hand In Hand* and Madonna's *Like A Prayer*. □

## SPOTLIGHT

## Wolf!

- Signed to CBS worldwide.
- Publishing: Stern Music Vienna.
- Management: Regina Steinmetz (Stein Music).

■ New single *Miss You (Burns Of Fire)*, produced by Bernie Penzias and mixed by Andy Lunn at Hotline studios, Frankfurt, West Germany.

- Video directed by Walter Knofel who also produced the award-winning video for the last international hit from Austria, *Bring Me Edelweiss*.
- CBS Austria is carrying out a promotion campaign including TV appearances, video airing in several

Austrian TV programmes, and national press advertising.

Wolf! started his musical career as the singer of Vienna-based group



Daltons, winners of the national Battle Of Bands competition in the late 80s. His solo career began last year and he is currently working on his debut album, which, says CBS, will be released later this year. □

## SPAIN

## State Radio Head Accused Of Favouritism

by James Bourne

(S) Candau changed most of the top management at RTVE television Espanola (RTVE). Jordi Garcia Candau, has been accused of influence peddling during last summer's controversial FM radio licensing round.

The daily newspaper *Diario 16* made the allegations, claiming Garcia Candau made sure his brother Julian and sister Dolores were awarded a broadcasting licence for the area near Castellon. The newspaper also says three other licences, including one in Benidorm and one in Marbella, went to a close friend and licensee in three further towns to a company in which his brother-in-law owns shares.

*Diario 16* estimates that in all 60 of the 250 FM licences awarded last summer went to Socialist party members or sympathisers. Soon after being appointed (against opposition parties' wish-

## SPOTLIGHT

## Patricia

- Signed to WEA.
- Current LP: *De Animales Y De Selva*.
- Current single: *Dime*.
- Previous LP, *Patricia on Zafiro*, sold 10,000 units in 1987.
- Her new album was recorded at The Sound in Madrid and produced by Fernando Sancho and executive producer Tomas Wolf.
- Marketing: WEA is concentrating on getting radio play. Some TV appearances have also been scheduled.

Patricia Kraus, 26-year-old daughter of the famous Spanish tenor Alfredo Kraus, cut her first album in 1987 and represented Spain in that year's Eurovision Song Contest with *No Estas Solo*.

Her first album for WEA is made up of 10 tracks, all except *Dime*, written by Patricia. It encompasses several styles of music, ranging from R&B through blues,

soul and funk. Her distinctive voice comes from two years in intense opera studies.



WEA's low-key support is geared to market this non-commercial LP to select audiences. The company has opted to promote it as a quality product for the discerning listener. □

# THE CHURCH

## GOLD AFTERNOON FIX

COMPACT DISC · CASSETTE · ALBUM

INCLUDES THE SINGLE "METROPOLIS" ON TOUR IN EUROPE IN APRIL & MAY

# RMC Produces New Age Magazine

by David Stanfield

Radio Monte Carlo and the independent record company Les Folies Art have jointly formed New Sounds, a company set up to launch what they believe to be Europe's first specialist magazine devoted to new age music.

The first edition of the bimonthly New Sounds magazine will be published early in April and will be available throughout national territory. Priced at L. 19,500 (app. US\$ 15), the launch copy will include a double compilation CD

featuring material marketed by Les Folies Art.

The Monza-based company has exclusive national distribution rights for the Innovative Communication, Racket Records, TRBA, Chase Music, Innovation Records, Silver Wave, USA Music Group, Lumina Music, Blue Flame and Town Crier labels. It also has its own label.

Radio Monte Carlo programme controller Novellae Hazan says that Les Folies Art

was chosen as a partner for the magazine project because of the company's youth and energy. Hazan: "It is flexible and quick and unlike the major companies is devoted to new age music."

But Hazan confirms an involvement with the majors with future CD compilations/advertising and features for the magazine. A catalogue of product released by major international artists will also be included in each issue.

Hazan: "Record stores in the major cities may stock new age product but it is difficult for customers to find what they want in the smaller towns. The catalogue should go some way towards solving the problems of output."

Radio Monte Carlo, which devotes its late-night programming to new age music, registered 1.49 million daily listeners in a recent DataMedia survey. □

## BMG Ariola Supports Young Bands

BMG Ariola Italy is reinforcing its commitment to young national talent by supporting the Musica Nelle Scuole series. Musica Nelle Scuole, which started in 1976, gives young bands in schools the chance to advance their skills by annual competitions held in seven regions.

BMG Ariola provided studio facilities and advice to last year's three most promising acts, Rouge Dada and Okkai Pears from Rome plus Dharma from Tuscany. A nine-track compilation album, *Voix Bene*, featuring the three acts, will be launched at this year's final of the competition in Rome on March 20.

Stefano Corato, BMG Ariola's young national talent developer: "It will be difficult for three young and unknown acts to register commercial sales. But the album will be given airplay on the state radio RAI channels plus some private stations and networks." Corato also confirms TV exposure on RAI's weekly afternoon music programme "Tam Tam Village".

BMG Ariola will host a studio session for this year's regional finalists. Corato confirms that the company will involve itself in another compilation album if there is enough strong material. □

## San Remo Award Goes To Pooh

The group Pooh (CGD) beat 19 other contenders to win the 40th edition of the San Remo Song Festival with their song *Uomini Soli*. It was the first time that the group had appeared at the festival in their 25-year career.

Pooh were partnered by the non-competing international artist Dee Des Bridgewater. She received one of the best festival offerings for *Angel Of The Night*, an English-language version of the winning song.

EMI artist Toto Cutugno won second place in the competition with the song *Gli Amori*. Amedeo Minghi and Mietta (Fonit Cetra) came third with *Vallene Amore*.

Cutugno was partnered by Ray Charles and Minghi/Mietta by Nikka Costa.

Pooh's new album, *Uomini Soli*, which registered 260,000 pre-release sales in Italy will be released throughout Europe at the end of this month. The group tour Canada and the US before leading the San Remo contenders to Japan, US, Canada, France, West Germany and Spain for a San Remo In The World tour from April 25 to May 13.

The newcomer's prize was won by Marco Masini who also shared the annual critics award with Mia Martini. □

## Fininvest Expands Radio Ad Interests

Silvio Berlusconi's Fininvest Group has strengthened its position in the private radio sector. In December 1989, his Publitalia 80 advertising agency signed an initial two-year agreement with the Rome-based network Radio Dimensione Suono to provide all of its national advertising clients.

Now Ezio Aloisi head of Publitalia's marketing and research and confirms two similar deals with the Milan-based networks Radio Milano International and Radio Italia Solo Musica Italiana.

While not divulging any financial details Aloisi says that contracts have been signed with the

two stations until the end of 1990 at least. Aloisi believes that, while Italy's radio situation is complex, the involvement from Publitalia with national advertising will help to professionalise the sector. He also says that the company is talking with other private broadcasters but declined to give details.

Radio Milano International has an average 687,000 daily listeners and Radio Italia Solo Musica Italiana 1.17 million (DataMedia statistics). While Milan International leans towards international pop programming, Radio Italia has a strict national music policy. □

# Radio 10 Receives Green Light

by Mark Fuller

Amsterdam - The Dutch Media Commission has given Radio 10, the private satellite radio station, the go-ahead to continue broadcasting in Holland. The commission has been investigating the station's status since the end of last year following legal action by the Dutch state broadcaster NOS.

The commission ruled Radio 10 was a "responsible foreign station" under Dutch law. Spokeswoman Joke Molendijk said a

deciding factor was that Radio 10's parent company, Italian broadcaster Rete Zero (RTO), had been active in Italy for some time.

The commission had earlier banned Dutch broadcasts by two commercial ventures, TV10 and Cable 1, ruling they were not genuine foreign stations. It said the station's foreign shareholders were passive and they were exploiting a legal loophole by uplinking Dutch language programming through a computer-

terminal programming from outside the country for onward transmission by cable.

Radio 10, which was launched in April 1988, only completed the deal with RTO in January this year. RTO operates a string of local TV and radio stations in Italy. Two advertisers have already renewed contracts with the station following the decision. It had been losing thousands of guilders in advertising revenue because of the uncertainty surrounding its future.

Radio 10 co-director Fopepjan Smits says the station now aims to implement expansion plans which had been put on ice pending the commission's investigation. Its classical music arm, Radio 10 Klassiek, will shortly be broadcast in Scandinavia and other European countries. Currently, Radio 10 has about 4 million cable links in Holland and 3 million listeners in Belgium and Italy. □

## Telephone Info Service Launched

A new telephone information service for music fans has been launched in Belgium by chocolate manufacturer Raider. Raider Music Phone offers services ranging from international tour dates and ticket reservations to music news.

Raider is also moving into concert sponsorship. A deal to sponsor Philippe Lafontaine's tour was finalised before the artist had

been selected to represent Belgium at the Eurovision Contest. It includes new releases and interviews with local or international artists.

Meanwhile, Rock This Town magazine has finalised a deal with Philips to place its similar Rocket Videotex. System in FNAC stores throughout Belgium. □

## S P O T L I G H T

### Siobhan

■ Signed to Idiot Records and licensed to Phonogram Holland for marketing, promotion and distribution worldwide.

■ Published by Pickup Music/Warner Basart and BWV Songs/SBK-EMI Music.

■ Manager, Eric Jonckers. ■ Their debut mini CD for Idiot Records, *Songs From The Well*, was released in the Benelux at the end of December.

■ The single *Paris Rendezvous*, on CD and vinyl, was released in January. The second single *Sweet Rose*, is due at the end of March.

■ The CD was recorded at Studio Zeezicht in Haarlem and produced by Willem Wisselink and Jan de Kruffy.

■ The CD and a film clip, containing what the band describe as "visual impressions" of the eight tracks, have been mailed to record companies worldwide. Siobhan begin a Dutch tour at the end of this month. □

The CD contains eight tracks of well-crafted melodic pop led by the soulful vocals of Petra Lagtenbor, who used to perform with Cloud Nine and has toured with The Nits.

None of the band are newcomers to the Dutch music



world. Hans and Bert Croom (guitar and keyboards), Klaas Jonkmans on drums and Jan de Kruffy on bass are all former members of The Dutch. The Dutch had a series of successful LPs for CBS from 1983 to 1986 and a hit single *This Is Welfare*. The sixth band member is guitarist Frans Hessel. □

## Cobra Calls It A Day

Belgian publishing company Concentra has decided to stop all radio activities carried out through its Cobra (Concentra Broadcasting Agency) group. Cobra was headed by Johan van Overbeke, and specialised in supplying news to some 25 private radio stations. It also operated as an advertising company for 17 stations, supplied hardware and acted as a radio management company.

Concentra says it took the decision because it believed there was no future in private radio following the government's decision to close state station BRT to broadcast ads. It also blamed political opposition towards commercial ventures. Cobra, which lost Bfr 4.6 million (app. US\$ 1.3 million) last year, will continue to work with Flemish commercial TV channel VTM and several audiovisual production companies. □

## Radio Contact Celebrates First Decade With New HQ

by Marc Pheas

Belgian station Radio Contact's new offices will be officially opened on March 21, 10 years after the station first went on air. The ceremony will be attended by several government ministers.

The new Brussels headquarters have 11 offices and seven broadcast studios. The building will also contain the administration centre and a studio for the seven-station RFM network, with which Contact has an advertising and programme exchange agreement.

Radio Contact started broadcasting in Brussels on March 1, 1980, and began broadcasting ads in June 1982. The contact network became a reality in October 1986 when Contact Franchising was founded. The parent company now has 42 affiliates all over Belgium. Radio Contact is the most popular private radio station in Belgium with more than 740,000 listeners, according to the latest CIM figures. The station is also involved in setting up a Romanian station in Bucharest.

Birthday celebrations have been

going on all month with competitions and "flash back" items including interviews and features which were first aired at some point over its 10-year history. The Brussels Contact stations will also broadcast a special daily anniversary magazine show between 20.00-21.00. □

## Jade 4U For US

Antler act and Belgian band Jade 4U, have been signed to PolyGram US. The deal, for their new album due in September, covers the US, Canada, Australia, New Zealand and Japan.

The agreement was finalised through Mike Beaven of Ring Records, who also negotiated a PolyGram US deal for Belgian band Won Ton Ton. Jade 4U are now on a promotional tour in the US with club performances in Los Angeles and New York and an interview on MTV. They have also been invited by tennis star Vitas Gerulaitis to perform in Argentina later this year. □

## S P O T L I G H T

### Militia

■ Signed to Materiali Sonori (distributed by CGD).

■ Publishing: Materiali Sonori Edizioni Musicali.

■ Management: Materiali Sonori.

■ Current (debut) album: *Dunarobba* Previous release: *Folk III*.

■ The new album was recorded and mixed at Matson Studios, Florence. It was produced by Giampiero and Giancarlo Bigazzi.

■ Militia are performing at selected national venues to promote the album.

A German tour follows in April/May.

Militia formed in 1984 and have been known as one of Italy's top underground groups. Their first EP release, *Folk II*, gained a favourable response both from critics and the public.

The group have also toured extensively throughout Italy, France and West Germany. The new album features two guests, Chris Karrer and Blaine Reininger. Karrer, a multi-instrumentalist, has worked with Amun Dool and Popal Vuh. Reininger is a violinist who formed part of the group Tuxedomoon.

Both musicians plus producers the Bigazzi brothers, co-wrote the album's material with Militia as well as contributing their own musical performances. □

## Gnags Bag Two Danish Grammys

by David Rowley

Copenhagen - Veteran rock band Onags won their first major music industry award in their 10-year history at the IFPI Danish Grammy Awards, held in Copenhagen's KB Hallen last month and televised live on public broadcaster TV1 (Danmarks Radio/TV).

Gnags took both the best band award and best album for their Genlyd LP *Mr Swing King*, which has sold 225,000 (double platinum) nationally. Another Genlyd act, country-pop singer Sos Fenger, formerly of News and Love Construction, was best female singer.

It was a triumphant night too for Denmark's leading independent label, Medley Records, whose artists picked up four of the seven major categories. They included Lars H.U.G., whose *Kopi LP* has sold 70,000 in Denmark, and who judged best male singer and winner of the press prize.

Danish pop veteran Kim Larsen won the best song award for the Medley single *Tårnen Mama Mia*, which has now passed 70,000 Danish sales and recorded a record-breaking 36 weeks on the national IFPI chart.

And Medley artist Nikolaj was



Gnags bag two Grammys.

## Nordisk TV4 Plans September Launch

A new satellite TV venture, Nordisk TV (TV4), is set to launch onto Swedish and Norwegian cable systems on September 15. According to the company's MD Gunnar Bergvall, Nordisk has also made applications to both country's governments to begin terrestrial transmissions.

TV4, which has been developed in Stockholm for three years, hopes to have secured a satellite space by the end of April. It is currently in discussion with EUTELSAT and the Swedish Space Agency, which operates the Scandinavian DBS satellite Tele-X.

TV4 is backed by the multi-industry Wallenberg group via the investment companies Providentia and Investor and has an estimated start-up cost of Skr 800

million (app. US\$ 132 million). It plans to show 70% Scandinavian-made programmes and will be a general channel offering entertainment, current affairs, music, sport and documentaries.

In Norway, satellite broadcaster TV Norge is expected to be given preferential treatment in its application to run the country's first terrestrial commercial channel. It is in competition with Norwegian broadcaster Rolf Wesenlund, ScanSat subsidiary Finvik and Swedish-based Nordisk TV, but is likely to gain favour as the only all-Norwegian applicant when parliament discusses the licensing of a national commercial channel later this month. TV Norge is 20% owned by multi-industry group Orkla-Borregard. □

judged 'name' of the year. MD Michael Ritto: "Last year was an exceptional year for us in terms of general sales and now these awards - Nikola's recognition was particularly gratifying. I think it will provide the momentum for a major hit."

In Finland, a new equivalent of the UK's BRITs Awards, the KEVIS Trophies, was launched recently aboard luxury liner Cinderella and televised by Mainos TV to an estimated 1.2 million viewers.

The event was dominated by Flamingo and Finnelly acts. Best male singer was Kirka (Flamingo), best female was Lea Laven (Polarov) and best band was Miljoonasade (Krak/Finnelly). Other winners included: L'Amourer (best entertainer, Poko); Neija Ruusua (newcomer, EMJ); Edu Kettunen (song of the year, for *Mina Olen Muistanut*, Flamingo); Miljoonasade (short form video, for *Oikainnen*, Krak/Finnelly); and Halonen Jernstroem-Salmi (producers, Flamingo/Levytuottajat). □

## 'Juice 40' Syndicated In Finland

by Kari Helopelto

A 40-part series on leading Finnish rock musician and composer Juice Leskinen has been syndicated to 16 private stations across Finland, the most widely-broadcast 'profile' show in the history of commercial radio. Juice '40' was inspired by the artist's 40th birthday and is an hour-long programme marketed and distributed by Pyn Oy.

'Juice 40' features interviews with Leskinen about his career, plus live and recorded material including previously unheard home-made tapes. There are also comments from Leskinen's fellow musicians and friends, and covers of his songs by Finnish artists such as Miska, Mikko Alatalo, Maarit, Aku Syyja, Veikko Lavi and Eino Valtonen.

The series was produced by the University-owned Radio 957 in Tampere, and began transmissions in February on, among others, Radio City (Helsinki) and Etelan Aani (Kerava). Research and editing is by Waldemar Walenius and Harri Tuominen. □



A Swedish cast version of Andrew Lloyd Webber's 'The Phantom of the Opera' has been released on PolyGram Sweden. At a launch party for the disc are, from l. to r.: Lennart Backman (MD PolyGram Sweden); Elisabeth Berg (actor); Mikael Samuelson (actor); Goran Lindgren (producer, Oscars Theatre, Stockholm).

## New Format For TV3's 'Eurobox'

by Chris Fuller

Denmark's first international video chart show, Aarhus TV3's 'Eurobox', is to radically alter its format. The show, which launched six months ago and has an estimated weekly audience of 50,000, is to drop its top 20 international rundown in favour of top 5s from four European territories. VJ Frankie Fever says the country will change from week to

week but the show will retain its weekly look at the Scandinavian video chart and a viewer's top 5. Fever: "As it is now, the show tends to sometimes be a little static - by bringing in charts from other countries we hope there will be more variety and excitement." 'Eurobox' airs every Wednesday at 20.00 hours. □

## Clegg And His Cruel And Crazy World

by Marjolain Rostegge

With every album South African Johnny Clegg has released he has gained popularity in the US and Europe. In France, he has already achieved megastar status. His most recent album, 'Cruel, Crazy, Beautiful World', follows on from two platinum and five gold albums achieved with African band Juluka.

French, German, Spanish and Italian. Also included are the original English and Ndebele texts.

Because of the issues Clegg raises in his songs he has often been

says. "But I never checked it out. It turned out to be a classical pianist called Jonathan Clegg."

This misunderstanding cost Clegg, and Savuka, a considerable amount of TV promotion in the

Clegg is optimistic about the changes in South Africa and the recent release of Nelson Mandela.

"At the end of the day one man's vote is the only agenda which will guarantee the end of the conflict in South Africa," he says.

*Woman Be My Country*, featured on the new album, was written shortly after anthropologist and anti-apartheid activist David Webster, a friend of Clegg, was assassinated in Johannesburg in 1989 at the same time as Clegg was recording the album at the Plus 4 Studios in Los Angeles.

According to EMI International: "We have a top 50 LP in West Germany and top 5 in France. The radio, press and TV coverage has been good. Most of our affiliates have run competitions on the radio with promotional shirts and copies of the album as prizes. This is being backed up by a major tour, already under way in Holland and due to take in other dates in Europe and the US." □



banned in his native South Africa. In 1988, Clegg thought he had also been included on the United Nations blacklist on artists associated with South Africa. But it later turned out to be a misunderstanding. "Everybody said to me that I was on the UN blacklist," he

UK. An artist blacklisted by the UN is not allowed to do any TV promotion in the UK by the British Musicians Union. Clegg's performance at the Nelson Mandela 70th Birthday Tribute Concert in London, in June 1988, was cancelled at the last minute.

## Flying High With The Blue Aeroplanes

by Paul Sexton

The recent emergence of The Blue Aeroplanes is not your standard story of young kids who are on the street one day and signed to a major deal the next.

"Ensign is run like Island or Chrysalis used to be. In our contract it does not even say we have to do singles, we are only signed for albums."

The Blue Aeroplanes have made, and maintained, their repu-

has not been done before. We are not overly concerned with the singles market. A good song is a good song."

The *Swagger* album is the first to feature the band's most recent additions, Rod Allen (guitarist

the road. Since Allen and McCreeth joined they have played some 180 gigs in less than 18 months. Those included the band's best break so far, being picked to support REM on their 1989 UK tour.

Critical reaction to *Swagger* and the group's recent UK shows has pleased the label. Kay McAuley of Chrysalis' International department: "I have not seen anything like it since the first World Party album."

UK Radio promotions manager Andrea Taylor agrees that the domestic coverage "could not have been better. I think everyone is now aware of The Blue Aeroplanes and what we achieved was great for a first single. They have done a lot of regional interviews and acoustic sessions."

Early April will see the release of the second single, *And Stones*, which will also be available as a Colin Hudd remix. "We finally crossed over to daytime play on the last single," says Taylor, "and obviously airplay is difficult when you are really looking towards album sales, but it will be easier with the next one." □



tation outside the mainstream and without much help from radio. But their work leans towards rock and does not invite daytime airplay. "The words are written from the independent sector. This deal does seem a bit delayed to me but it does not seem wrong."

Gerard Langley, the band's lead singer and lyricist: "A couple of years ago we were on 'Whistle Test' (UK TV rock show) twice in three weeks, had a single of the week in a couple of the papers and two BBC Radio 1 sessions. But we could not quite extricate ourselves from the independent sector. This deal does seem a bit delayed to me but it does not seem wrong."

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All That Jazz

Thomas Almqvist

Fred Asp

Fire Engines

The Flesh Quartet

The Leather Nun

Leila K.

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(Licensed to Geffen)

Love Shop

Mercury Motors

Naïve

Papa Dee

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**Siobhan**

*Sweet Rose* (Istco/Holland). Contact: Eric Jankertel: 31.20.45269/fax: 232968

One of the best bands to come out of the under-productive Dutch scene for a long time. They make sophisticated, well-played pop music that features the excellent voice of Petra Lugtenberg. This is just one of the many good tracks on their debut LP *Songs From The Well*. Licence free where Polygram affiliates refuse option but sub-publishing free except Holland.

**All That Jazz**

*Party* (Wire/Sweden). Contact: Misty Music/

Anders Mjorntel: 46.8.748220/fax: 303086

Yet another splendid and innovative act from the Mistur stable. Their first single is a well produced piece of funky rock with a sing-along chorus in a Dan Reel Network mould. Licence and sub-publishing free except Scandinavia.

**Rams**

*No Way To Kill My Fantasy*

(Phonogram/Switzerland). Contact: Fink & Star/

Urs Ullmann tel: 41.1.278820/fax: 2713350

One of Switzerland's real talents, a man who writes straightforward and entertaining songs that stylistically owe much to Iggy Pop and middle period David Bowie. He recently won the prestigious "Rock Star Des Jahres" award. Licence and sub-publishing free except Switzerland.

**Magoria**

*Mutoid Waste* (Girls Only/Sweden).

Contact: Hans Edertel: 46.8.475104/fax: 993939

The debut single by this Swedish singer and former leading light of London's house scene is a strong dance number in the new age/house vein. Currently receiving heavy airplay in Sweden and club play in the UK. Licence and sub-publishing free except Scandinavia, UK and G.A.S.

**Sir James**

*Special* (Strictly Rhythm/US). Contact: E&M/

Audette Luster tel: 212.4870795/fax: 2655726

A song that could work as a dance floor hit but that also has chart potential. A strong post-house groove and a catchy melody should ensure chart and dance floor success. Licence and sub-publishing free for Europe.

Records mentioned on this page are by promising acts which have potential for breaking into the pan-European market. The selection is done by the editorial team of Music & Media. Radio & TV programmers wanting to play the material mentioned here should be aware that not all records are necessarily released in every territory. International A&R managers and music publishers on the look out for new deals should contact the original material/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.

**Kirka**

*Surun Pyyhit Silmistäni* (Flamingo/Finland).

Contact: Flamingo/Kristian Jernstrom/

Frank Marokkeltel: 45.42.292259/fax: 291629

Kirka is one of the biggest stars in Finland. This track, taken from the LP of the same title, shows you why. His pongs are quite conventionally but at the same time well-crafted and nicely arranged with good melodies. Licence and sub-publishing free except Scandinavia.

**Anders Roland & Finn Olafsson**

*Snowman On A Sunny Day*

(Olafsson/Denmark). Contact: Olafsson/

Frank Marokkeltel: 45.42.292259/fax: 291629

Quiet tunes for lazy days with two excellent Danish acoustic guitarists. Delicate and peaceful music that definitely deserves wider recognition. This track has already been a hit in Denmark where the album has sold a respectable 10,000 copies. Licence and sub-publishing free except Scandinavia.

**The Mercury Motors**

*Bullfight* (Mistur/Sweden). Contact: Mistur/

Anders Mjorntel: 46.8.748220/fax: 303086

Taken from their second LP *Smash The Moon* this track is as good an indication as any just how far the band have come in the last 18 months. Their raunchy pop has been refined, is more mature and ready for a bigger market. Licence and sub-publishing free except Scandinavia.

**In-Side**

*Shout In The Night* (Energy/Italy).

Contact: Energy/Marco Ugolini/

tel: 39.4384866/fax: 381038

From one of the better Italo-House labels comes a fairly typical contemporary dance number with a storming chorus vocal. From the same company that produced *Everyday* by The Jam Machine. Licence and sub-publishing free except UK, France and G.A.S.



by Gary Smith

**Sator** (Talent Tracks cassette no.20), one of the meanest, hardest and best rock bands to come out of the thriving Gothenburg scene are about to release their second LP. It will be called *Stock, Rocker, Nuts* something to do with patches of customised cars apparently. The current single is *World* which is picking up airplay in Sweden and has already entered the chart compiled by Swedish TV. There will, of course, be a tour starting in early March in Sweden where they will do 30 dates. There will then be a tour of Europe, which comes highly recommended, more details when dates are confirmed.

There is a new breed of company in the UK who recognise that there is plenty of talent elsewhere in Europe. Wayward and, more recently, Deutschland Strike Back have been

**TOP 10 UK Independent Singles**

1. Elephant Stone	Stone Road	(Gerrero)
2. Enjoy The Silence	Overkill Train	(Pais)
3. Lush	Prize Person	(Ensign)
4. Indigo Girls	Clayman	(Ensign)
5. Maf Maf	Laf	(H&C)
6. Bear Swanson	Evans	(Pais)
7. Ape	Rain	(Ensign)
8. Probably A Robbery	Rampage Soundbox	(Pais)
9. Billy North The Goldfish	Sea Salt	(Ten Ten)
10. Four's Good With The World Is Waiting For	Some Roses	(Gerrero)

compiled by JESU

**Going Independent...**

by Jonathan Walford

The Stone Roses remain their chart supremacy this week with *Elephant Stone* spending its second week at no. 1 as well as being in the top 10 of national chart. *Depeche Mode* maintain second place with *Enjoy The Silence* which should push their new album *Violator* (Mute) high into the charts when it is released next week. Lush enter at no. 5 with

around for some time and are doing well on the alternative side. In a more commercial vein, there is The Brothers, the company that picked up the UK sub-publishing rights for *Technotron's Pump Up The Jam* when everybody else dismissed it. They have just signed four acts from Swemix. Kayo whose song, *Change of Attitude*, will be released soon, along with *We're On This Case* by DaYeene (cassette no.21), are signed for an album deal, whereas *Trust* by *Reel Power* and the new single by *Terry Leigh* (cassette no.18) *Happy* are signed on The Basis that the brothers get the records into the UK Top 100 singles. If they succeed they will get first option on the following product. As well as these Scandinavian releases the company will be putting out one of the new ARS acts (ARS are the company behind *Technonic*, *Hithouse* and *Hi-Tek 3*). The band are called *The Timegrinders* and their debut release is *Somebody In The House Say Yeah*. One To Watch!!

And finally, *Rausch* (cassette no.23 and by the way one of the best German albums for years) will be part of a package of German groups appearing at the New Music Seminar in New York this year. You have been warned New York, be there or square. □

*Mad Love* and it is the major London group's first single and heralds a south UK and European tour. *Erasure* carry on their tradition of entering the chart in the top 10 without fail for the past five years. *Blue Swaminah* is taken from their highly successful *Wild album*.

The release of *Silver Bullet's Bring Forward The Guillotine* has brought forth more chart success than when it was first released last summer. At that time it only skimmed the chart, but is now rising swiftly and its third week in the chart sees it in the top 10. Further down the chart independent dance music continues to dominate as *Paradox's Jailbreak* on the new Ronin label climbs 28 places. Ronin is the brainchild of Alex and Sketch from former indie favourites 23 Skidoo.

On the albums front *The Pale Saints' Conforts Of Madness* remains at no. 1 for the third week whilst the *Stone Roses* climb back to no. 2. Sybil is the only new entry his week with her PWL produced *Walk On By* album going in at no. 7. Lower new entries this week include *Nitzer Ebb* at no. 14 with *Slowdown* on Mute and *Keel* L Blanc under his House pseudonym of *DJ Spike* with *Tasteless Cuts* on the Blanc label. □

Jon Rekdal

Rob'n'Raz

(Licensed to Aristo)

The Sandmen

(licensed to A&M)

Peter Smith

Spacelab

Thirteen Moons

Titiyo

(Licensed to Aristo)



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EXPLOSIVES CHART BUSTERS

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

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

SINGLES OF THE WEEK

Vital for your play list:  
The Creatures - Fury Eyes (Polydor)  
Hugh Harris - I Woman Loves Mrs Man (Capitol)  
Marc Almond - A Lover Spurned (Parlophone)

SURE HITS

Jermaine Stewart - Every Woman Wants To (10)  
Ruby Turner - Paradise (live) (EMI)  
Cliff Richard - Stronger Than That (10)  
Redhead Kingpin & The FBI - Pump It Hotte (10)  
Digital Underground - The Humpty Dance (Virgin)  
Jean-Louis Aubert - Voila C'est Fini (Parlophone)  
Brother Beyond - Trust (EMI)  
Kate Bush - Love And Anger (East West)  
Tanita Tikaram - Little Sister Leaving Town (Silverstone)  
John Lee Hooker - The Healer (CBS)  
Bros - Madly In Love (CBS)

EURO-CROSSOVERS

Continental records ready to cross-over  
Oh Well - Radar Love (Parlophone)  
Snap - The Power (Logic/BMG Ariola)  
Jean-Louis Aubert - Voila C'est Fini (Arista/Telegram/BMG)

EMERGING TALENT

New acts with hot product.  
Brian Kennedy - Captured (RCA/BMG)  
And Why Not? - The Face (Island)

ENCORE

Former M&M titles still in need of your support.  
Phillip Boa & The Voodoo Club - This Is Michael (Polydor)

ALBUMS OF THE WEEK

The House Of Love - The House Of Love (Fontana)  
Blue Aeroplanes - Swagger (Chrysalis)  
Pellegrini - Kama Sutra (Island)  
And Why Not? - Move Your Skin (EMI)  
The Fall - Extricate (Cog Sinead/Phonogram)  
Lloyd Cole - Lloyd Cole (Polydor)  
Sly And Robbie - Silent Assassin (4th & Broadway)  
The Fatal Flowers - Pleasure Ground (Phonogram)  
Tours Kunda - Salam (Trenas)  
Sylvie Marechal - J'ai L'Rock, T'As L'Blues (RCA/BMG)

CHART ENTRIES

Airplay Top 50  
Marc Almond - A Lover Spurned (28) (Some Bizzare/Parlophone)  
David Stewart & Candy Dulfer - Lily Was Here (37) (RCA/BMG)  
Roxette - Dangerous (38) (Parlophone)  
They Might Be Giants - Birdhouse In Your Soul (41) (Elektra)  
Billy Joel - I Go To Extremes (44) (CBS)  
Tito - After The Rain (45) (Arista/BMG)

Hot 100 Singles

Erasure - Blue Savannah (30) (Mute)  
Bros - Madly In Love (40) (CBS)  
Roxette - Dangerous (35) (Parlophone)  
Lisa Minelli - Love Pains (69) (Epic)  
Billy Joel - Leningrad (78) (CBS)

Top 100 Albums

Midnight Oil - Blue Sky Mining (14) (CBS)  
The House Of Love - The House Of Love (28) (Fontana)

FAST MOVERS

Airplay Top 50

Jimmy Somerville - You Make Me Feel (7-15) (London)  
Beats International - Dub Be Good To Me (10-23) (Go Discs)  
Depeche Mode - Enjoy The Silence (14-22) (Mute)  
Michael Bolton - How Am I Supposed To... (15-24) (CBS)  
The Christians - Words (19-29) (Virgin)

Hot 100 Singles

Anne - Oliver (11-32) (A&E)  
Guru Josh - Infinity (12-26) (de/Construction/RCA/BMG)  
David Stewart & Candy Dulfer - Lily Was Here (18-27) (RCA/BMG)  
J.T. And The Big Family - Moments In Soul (21-59) (Champion)  
Sandra - Hiroshima (22-56) (Virgin)

Top 100 Albums

Rock Vaseline - Helene (21-27) (GMB/A Ariola)  
Julien Clerc - Fais Moi Une Place (27-37) (Virgin)

HOT ADDS

Breaking Out On European Radio

Sam Brown - With A Little Love (A&M)  
Paula Abdul - Opposites Attract (Virgin)

YESTER HITS

the Eurochart top five from five years ago. MARCH 17 - 1985  
Singles  
Phillip Bailey - Easy Lover (CBS)  
Murray Head - One Night In Bangkok (RCA)  
Jermaine Jackson - Do What You Do (Arista)  
Foreigner - I Want To Know What Love Is (Atlantic)  
Billy Ocean - Lovebony (live) (live)

SINGLES ALBUMS

SINGLE OF THE WEEK

**The Creatures**  
*Fury Eyes - Polydor*  
By re-inventing themselves as The Creatures, Siouxsie Sioux and Budgie are free of the expectations of a typical Banshees audience. The result is playful, easy-going pop music that obeys all the rules while retaining some edge. A haunting, hypnotic marimba riff and a mid-tempo dance beat provide the backbone to Siouxsie's nursery rhyme chants. Complemented by the clear, warm production by the band and Mike Hedges.

**Oh Well**  
*Radar Love - Parlophone*  
An irreverent, street-wise version of the Golden Earring classic. A similar groove and bassline to their self-titled debut single. Nicely funky.

**Redhead Kingpin & The FBI**  
*Pump It Hotte - 10*  
Based around the backing from Kraftwerk's *Computer Love* this is a good follow-up to his inspired debut *Do The Right Thing*.

**Digital Underground**  
*The Humpty Dance - Tommy Boy*  
Taken from the forthcoming LP *Sex Packets*, Digital Underground are the best thing to happen to rap since De La Soul. Witty and risqué.

**Marc Almond**  
*A Lover Spurned - Parlophone*  
An excellent song with a gripping arrangement and, as ever, a convincingly passionate delivery by Almond. Sensitive production by Stephen Hague.

**Hugh Harris**  
*Mr Woman Loves Mrs Man - Capitol*  
An excellent record from one of the UK's hottest newcomers. Comparisons to Prince will be made but the fact remains that this is a powerful, moving record.

ALBUM OF THE WEEK

**The House Of Love**  
*The House Of Love - Fontana*  
As the name suggests, this band's sound is full of 60s musical influences and cultural references. They make melodic but not overly sweet pop songs with an alternative feel and more than a hint of psychedelia. Perhaps the most attractive thing about this band is that despite their relatively soft sound there is passion and commitment in their music. Particularly good are *Shake And Crawl*, *In A Room* and *Beetles And The Stones*.

**Poinarreff**  
*Kama-Sutra - Epic*  
An LP packed with tuneful, swinging pop songs from this veteran French singer. Rock is mixed with Latin, funk and jazz to produce an original and interesting melange. The results are varied, sophisticated and entertaining. Try *Tot Et Moi*, *Lna Ho* (with a powerful massed vocal) and *Les Bouff's A Zero*.

**And Why Not?**  
*Move Your Skin - Island*  
The debut LP from this UK three-piece is a pleasant surprise. The band write solid pop in a classic vein (similar to Wham! or Bros with brains) that incorporates a number of styles ranging from reggae to soul with a rocky edge. The whole thing is brought to life by their raucous vocals and a generally impassioned performance. *The Face Correct Me If I'm Wrong*, *The Cage* and *Speak The Word* deserve your best attention.

**Lloyd Cole**  
*Lloyd Cole - Polydor*  
Now based in New York, Cole has once again produced an album of classy, intelligent pop with the help of Lou Reed's rhythm section. The whole LP is firmly rooted in the singer/songwriter tradition and is generally fairly laid-back, but the new band provide an edge that was often lacking with The Contortions.

**Sly And Robbie**  
*Silent Assassin - 4th & Broadway*  
A stylistic departure for reggae's top session band. For this LP they have teamed up with rappers Willie D, KR3-One (who also produced the record), Queen Latifah, Young MC and Shah. The results are very strong, nicely varied and totally programmable thanks to the larger than life sound, some great raps and the inspired playing of Dunbar and Shabazz. Best: *Purty Together* and *Man On A Mission*.

**Blue Aeroplanes**  
*Swagger - Chrysalis*  
The first LP for a major label is also the band's most commercial so far. A fine collection of jangly, guitar-based pop songs in an Echo & The Bunnymen/Lloyd Cole mould. Despite the album's mainstream nature the band have managed to retain something of their alternative/independent character. Good stuff.

Editor Gary Smith  
Contributors Pieter de Bruyn  
Kops and Machiel Bakker



**ROB 'N' RAZ**

FEATURING **LEILA K**

**ROCK THE NATION**

FOLLOW UP SINGLE TO THEIR SMASH HIT "GOT TO GET"

BMCC INTERNATIONAL ARISTA

### united kingdom

Most played records in England during the week of publication on the following stations: BBC 1, BBC 2, Capital Radio, Greater London Radio and the major independents.

1. **Cliff Richard** - *Stranger Than That*
2. **Depeche Mode** - *Enjoy The Silence*
3. **Tina Turner** - *Jeany Jeany*
4. **Sinbad O'Connor** - *Nothing Compares 2 U*
5. **Rob Stewart** - *Downcast Train*
6. **Glenn Danzig** - *Live Through Me*
7. **B52's** - *Love Shack*
8. **Cliff Richard** - *Live Together*
9. **Erasure** - *Blue Sunshine*
10. **Marv Almond** - *A Love Spurred*
11. **Tears For Fears** - *Advice For The Young At Heart*
12. **The Stranglers** - *No Ties*
13. **Beats International** - *Do It Good To Me*
14. **They Might Be Giants** - *How Do You Feel*
15. **Teayo** - *Alive The Way*
16. **Billy Joel** - *It's A Wonderful Life*
17. **Bros** - *Madly In Love*
18. **Adam Ant** - *Iron on the Top*
19. **Aeromachus** - *Good Lovin' (Live & Loud)*
20. **David A. Stewart** - *Lily Was Here*

### austria

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

1. **Sinbad O'Connor** - *Nothing Compares 2 U*
2. **Lalo Bock** - *Shaman*
3. **Sydney Youngblood** - *Is Not Real*
4. **Arthur Baker** - *The Message Love*
5. **Lisa Stansfield** - *All Around The World*
6. **Carrottop** - *You Can Have Him*
7. **Technocrat** - *Get Up*
8. **Renaud** - *Superman*
9. **Miki Vassili** - *Gettin' Gone (No No)*
10. **Lori Loughlin** - *It's Not About You*
11. **Rock 'N' Roll** - *Get On Up*
12. **Boris Becker** - *Juste Jealous*
13. **Billy Joel** - *It's A Wonderful Life*
14. **Belinda Carlisle** - *Love Is A Stranger*
15. **Chris Rea** - *The Road To Hell*
16. **Phil Collins** - *Acoustic Duets In Paradise*
17. **Elton John** - *Sentimental*
18. **Warren** - *Party All Day*
19. **Douglas Murray** - *I Want The Man*
20. **Martika** - *I Feel The Earth Move*

### 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)35-2231647.

1. **Claudia** - *Dur Dur Ze*
2. **Tears For Fears** - *Advice For The Young At Heart*
3. **Michael Bolton** - *How Do You Feel To Me*
4. **Paula Abdul** - *Opposites Attract*
5. **Sinbad O'Connor** - *Nothing Compares 2 U*
6. **John Lee Hooker** - *The Healer*
7. **Maroon Peters** - *Bring Out The Sun*
8. **The Temptations** - *Too Hot To Handle*
9. **Loose Lane** - *Forever Express*
10. **Kylie Minogue** - *Tears On My Pillow*
11. **Lisa Stansfield** - *Live Together*
12. **Mantronic** - *Get On Your Feet*
13. **Cry Cry** - *Alto Alto*
14. **Zachary Richard** - *Cherish*
15. **Beats International** - *Do It Good To Me*
16. **Bonus Stage** - *It's A Wonderful Life*
17. **Chilinger** - *Love Away*
18. **US48** - *Here I Am*
19. **Patrick Bruel** - *Clair De Lune*
20. **Circus Circus** - *It's Not You, It's Me*

### germany

From the airplay hit parade from Media Control including 29 radio stations. For more info please contact: Media Control Postfach 625, D-7570 Baden Baden, tel(0)722-133066.

1. **Dusty Springfield** - *In Private*
2. **Sydney Youngblood** - *Is Not Real*
3. **Domino** - *Sleeping Around The Clock*
4. **Lisa Stansfield** - *All Around The World*
5. **Sinbad O'Connor** - *Nothing Compares 2 U*
6. **Karna** - *Lambada*
7. **Rob Stewart** - *Downcast Train*
8. **Tina Turner** - *Jeany Jeany*
9. **Glenn Danzig** - *Live Through Me*
10. **Cliff Richard** - *Live Together*
11. **Kylie Minogue** - *Turn On The Heat*
12. **Liza Minnelli** - *Love Train*
13. **Jimmy Somerville** - *You Make Me Feel*
14. **F. Feldman & J. Jamison** - *Jeun Pe*
15. **Renaud** - *Superman*
16. **Arthur Baker** - *The Message Love*
17. **Achim Reichel** - *Newspapers*
18. **Crosby Still & Nash** - *Copacabana*
19. **del Amadi** - *Nothing Ever Happens*
20. **Billy Joel** - *Lonely*

### italy

Most played records as compiled from RAI Stereo Control.

1. **Sinbad O'Connor** - *Nothing Compares 2 U*
2. **Lisa Stansfield** - *All Around The World*
3. **Everything But The Girl** - *Doing*
4. **Lena Carlini** - *Persepolis*
5. **Phil Collins** - *But Seriously*
6. **Fiorella Mannoia** - *Di Tori E Di Pentesi*
7. **Eric Clapton** - *Red Love*
8. **Tania Tikaram** - *The Sweet Keeper*
9. **Gianni Morandi** - *Voces*
10. **Nick Kamen** - *Promised Only*
11. **Jon Anderson** - *For My Cry*
12. **Mantronic** - *Get On Your Feet*
13. **Oreozas** - *Celo*
14. **Mantronic** - *Get On Your Feet*
15. **Colin Hay** - *Band - Live At Life*
16. **Small 5 Soul** - *Get A Minute*
17. **Jackie Bracamonte** - *Hot Power*
18. **Gianni Morandi** - *Live Spora*
19. **Bad English** - *Two Live*
20. **Soundtracks** - *San Donato Di Nidoli*

### spain

The top 25 played records in Spain from Cuarenta Principales, covering the major Spanish stations.

1. **The Christians** - *Words*
2. **Jimmy Somerville** - *All Around The World*
3. **Duran Duran** - *Love On The Loose*
4. **Travis** - *It's About Time*
5. **Mercy** - *I Feel The Earth Move*
6. **La Frontera** - *Desde Para Yo*
7. **Big Fun** - *Can't Take The Heat*
8. **John Lee Hooker** - *The Healer*
9. **Smile** - *Live Me Down*
10. **New Kids On The Block** - *You Got It*
11. **Prince** - *The Love Machine*
12. **Los Compadres** - *Un Du No*
13. **Loose Lane** - *Forever Express*
14. **El Golpe** - *La Ciudad*
15. **El Gordo** - *La Ciudad*
16. **El Gordo** - *La Ciudad*
17. **El Gordo** - *La Ciudad*
18. **El Gordo** - *La Ciudad*
19. **El Gordo** - *La Ciudad*
20. **El Gordo** - *La Ciudad*

### 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 Post. Passage 2 Basel 4002, tel(6)228899.

1. **Sinbad O'Connor** - *Nothing Compares 2 U*
2. **Midgeotte** - *Big Boy Blue*
3. **Domino** - *Sleeping Around The Clock*
4. **Lisa Stansfield** - *All Around The World*
5. **Phil Collins** - *Live Through Me*
6. **Tania Tikaram** - *We Ain't Got No Right*
7. **Tina Turner** - *Jeany Jeany*
8. **Tina Turner** - *Don't Wanna Lose You*
9. **Sam Brown** - *With A Little Love*
10. **David A. Stewart** - *Lily Was Here*
11. **Richard Marx** - *Angels*
12. **Rob 'N' Raz** - *Get To Get*
13. **Belinda Carlisle** - *Love*
14. **Sydney Youngblood** - *Is Not Real*
15. **Depeche Mode** - *Enjoy The Silence*
16. **Johnny Clegg** - *Cool Crazy Beautiful World*
17. **Dusty Springfield** - *In Private*
18. **Phil Collins** - *Live Through Me*
19. **E. Bonatto & G. Nanni** - *Un'Isola Insieme*
20. **Blackbox** - *I Don't Know Anything*

### france

From the airplay hit parades provided by Media Control France. For more info please contact: Media Control France 25 Av. De La France - 67000 Strasbourg - France - tel(8)365650.

#### Radios Peripheriques (AM Stations)

1. **John Clark** - *For My Love*
2. **The Christians** - *Words*
3. **Francis Cabrel** - *Avenir*
4. **Michel Frenckler** - *On S'Est Dit*
5. **Johnny Halliday** - *Les Yacoups*
6. **Jimmy Somerville** - *All Around The World*
7. **John Payne** - *Madam - So Near To Me*
8. **Phillips Labontaine** - *Avec M'Amour*
9. **Pauline Ester** - *On S'Est Dit*
10. **Les Forbans** - *Hey*
11. **Sinbad O'Connor** - *Nothing Compares 2 U*
12. **Francis Cabrel** - *Les Yacoups*
13. **John Louis Murat** - *Le Gardien Des Murs*
14. **Blackbox** - *Wagons*
15. **Les Vagabonds** - *Le Temps Du Yoyo*
16. **Michel Fagnat** - *Les Amnes Gares*
17. **Midgeotte** - *Big Boy Blue*
18. **Johnny Clegg** - *Cool Crazy Beautiful World*
19. **Sydney Youngblood** - *It's Not Real*
20. **Art Marge** - *On Trouve Les Vagues*

#### Radios FM

1. **Tears For Fears** - *Wanna Be Close*
2. **Jimmy Somerville** - *All Around The World*
3. **Cock Robin** - *World's Apart*
4. **Rud'Orlenda** - *The Real Wild Horse*
5. **Francis Cabrel** - *Avenir*
6. **Julien Clerc** - *Je Ne Sais Plus*
7. **Alan Rickman** - *The Black - You Got It*
8. **Adava** - *I Think You*
9. **Simply Red** - *A New Flame*
10. **Lisa Stansfield** - *All Around The World*
11. **Miki Vassili** - *Gettin' Gone (No No)*
12. **Richard Marx** - *Angels*
13. **Chris Rea** - *The Road To Hell*
14. **The Christians** - *Words*
15. **Technocrat** - *Get Up*
16. **Dusty Springfield** - *In Private*
17. **Sydney Youngblood** - *It's Not Real*
18. **Phil Collins** - *Live Through Me*
19. **Johnny Clegg** - *Cool Crazy Beautiful World*
20. **Tina Turner** - *Live Like A Heart*

THIS WEEK	LAST WEEK	TITLE	ARTIST	ORIGINAL LABEL	(PUBLISHER)
26	39	2	2	2	2
27	33	3	3	3	3
28	NE	4	4	4	4
29	13	5	5	5	5
30	31	6	6	6	6
31	7	7	7	7	7
32	30	8	8	8	8
33	35	9	9	9	9
34	47	10	10	10	10
35	43	11	11	11	11
36	28	12	12	12	12
37	NE	13	13	13	13
38	NE	14	14	14	14
39	40	15	15	15	15
40	RE	16	16	16	16
41	NE	17	17	17	17
42	38	18	18	18	18
43	8	19	19	19	19
44	NE	20	20	20	20
45	NE	21	21	21	21
46	NE	22	22	22	22
47	NE	23	23	23	23
48	NE	24	24	24	24
49	50	25	25	25	25
50	NE	26	26	26	26



# hot 100



## SINGLES

THIS WEEK	LAST WEEK	WKS ON CHARTS	TITLE	ARTIST	ORIGINAL LABEL	(PUBLISHER)	COUNTRIES CHARTED
1	1	8	<b>Nothing Compares 2 U</b>	Sinead O'Connor	Ensign/Chrysalis	(Controversy Music)	UK,GB,H,A,Ch,Sw,D,Ir,N,F,I
2	2	6	<b>Get Up!</b>	Technotronic	ARS (Bogart/BMC Publishing)		UK,FG,B,H,Sp,A,Ch,Sw,D,Ir,N,F,I
3	4	4	<b>Enjoy The Silence</b>	Depeche Mode	Mute (Sonet)		UK,FG,B,Sp,Ch,Sw,D,Ir,Fi,Gr,I
4	3	5	<b>Dub Be Good To Me</b>	Beats International	Go! Discs/PolyGram (Go! Discs/EMI Songs)		UK,Ir
5	5	4	<b>How Am I Supposed To Live Without You</b>	Michael Bolton	CBS (SBK April Music)		UK,G,H,Sw,Ir
6	16	2	<b>The Brits 1990</b>	Various Artists	RCA/BMG (Various)		UK,Ir
7	7	16	<b>Helene</b>	Roch Voisine	GM/BMG Ariola (Ed. Georges Mary)		FB,N
8	6	4	<b>I Don't Know Anybody Else</b>	Black Box	de/Construction/RCA/BMG (Intersong Music)		UK,FG,B,Sp,Ch,D,Ir,N,F,I
9	9	10	<b>Les Valses De Vienne</b>	Francois Feldman	Phonogram (Manika/Carole)		FB
10	8	17	<b>Another Day In Paradise</b>	Phil Collins	Virgin/WEA (Phil Collins/Hit & Run)		FG,Sp,A,Ch,Sw,Po,DI
11	32	6	<b>Oliver</b>	Anne Adams	Walt Disney Publishing		FB
12	26	3	<b>Infinity (1990's Time For The Guru)</b>	Guru Josh	de/Construction/RCA/BMG (Copyright Control)		UK,Ir
13	15	15	<b>Comment Te Dire Adieu</b>	Jimmy Somerville	London (EMI United Partnership)		FG,B
14	13	13	<b>Got To Get</b>	Rob 'N' Raz feat. Leila K	Arista/BMG (Misty Music)		GB,H,Sp,A,Ch,D,N,F,Gr
15	10	7	<b>I Wish It Would Rain Down</b>	Phil Collins	Virgin/WEA (Phil Collins/Hit & Run)		UK,GB,H,Ch,Sw,D,Ir
16	14	6	<b>Pump Ab Das Bier</b>	Werner	CBS (Stop & Go Music)		G
17	11	21	<b>Girl I'm Gonna Miss You</b>	Milli Vanilli	Hansa/BMG/Chrysalis (FAR Music)		FG,Sp,A,Ch
18	27	6	<b>Lily Was Here</b>	David A. Stewart & Candy Dulfer	RCA/BMG (D'n'A/BMG Music)		UK,GB,Ch,Sw,N,Gr
19	17	10	<b>Touch Me</b>	49'ers	4'th & B'Way (Copyright Control)		UK,GB,H,A,Ch,Sw,FI
20	24	6	<b>Le Temps Des Yeyes</b>	Les Vagabonds	Carrere (Editions Orlando)		FB
21	59	2	<b>Moments In Soul</b>	J.T. And The Big Family	Champion (Various)		UK
22	56	3	<b>Hiroshima</b>	Sandra	Virgin (Reinzer/Global Music)		FG,B,Ch,FI
23	30	4	<b>Black Betty</b>	Ram Jam	Epic (Robert Melin Music Pub.)		UK,G,Ir
24	21	2	<b>Elephant Stone</b>	The Stone Roses	Silvertone (Zomba Music)		UK
25	28	5	<b>Live Together</b>	Lisa Stansfield	Arista/BMG (Big Life Music)		UK,GB,H,Ch,I
26	25	5	<b>Downtown Train</b>	Rod Stewart	Warner Brothers (Jalma Music)		UK,B,Ir,FI
27	22	12	<b>Sit And Wait</b>	Sydney Youngblood	Circa/Virgin (Virgin Music)		GB,A,Ch,Sw,DI
28	18	13	<b>In Private</b>	Dusty Springfield	Parlophone (Cage Music/10 Music)		GB,H,Sw
29	12	12	<b>Casser La Voix</b>	Patrick Bruel	RCA/BMG (Scarlet O'Laura Music)		F
30	NE		<b>Blue Savannah</b>	Erasure	Mute (Sonet/Musical Moment/Sonet)		UK
31	46	9	<b>You Make Me Feel (Mighty Real)</b>	Jimmy Somerville	London (IQ Music)		UK,FG,B
32	31	24	<b>If Only I Could</b>	Sydney Youngblood	Circa/Virgin (Copyright Control)		FG,A,Ch
33	78	2	<b>Love Shack</b>	B-52's	WEA (Man Woman Together Now!)		UK,Ir
34	62	3	<b>Fais Moi Une Place</b>	Julien Clerc	Virgin (Crecelles & Sidonie)		FB
35	38	10	<b>Got To Have Your Love</b>	Mantronix feat. Wondress	Capitol (Various)		UK,GB,H,FI
36	19	10	<b>Going Back To My Roots</b>	FPI Project	Rumour (EMI/Rumour)		G,B,A
37	44	2	<b>Megamix</b>	Claude Francois	Carrere (Various)		FB
38	34	12	<b>Get A Life</b>	Soul II Soul	10 Records/Virgin (Jazzy B/Virgin/Soul II Soul)		UK,GB,H,A,Ch,Sw,Gr,I
39	20	18	<b>All Around The World</b>	Lisa Stansfield	Arista/BMG (Big Life Music)		G,B,Sp,A,Ch,Sw,D,Gr,I
40	NE		<b>Madly In Love</b>	Bros	CBS (EMI/Graham/Intersong)		UK
41	42	10	<b>L'Homme En Blanc</b>	Pierre Bachelet	Avrep/BMG Ariola (Avrep)		F
42	41	9	<b>Bakerman</b>	Laid Back	BMG Ariola (SingASong/Casadda/Mega)		G,A,Sw,D
43	50	9	<b>Megamix</b>	Confetti's	USA (EMI Music)		FB
44	35	8	<b>Tears On My Pillow</b>	Kylie Minogue	PWL (Sovereign Music)		UK,GB,H,Sp,D
45	45	6	<b>Daar Gaat Ze</b>	Clouseau	HKM/CNR (Hans Kusters Music)		B,H
46	58	2	<b>The Power</b>	Snap	Logic/BMG Ariola (Hanseatic/Fellow)		G
47	37	4	<b>Room At The Top</b>	Adam Ant	MCA (EMI Music)		UK,Ir
48	48	3	<b>Sacrifice</b>	Elton John	Rocket/Phonogram (Big Pig Music)		FG,H
49	23	29	<b>Ride On Time</b>	Black Box	de/Construction/RCA/BMG (Intersong/Copyright Control)		FG,Sp,A,Ch,D
50	57	3	<b>Meme Si Tu Revenais (Remix '90)</b>	Claude Francois	Carrere (Various)		FB
51	70	3	<b>I Might</b>	Shakin' Stevens	Epic (Shalco-Music)		UK,Ir
52	40	8	<b>Just Like Jesse James</b>	Cher	Geffen (Realsongs/Desmobile/SBK)		UK,G,Ir
53	33	7	<b>Happenin' All Over Again</b>	Lionie Gordon	Supreme (All Boys Music)		UK,Ir
54	71	2	<b>Opposites Attract</b>	Paula Abdul	Virgin (Virgin/Olle Leiber)		GB,H,D,N,Gr
55	NE		<b>Dangerous</b>	Roxette	Parlophone (Jimmy Fun Music)		GB,H,I
56	54	31	<b>Lambada</b>	Kaoma	CBS (HMLO BV/BM Productions)		G,A,Po,D,Gr,I
57	29	26	<b>Pump Up The Jam</b>	Technotronic	ARS (Bogart/BMC Publishing)		G,Sp,A,Ch,Po,D,Gr,I
58	75	2	<b>Natural Thing</b>	Innocence	Cooltempo (Rondor/Repro Music)		UK
59	43	4	<b>Steamy Windows</b>	Tina Turner	Capitol (Constant Evolution Music)		UK,G,Ir
60	53	5	<b>Un 'Estate Italiana</b>	Gianna Nannini & Edoardo Bennato	Virgin (Sugar/Warner Chappell)		B,Ch,I
61	55	3	<b>Dude (Looks Like A Lady)</b>	Aerosmith	Geffen (Aerodynamics/Desmobile)		UK,Ir
62	39	3	<b>Stronger Than That</b>	Cliff Richard	EMI (Warner Chappell)		UK,Ir
63	47	6	<b>Il A Neige Sur Les Lacs</b>	Jean-Pierre Francois	BMG Ariola (Talan/Copyright Control)		F
64	60	17	<b>Easy</b>	Ice MC	ZYX/Mikulski (Copyright Control)		G,Sp,A,Ch
65	61	3	<b>Talking With Myself</b>	Electrice 101	Mercury (Phonogram Music)		UK,Ir
66	90	2	<b>Here We Are</b>	Gloria Estefan	Epic (Foreign Imported Product)		UK,Ir
67	74	3	<b>On Ecrit Sur Les Murs</b>	Demis Roussos	EMI (Materia/Sidecar)		FB
68	82	4	<b>All Or Nothing</b>	Milli Vanilli	Hansa/BMG Ariola (FAR Music)		UK,GB,A,Ch
69	NE		<b>Love Pains</b>	Liza Minnelli	Epic (Warner Chappell)		UK,G
70	67	10	<b>Volare</b>	Gipsy Kings	PEM (Curci)		F,Po
71	52	3	<b>Get Busy</b>	Mr. Lee	Jive (Zomba Enterprises)		UK,G
72	36	7	<b>Walk On By</b>	Sybil	PWL (Carlin Music)		UK
73	64	4	<b>La Luna</b>	Belinda Carlisle	Virgin (Future Furniture/Virgin)		GB,A,Ch,FI,Gr
74	66	29	<b>Blame It On The Boogie</b>	Big Fun	Jive (Global)		F,Sp
75	49	20	<b>That's What I Like</b>	Jive Bunny & The Mastermixers	Music Factory Dance (Copyright Control)		F,Sp,Gr
76	68	3	<b>Walk On The Wild Side</b>	Jamie J. Morgan	Tabu (EMI Music)		UK,Ir
77	79	2	<b>A Lover Spurned</b>	Marc Almond	Some Bizarre/Parlophone (Warner Chappell)		UK
78	NE		<b>Leningrad</b>	Billy Joel	CBS (Joel Songs)		G
79	NE		<b>Deliverance</b>	The Mission	Mercury (BMG Music)		UK
80	80	6	<b>Qui De Nous Deux</b>	Frederic Francois	Trema (Lencara Music)		FB
81	73	4	<b>Samen Leven</b>	Artiesten Tegen Kanker	Polydor (Copyright Control)		B
82	72	2	<b>Alexis M'Attend</b>	Philippe Lafontaine	Vogue (Lafontaine)		FB
83	51	4	<b>96 Tears</b>	The Stranglers	Epic (Westminster Music)		UK,Ir
84	88	12	<b>No More Bolero's</b>	Gerard Joling	Phonogram (SBK Songs)		G
85	NE		<b>Loaded</b>	Primal Scream	Creation (Copyright Control)		UK
86	NE		<b>King Kong Five</b>	Mano Negra	Virgin (Patchanka/Virgin)		B,H,I
87	99	3	<b>Another Day In Paradise</b>	Jam Tronik	ZYX/Mikulski (Phil Collins/Hit & Run)		G,B
88	NE		<b>Hold Back The River</b>	Wet Wet Wet	Phonogram (Chrysalis/Precious)		UK
89	69	10	<b>The Road To Hell (Part 2)</b>	Chris Rea	WEA (Magnet Music)		FG,A,Gr
90	RE		<b>I Don't Wanna Lose You</b>	Tina Turner	Capitol (Constant Evolution Music)		GB,H,A
91	76	5	<b>Ride On Time (Megamix)</b>	Black Box	Carrere (Copyright Control)		F
92	83	4	<b>Woman In Chains</b>	Tears For Fears	Fontana/Phonogram (Virgin Music)		FI
93	77	10	<b>The Message Is Love</b>	Arthur Baker feat. Al Green	A&M (Intersong/MCA Music)		G,A
94	NE		<b>The Deeper The Love</b>	Whitesnake	EMI (D. Coverdale/Warner)		UK
95	89	2	<b>Advice For The Young At Heart</b>	Tears For Fears	Fontana (Virgin Music/10 Music)		UK,Ir
96	RE		<b>Worlds Apart</b>	Cock Robin	CBS (Nurk Twins/Edwin Ellis)		F
97	63	4	<b>Tell Me There's A Heaven</b>	Chris Rea	WEA (Magnet Music)		UK,Ir
98	91	10	<b>Put Your Hands Together</b>	D-Mob	London (EMI/Alan/Slim Jam)		G,H
99	NE		<b>Love And Anger</b>	Kate Bush	EMI (Kate Bush Music)		UK
100	NE		<b>Runaway Horses</b>	Belinda Carlisle	Virgin (Future Furniture/Virgin)		UK

UK = United Kingdom, G = Germany, F = France, Ch = Switzerland, A = Austria, I = Italy, Sp = Spain, H = Holland, B = Belgium, Ir = Ireland, Sw = Sweden, D = Denmark, N = Norway, FI = Finland, Po = Portugal, Gr = Greece.  
 ○ = FAST MOVERS    NE = NEW ENTRY    RE = RE-ENTRY

Polydor

NIAGARA

## NOUVEL ALBUM

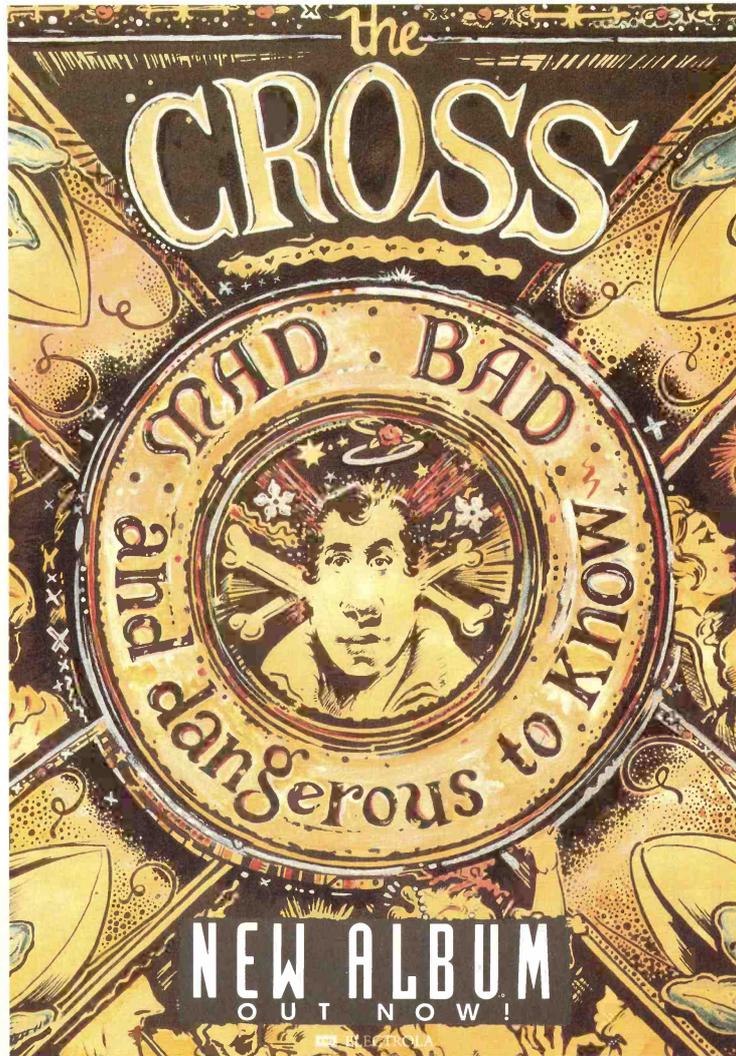
### SORTIE

## LE 17 AVRIL 1990



MUSIC & MEDIA EUROPEAN top 100 ALBUMS CISAC

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ORIGINAL LABEL	COUNTRIES CHARTED
1	13		Phil Collins	But Seriously	Mercury	UK,GB,IR,IS,NL,NO,SE,SW	35	27		Francois Feldman	Une Presence	Mercury	FR	69	43	10	Martika	Martika	CS	UK,SE,SP
2	10		Lisa Stansfield	Affection	Mercury	UK,GB,IR,NL,NO,SE,SW	36	30	30	Mili Vanilli	All Or Nothing	Mercury/Capitol	GB,FR	70	44	49	Pearce	Southside	Mercury	FR,NO
3	9		Technotron	Pump Up The Jam	Mercury	UK,GB,IR,NL,NO,SE,SW	37	27	20	Mili Vanilli	U.S. Remix Album	Mercury/Capitol	GB,SE,SP	71	48	11	Bachleet	Quelque Part C'est Toujours Ici	Mercury	FR
4	16		Chris Rea	The Road To Hell	Mercury	UK,GB,IR,NL,NO,SE,SW	38	24	20	Elton John	Sleeping With The Past	A&M/Warner	GB,NO	72	58	33	Eurythmics	We Too Are One	Mercury	UK,GB
5	5		Tanita Tikaram	The Sweet Keeper	Mercury	UK,GB,IR,NL,NO,SE,SW	39	35	8	Jimmy Somerville	Read My Lips	Mercury	GB	73	73	19	Peter Murray	Kain Weg Zu West	Mercury	DE
6	22		Tina Turner	Foreign Affair	Capitol	UK,GB,IR,NL,NO,SE,SW	40	31	49	Francis Cabrel	Sarbacane	CS	FR	74	62	7	Neneh Cherry	Raw Like Sushi	Capitol	UK,FR
7	8	15	Eric Clapton	From The Basement	Mercury	UK,GB,IR,NL,NO,SE,SW	41	34	41	Patricia Kaas	Multimedialle	Capitol	FR,DE	75	56	17	Beautiful South	Welcome To The Beautiful South	Capitol	UK,GB
8	7	14	Rod Stewart	The Beat Of Rod Stewart	Mercury	UK,GB,IR,NL,NO,SE,SW	42	28	20	Richard Marx	Repeat Offender	Mercury	GB,NO	76	49	2	The Beloved	Happiness	Mercury	FR
9	12		New Kids On The Block	Tough	Mercury	UK,GB,IR,NL,NO,SE,SW	43	4	4	Cat Stevens	The Very Best Of Cat Stevens	Mercury	UK,GB	77	6	2	Enya	Watermark	Mercury	FR
10	10	8	Quincy Jones	Back On The Block	Mercury	UK,GB,IR,NL,NO,SE,SW	44	39	35	Alton Cooper	Flash	Capitol	GB,NO	78	74	4	Chicago	The Heart Of Chicago	Mercury	FR
11	12	7	The Christians	Colour	Mercury	UK,GB,IR,NL,NO,SE,SW	45	35	3	del Amiri	Waking Hours	Mercury	UK,FR	79	68	19	Rondo Veneziano	Concerto	Mercury	FR
12	13	21	Tracy Chapman	Crossroads	Mercury	UK,GB,IR,NL,NO,SE,SW	46	24	2	Lloyd Cole	Lloyd Cole	Mercury	UK,FR	80	75	1	Dionne Warwick	The Love Songs	Mercury	UK,FR
13	15	17	Billy Joel	Storm Front	Mercury	UK,GB,IR,NL,NO,SE,SW	47	44	5	Lutz V. Hagen	Wet Wet Wet	Mercury	UK,GB	81	81	3	Soundtrack - Miss Saigon	Miss Saigon	Mercury	UK,FR
14	14		Midnight Oil	Blue Sky Mining	Mercury	UK,GB,IR,NL,NO,SE,SW	48	31	14	Wet Wet Wet	Hold On Back	Mercury	UK,GB	82	76	5	Quireboys	A Bit Of What You Fancy	Mercury	UK,GB
15	11	5	Fish	Vegil In A Wilderness Of Mirrors	Mercury	UK,GB,IR,NL,NO,SE,SW	49	38	11	Supertramp	The Very Best Of... Again	Mercury	FR	83	81	5	Scorpions	Rockers 'N' Rollers	Mercury	GB,DE
16	16		Iron Maiden	Purgatory/Make It Real	Mercury	UK,GB,IR,NL,NO,SE,SW	50	45	7	Project D	The Synthesizer Album	Mercury	UK	84	77	33	Johnny Hallyday	Cadillac	Mercury	FR
17	14	54	Fine Young Cannibals	The Ruff And The Smooth	Mercury	UK,GB,IR,NL,NO,SE,SW	51	34	4	Starline	Synthesizer Greatest Vol. II	Mercury	GB,DE	85	16	1	Nick Kamen	How Until We Fly	Mercury	UK,FR
18	16	3	Johnny Clegg & Savalas	Civil Crazy Beautiful World	Mercury	UK,GB,IR,NL,NO,SE,SW	52	48	5	Journee D'afaires	Les Restaurants Du Couleur	Mercury	FR	86	16	1	David A. Stewart	Soundtrack - Lily Was Here	Mercury	GB,FR
19	20	4	The Mission	Carned In Sand	Mercury	UK,GB,IR,NL,NO,SE,SW	53	48	1	Indochine	Le Baiser	Mercury	FR	87	87	1	Slid Row	Slid Row	Mercury	UK,FR
20	21	7	Tears For Fears	The Seeds Of Love	Mercury	UK,GB,IR,NL,NO,SE,SW	54	49	17	Chris DeBurg	South To A Flame	Mercury	UK,GB	88	47	19	Kylie Minogue	Let's Get to the Core	Mercury	UK,FR
21	27	11	Roch Voisine	Helene	Mercury	UK,GB,IR,NL,NO,SE,SW	55	48	11	UB40	Labour Of Love II	Mercury	UK,GB	89	90	4	The Creeps	Blue Tomorrow	Mercury	FR
22	19	15	Roxette	Look Sharp	Mercury	UK,GB,IR,NL,NO,SE,SW	56	44	1	Mylene Farmer	En Concert	Mercury	FR	90	38	4	Soundtrack - Great Balls Of Fire	Great Balls Of Fire	Mercury	FR
23	8		Cher	Heart Of Stone	Mercury	UK,GB,IR,NL,NO,SE,SW	57	41	11	Patrick Bruel	Alors Regarde	Mercury	FR	91	16	1	Liza Minnelli	Rebirth	Mercury	UK,FR
24	25	12	Westendhagen	Hallohja	Mercury	UK,GB,IR,NL,NO,SE,SW	58	51	51	Simply Red	A New Flame	Mercury	UK,GB	92	16	1	Earth, Wind & Fire	Heritage	Mercury	FR
25	22	10	Gipsy Kings	Moustique	Mercury	UK,GB,IR,NL,NO,SE,SW	59	51	10	Nigel Kennedy/Eco	World Four Seasons	Mercury	UK,FR	93	16	1	Amedeo Minghi	La Vita Più Bona	Mercury	FR
26	32	12	Gloria Estefan	Cuts Both Ways	Mercury	UK,GB,IR,NL,NO,SE,SW	60	46	9	Muschaener Freiheit	Purgatorium	Mercury	FR	94	12	16	Udo Lindenberg	Bunte Republik Deutschland	Mercury	FR
27	27	5	Julien Clerc	Fais Moi Une Place	Mercury	UK,GB,IR,NL,NO,SE,SW	61	49	8	The Stone Roses	The Stone Roses	Mercury	UK,GB,FR	95	14	1	Etienne Daho	Live ED	Mercury	FR
28	28		The House Of Love	The House Of Love	Mercury	UK,GB,IR,NL,NO,SE,SW	62	49	4	Everything But The Girl	The Language Of Life	Mercury	UK,FR	96	18	2	Gianni Morandi	Manuel Scapè	Mercury	FR
29	32	17	Live Bunny	Live Bunny - The Album	Mercury	UK,GB,IR,NL,NO,SE,SW	63	43	10	Soul II Soul	Club Classics Vol. One	Mercury	UK,FR	97	16	1	Lalo Rodriguez	Ven Decorate Otro Vez	Mercury	FR
30	17		Belinda Carlisle	Runaway Horses	Mercury	UK,GB,IR,NL,NO,SE,SW	64	30	7	Fiorella Mannoia	Di Terra E Di Vento	Mercury	FR	98	17	4	Jason Donovan	Ten Good Reasons	Mercury	UK,FR
31	6		John Lee Hooker	The Healer	Mercury	UK,GB,IR,NL,NO,SE,SW	65	71	3	China	Sign In The Sky	Mercury	GB,DE	99	76	6	Robert Palmer	Accompagnons Vol. 1	Mercury	UK,GB
32	34	11	Kaoma	World Beat	Mercury	UK,GB,IR,NL,NO,SE,SW	66	48	1	Laid Back	Hole In The Sky	Mercury	GB,DE	100	16	1	Miccano	20 Grandes Canciones	Mercury	FR
33	18		Sydney Youngblood	Feeling Free	Mercury	UK,GB,IR,NL,NO,SE,SW	67	71	3	Claouase	Milieu	Mercury	FR							
34	6		Philip Boas & The Voodoo Club	Hippobala	Mercury	UK,GB,IR,NL,NO,SE,SW	68	57	11	Luca Carboni	Personne S'entend	Mercury	FR							



# FM Stations Answer SACEM Critics

## Is French Radio Hiding National Talent?

by Jacqueline Escott

*In the name of the underpaid, and under played, SACEM, the French performing rights society, has renewed its attacks on the country's FM radio stations for not playing enough domestic product. FM programmers defend themselves by insisting that they are only playing what listeners want to hear. But are artists of the new French wave getting the airplay they deserve or must they achieve success in Anglo-American markets before being broadcast regularly at home?*



regarding the FM stations is not meant to be a threat, more a timely reminder. We simply want to draw their attention to the problem!

His opinion is shared by SNEP president and Virgin MD Patrick Zelnik who considers the present situation to be almost intolerable. He has publicly accused the FM broadcasters and other media of not supporting national production.

SACEM's argument is simple. By playing too high a percentage of Anglo-American music, French FM radios threaten the domestic industry. If the situation continues to worsen, then quotas stipulating a national minimum of French music to be played on FM radio should be

implemented. SACEM's Eric Defaure: "When it was a question of stations playing around 45% French music we said nothing. When it was 40% we said nothing. But now that it is 10-20% the situation is serious. It is time to make a stand."

"If it becomes more serious then we would have to impose quotas," he continued. "That could be done via the government and through our broadcasting regulatory body, the CSA. We have quotas now for French drama productions on TV channels and on M6, which has to play a certain amount of national music product, and we could impose similar restrictions for radio. But the position we have taken

Nine out of the top selling

**"I am very conscious of my responsibility towards French music. A French music channel must support the French song and discover new French talent,"**  
**Anne Amsellem, RMC & Euromusique.**

albums in France last year came from national artists. The Europe 1/Canal Plus end of year chart was headed by Patricia Kaas (Polydor). It was the first time in the chart's five-year-history that a domestic artist has gained the no. 1 album spot.

Responses from the leading FM station as to why they favour international product are often contradictory. Many say it is the need to follow format guidelines and the poor quality of domestic product that influences programming. Others cite the unsuitability for FM of new national product from untired artists and say record companies need to think more about the needs of radio before releasing product.

SACEM's Defaure again: "The

FM radios say they follow the polls and the polls say the 15-25 year old age group prefer to listen to Anglo-American music. But look at the recent results posted by radio network NRJ. They programme a very high percentage of Anglo-American music, up to 80%, and now their audience has dropped. Perhaps now they will change their programming slightly and play a little more French product?"

However, Bouneau claims the dangers of testing apply to both known and unknown artists, whether French or Anglo-American. "French discs always used to have a good response from listeners, but that is not the case today," he says. "It is not a question of French people not liking French music. The problem is simple. French artists today are over-exposed. International artists visit France for three days of promo-

**"I am totally against the introduction of quotas. Every radio is a business, it has to have a certain number of listeners,"**  
**Michel Brille, Maxxim FM.**

But NRJ's programme director Max Guazzini is not planning any radical changes. Guazzini: "I cannot calculate exactly how much French music NRJ plays but if you take our hit parade as a reference there is around one third French product. It is not a question of patriotism. Between June 16 and October last year very few French records were released and that was reflected in our programming. We can not play records that do not exist."

"We will not play a record just because it is a French record. We will play a French record because it suits our style of programming and our listeners' tastes."

The relationship between the FMs and the major record companies is all-important according to SACEM. Defaure: "When a radio leader like NRJ begins to programme such a high percentage of Anglo-American music, the record companies begin to say 'Aah, perhaps we should be releasing more Anglo-American product.'" This results in less French music and before you know it we find ourselves trapped in a vicious circle!"

His views are backed by Turqueyroux at Kiss: "I am there to make records known. But record companies now put more money and more promotional effort into international artists. It is a shame that there is not more room for independent labels in France. We have to assume the responsibility and listen more to the independent producers."

But Jean Pierre Millet head of music at Fun Radio disagrees: "There are far too many French records released. There should be

FM Stations Answer  
continues on page 24

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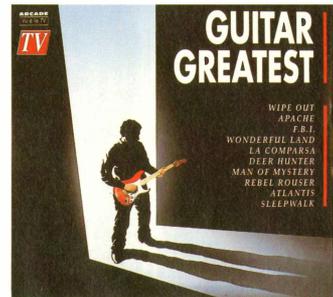
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FM Stations Answer  
continued from page 23 ▶

less, but of a higher quality. The record companies need to invest more in their singles. Listeners want to hear French product. The problem is that there are very few French artists who are really successful. But when they do work, like Francois Feldman or Roch Voisine, they work very well!"

As for the wave of new groups spearheaded since the early 80s by Rita Mitsouko, Bouneau says listeners respond favourably, because the groups add something new rather than simply copy UK or US trends. However, he believes radio is not the ideal medium for these groups. Millet agrees: "The most important aim of young groups like Les Negresses Vertes, Mano Negra or Noir Desir should be to play live, not on the radio. They have to develop there and exist in their own right before we programme them!" He believes over-exposure of these new groups could ultimately have a negative effect on their popularity and that they could lose their grassroots support if, "a commercial radio like Skyrock played their latest single straightaway."



Les Negresses Vertes - are they more suitable to live gigs rather than radio?

ness of providing entertainment that satisfies public tastes. We can not work with quotas established in an authoritarian manner. I

Yves Mayet, programmer at Nostalgie: "The percentage of French music that we play, around 80%, shows our commitment. But the idea of having a week dedicated to French music is crazy. We don't entertain these sorts of ideas because we defend the French chanson every day."

Maximum's French commitment is considerably less than at Nostalgie because, according to Brille, the station's 'Young Urban Dance' format leaves limited room for French music. "I have nothing against French artists and I am quite prepared to play French music if it fits into our format. But it is not just a question of FM radios not playing enough French product. The problem is deeper than that. It is also a matter of sales and the way in which producers and record companies develop their artists."

"The French style is often aimed at the older generation. And for me, French rock does not really exist. This is a latin country and the music it produces is traditionally closer to pop and variety rather than to rock!"

Anne Amselem, responsible for FM programming at RMC, and director of programmes at TV channel Euromusicque: "Obviously FM stations have different formats to consider. But the amount of French music on RMC Cote d'Azur is much higher than

that of the major networks. I am very conscious of my responsibility towards French music especially regarding Euromusicque. A French music channel must support the French song and discover new French talent!" French video clips currently account for 50-55% of rotation on Euromusicque.

Jean-Bruno Michaud, programme director at RFM's La Brille, the station's 'Young Urban Dance' format leaves limited room for French music. "I have nothing against French artists and I am quite prepared to play French music if it fits into our format. But it is not just a question of FM radios not playing enough French product. The problem is deeper than that. It is also a matter of sales and the way in which producers and record companies develop their artists."

"The French style is often aimed at the older generation. And for me, French rock does not really exist. This is a latin country and the music it produces is traditionally closer to pop and variety rather than to rock!"



Rita Mitsouko - adding something new to the French music scene

Maximum's Michel Brille also holds strong views on programming. "I am totally against the introduction of quotas," he says. "Every radio is a business, it has to have a certain number of listeners. And we are in the busi-

ness of providing entertainment that satisfies public tastes. We can not work with quotas established in an authoritarian manner. I understand SACEM's fears but I think the radio stations existing in France today provide for a wide-range of musical styles. There are stations that play a lot of French music, like Nostalgie and the AM's."

# Meeting The Challenges Of FM Programming

There are about 1,700 radio stations in France, the majority being private stations affiliated to the four national commercial channels or the eight major commercial networks. With such a wealth of stations to choose from (there are more than 100 in Paris alone), the competition is tough. **Music & Media** talked to music programmers from some of France's leading stations about formats, playlists, and raising their station's profile.

## Radio Monte Carlo:

**Nathalie Andre, music programming director**  
Andre, responsible for AM programming, works with a team of Monte Carlo based programmers and uses three distinct playlists: morning (80% French 20% a/a); afternoon (60% French 40% a/a); and evening (30% French 70% a/a). The RMC identity aims to encourage a latin feel and targets an audience ranging from 15-50 years old. Daytime emphasis on established French and interna-



Andre

tional acts, as well as oldies, gives way to an evening style more open to independent labels and new artists. A 'Coup De Coeur' spot highlights a new album every week. The 'Multiplis' chart (also broadcast on TV channel M6) is based on sales at retail chain Nuggets. RMC sponsorship (linked with Radio Nostalgie) covers a range of events, from concerts, films and literature to sport and bullfights. RMC broadcasts throughout France and is increasing its FM coverage. Audience score: 5.3% (Mediametrie November-December 1989).

## Sud Radio:

**Marie-Ange Roig, music programming director**  
Roig heads a team of four programmers and deals with two playlists: morning (70% French 30% international mostly, a/a) and afternoon (40% French 60% international). The station has a wide-ranging AM audience from 15-60 years beyond 13.00 hours. It is followed by a more FM oriented afternoon playlist that attracts a younger audience. The emphasis is on French artists, particularly from the south west of the country, such as Francis Cabrel, Nougaro, and Noir Desir. The station has a daily focus on new talent, an established French star and an international artist. The national charts are followed, but have limited influence on the playlist. Sud Radio has its own chart shows, "Top Sud", compiled on local sales figures and the disco based "Top Club". Boulou-se-bud is also involved in a wide-range of sponsorships including local concerts, sport and theatre. It broadcasts to the Aquitaine, Pyrenees and Languedoc regions and is the leader in the south west region with approximately three million listeners (19.5).

## France Inter:

**Francois Besson, music programming director**  
Working with a fairly balanced playlist (50-60% French 40-50% a/a) and seven programmers, Besson has inherited the commitment from new talent established by former director Eve Ruggieri, while maintaining a more traditional variety style for the station's 2.5-50 year old audience. The evening shows, "Fouquier" and "Achar and Nivez" continue to break new

ground for a mixed audience, while Philippe Dana's '17 Express' attracts younger listeners in the late afternoon. National charts are used as an information source only. The station has a deliberately low profile sponsorship strategy covering music, theatre, cinema and local events. As part of state-owned Radio France, it broadcasts on AM throughout the country. Audience score 13.5% (Mediametrie November-December 1989).



Besson

## Radio Nostalgie Internationale:

**Yves Mayet, programme director**  
With a playlist of 80% French 20% a/a, Mayet's format leans heavily in favour of the French chanson, programming artists from Trenet to Elsa. The a/a quota also focuses on classics from such artists as Sinatra and The Beatles. Nostalgie's target audience ranges from 15-50 years and the emphasis is on the music rather than individual DJs or shows. Sponsorship deals (in collaboration with parent company RMC) include live concerts, particularly in the provinces and albums through TV promotion. Although recently overtaken by Skyrock, the station maintains a healthy 4.5% audience score (Mediametrie November-December 1989). It broadcasts throughout France with a network of 160 stations and is expanding rapidly with partnerships throughout Europe, North Africa and Canada.

## Europe 2:

**Marc Garcia, programme director**  
Aiming for an audience of 25-40 year-olds, Garcia's playlist, which is based partly on results provided by a listeners panel, covers approximately 40-50% French 50-60% a/a artists with an emphasis on hits from the 60s-70s. Sponsorship includes live concerts, albums through TV promotion and cultural events. Steady growth has taken the FM station to second place behind NRJ with an audience score of 4.9% (Mediametrie November-December 1989). Owned 100% by Europe 1, the station expanded in the French regions before merging with Hit FM in March 1987 to gain a Paris frequency. It has recently established partnerships with radio stations in West Germany and Czechoslovakia. For advertising revenue the station is linked with Skyrock and Europe 1.

## NRJ:

**Max Guazzini, GM/programme director**  
With a playlist of approximately 30-40% French 60-70% a/a, Guazzini is moving away from a top 50 dependency towards a more international dance format. The NRJ chart (also broadcast on TV channel TF1) includes around 66% a/a hits. Its main target audience is 15-35 year-olds. Heavy sponsorship of live concerts (particularly international artists), cinema and theatre is complemented by increasing diversification (compilations, videos and publishing). NRJ also owns Cherie FM and Pacific FM and has a 12% share in the TV channel Europemusique. It registered a slight drop in recent polls (9.2% Mediametrie November-December 1989) but remains the outright leader of the FM national network. It has been quoted on the second market of Paris' Stock Ex-

change since December 1989. The NRJ network comprises 130 stations (25 subsidiaries) throughout France and covers 80% of the potential national audience.



Guazzini

## Skyrock:

**Laurent Bonnaux, programme director**  
Skyrock has a loosely top 50 format of approximately 40% French 60% a/a hits, aimed at an audience range of 15-25 years. The playlist is based largely on results



Bonnaux

provided by the listeners panel and other musical research methods implemented last August. Recent changes, such as Skyrock's slogan "more hits less ads" and a deliberate move towards thematic programmes, notably the weekend

chart shows 'Top Dance' and album based 'Top Rock', have contributed to an increased audience (4.9% Mediametrie November-December 1989) which makes Skyrock the second FM network for 15-25 year olds nationally. Changes in sponsorship policy, such as dropping live music sponsorship in favour of more cafe theatre/alternative comedy, have added a new dimension to the Skyrock image. It broadcasts throughout France via a network of 120 stations.

## RTL:

**Monique le Marcis, music programming director**  
Undisputed leader of the French AM stations, RTL keeps its playlist a relatively constant 65% French 35% a/a, as defined by Le Marcis and a team of program-



le Marcis

mers. The daytime programming (06.00-18.00) of 60-65% French 35-40% a/a levels out to 50-50% in the early evening, attracting a younger audience. From 21.00 onwards the a/a influence becomes stronger and the format moves to 30% French 70% a/a with an emphasis on rock. A recent advertising campaign highlighted the station's star DJs (Fabrice, Bouvard, Sabatier, Peysson), who are all on air during the day. RTL has pulled out of live concert sponsorship deals but continues to sponsor a range of cultural, social and sporting events. It broadcasts throughout France with increasing FM

coverage, complemented by the dance oriented Maximum FM. Audience score 19.9% (Mediametrie November-December 1989).

## Europe 1:

**Yvonne le Brun, music programming director**  
Defining the Europe 1 format as



le Brun

approximately 60% French 40% a/a, le Brun, who is aided by three programmers, supports a subjective not machine-made programming style. The morning emphasis on French artists gives way to a progressively stronger a/a influence in the late afternoon. The playlist does not depend too heavily on French and European charts;

new artists, both French and Anglo-American are also given air. Its sponsorship deals include concerts, theatre (major co-productions such as the stage musical 'Saramita'), sport and the Europe 1/Canal Plus top 50 chart, which is broadcast every evening on both media. The station describes its current relation-

ships with record companies as excellent. Europe 1 broadcasts throughout France with increasing FM coverage (complemented by Europe 2 on FM). Audience score 13.3% (Mediametrie November-December 1989).

Compiled by Jacqueline Eacott  
\* a/a = Anglo American

(advertisement)

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## Counting The Cost Of Sponsorship Radio Stations Re-Evaluate Promotion Role

by Emmanuel Legrand

**For many years concert sponsoring was limited to two radio stations, RTL and Europe 1. But since the mid-80s when FM stations, and NRJ in particular, arrived on the scene, the rules have changed. NRJ was ready to sponsor almost any major act, outbidding all the other stations and pushing the costs higher and higher.**

**S**tations were not only promoting the concert on air, but were pushed to buying billboard and magazine advertising space as well. As one promoter put it: "It was not rare to be involved in a concert where the



Michael Jackson's concerts led to the "radio war"

advertising campaign paid for by the radio station was exceeding the box office receipts by three to one. It was amazing!"

The peak was reached with Michael Jackson's concerts in 1988. In what became known as the "radio war" NRJ and RTL competed to win the contract. RTL's victory coincided with the time it, and fellow AM station Europe 1, were questioning the value of concert sponsoring altogether. In September last year RTL decided to stop and GM Philippe Labro wrote to all concert promoters to tell them the station was freezing its investments in live concerts until the new rules had been drawn up.

Communications manager Stéphane Duhamel: "Of all our various economic involvements,

concert sponsoring was the worst in terms of returns. It had gone too far and someone had to say stop. That was what we did and I do not think that our listeners



Tina Turner, one of seven major concerts in Paris this June

have suffered from our decision!" Now the station is concentrating on give-aways and competitions to link its audience with live music.

In January this year FM private Skyrock joined the pull-out, saying too many concerts were being attributed to NRJ, even if it had nothing to do with the event. Skyrock has now turned its attention to sponsoring fringe theatre.

Jules Frutos who promotes Simple Minds, The Silencers and Eurhythmics through SOS Productions, summarises the current situation as such: "Radio stations are dropping concert promotion. We are living with the decline of practices that were very positive for the promoters."

"Currently NRJ promotes all the major acts and has refused 70% of the concerts offered to it. RTL has dropped almost all concert sponsoring although they are discussing the possibility of involvement with the Rolling Stones and Johnny Hallyday. Europe 1 prefers to be very selective and in Paris we have Oui FM but it is very limited. We have real problems with up-coming bands playing in mid-size venues such as Cigale or Olympia. They hardly interest radio stations any more!"

Patrice Blanc-Francard, programme director at Europe 1: "NRJ's overbidding in recent

years drove prices so high it was impossible for other stations to follow. We refused to sponsor Johnny Clegg's tour although we did it last time, because it was so expensive. Radio stations are being taken for a ride. Anyway, concerts are not exceptional events any more. There will be some seven major concerts in Paris in June, including performances by Prince and Tina Turner.

"We prefer to concentrate on specific events or be the first to get involved with new acts. We played Daniel Lanois, Tracy Chapman and Johnny Clegg when they were unknown. The real challenge is to take risks on new acts and our music programmer Yvonne Lebrun deserves much praise for that. People should think more about the power of stations like Europe 1 and not underestimate them. France is starting to realise that formats can only please an



Tears For Fears, French tour sponsored by NRJ

Voisine. We have a very selective process. We choose either stars or up-and-coming artists who represent a new musical trend!"

For Frutos the future of concert sponsorship lies with other companies like drink manufacturers Ricard. SOS and Ricard are working on various projects, such as a rock festival at Zenith (with Lloyd Cole, The The, The Silencers) and



The Silencers, appearing at a rock festival sponsored by Ricard

audience for a limited period of time."

Max Guazzini, head of programming at NRJ disagrees, saying record companies and concert promoters prefer to work with a mainly music station: "10% of RTL's audience is interested in concerts compared to 90% of ours. If I look at our records I see we have sponsored all of the major acts in the past few years and this year we will be sponsoring Prince, Phil Collins, Tears For Fears, Midnight Oil and Roch

Jean-Louis Aubert's French tour. Frutos says he hopes that more companies will take the opportunity to invest in music.

On the other hand, Labro believes it is time for promoters to work with radio stations like they do in the US and UK, by including advertising in their production budgets and not waiting for the radio stations to give free airtime or buy advertising: "Whatever they want they will have to pay for it in the end!" □

# Europe 1 - Mixing Music And Political Talk

by Jacqueline Escott

Combining music programming with high profile political material is not the most obvious format, but it does seem to be working well for Europe 1. The station, broadcast nationwide on AM, has a 13.3% audience share, and is one the best established commercial stations in France. Music & Media talks to its VP director general Jack Lehn about the station's profile and its involvement with broadcasting projects in Berlin, Moscow and Prague.

"Radio plays a major role in the circulation of ideas and opinions in France. A station like Europe 1 has 15 million listeners in France every week, this explains why we have such weight and importance," says Lehn. The French government sold its stake in the company to the Hachette multi media group in 1986.

Europe 1's news journalists are top names in their own right and the station prides itself on its ability to persuade leading politicians, from the prime minister down, to be interviewed. "Morning TV has never really worked in France so the morning is radio's prime-time," says Lehn. "All the morning news programmes on TV put together only represent one tenth of those on the radio. So naturally in the morning the prime minister, the ministers and the opposition prefer to speak on radio because that is where the best audience is."

Overall, rival station RTL remains the audience favourite. Recent Mediagram statistics (November-December 1989) gave RTL a clear 19.9% lead compared with Europe 1's 13.3% and France Inter's 13.4%. "RTL is a more popular radio in terms of audience," says Lehn. "France Inter is a public state radio and perhaps a little less independent. Europe 1 is a major free independent station addressing an audience which includes opinion leaders, executives and politicians."

The most important point for Lehn is "not just to be top of the audience polls, but to have to have

a certain quality of programme. He acknowledges there will always be more taxi drivers and concierges in the country than MDs but says in terms of advertising Europe 1 has a target audience which is altogether more interesting.

"Radio stations in France have a far greater share of advertising revenue than in other countries. This is mainly due to the AM broadcasters, the peripheries. Today the impact of advertising depends on the editorial content of the station. An advertising spot broadcast on generalist radio has more effect than on a music only station. These are stations that you listen to carefully and others that are more in the background. The AMs are more efficient



vehicles for ads and advertisers are now aware of this!"

But Europe 1 has its own FM window, a 100% subsidiary, Europe 2. Created deliberately with an entirely new team (apart from programme director Marc Garcia) the station has shown a steady growth in recent years and is currently one of the few FM stations to show a profit.

"It has been a phenomenal success," says Lehn. "The best success story in French radio in recent years. The format is music and is targeted at 25-40 year olds. We wanted to create a kind of MOR radio for this age group because in France we only had FM stations playing the latest hits and aimed at younger audiences. Now other stations are trying to

get into the same market."

Europe 2 is currently spearheading the group's overseas development. Its MD, Martin Brisac, is responsible for the overseas development of both Europe 1 and Europe 2 (as well as their relationship with FM station Skyrock, part of Filipacchi and linked to the Hachette group).

Says Lehn: "We have a lot going on at the moment, the creation of Radio Salsu in West Germany and a private station in Czechoslovakia as well as collaborations in Moscow and Berlin. All these projects are easier to set up with a music format radio so the development strategy is founded more on the experience of Europe 2 than Europe 1. But, of course the



"It is too early to form a real opinion. We do not know whether these new networks and policies will succeed, what they will contribute and what problems they will create. But I can say an association between a radio station and a record company is nothing new. Fifteen years ago Europe 1 had a share in a record company. It did not work out because the journalists and DJs are free and responsible individuals, they play what they want to play."

So what advice would he give to the newcomers? "Radio is a lot of things. You can say it is a business or an art that uses scientific methods," says Lehn. "I believe above all it is fundamentally about creation and personal rapport. I try to manage people so that they feel good, and it follows from there that we are constantly creating something new, we are always contemporary."

But that does not stop us drawing inspiration from time to time. We can all learn from US consultants and from the experiences of stations in different countries, as well as from contemporary French society. If we could make a radio station work simply by following a recipe it would be too easy. Anyone and everyone could do it and succeed. It remains a profession where you need something special!"

But developments nearer to home are also high on the agenda,

especially the competition between AM and FM stations and the development or repackaging of certain FM networks (complicated by the financial participation of record companies).

"There are too many networks in France, but the majority of FM programmes are fairly professional and there is a clear division between AM and FM audiences at certain times of the day. For AM stations like Europe 1 the evolution is more or less complete. There is no reason to change a format that is successful!"

The face of French radio is continually evolving. In the face of intense competition in new groups are being formed, smaller stations are being taken over by the bigger ones. One most notable development has been CBS's purchase of a 20% stake in Lille-based Metropolis and its subsequent merger with the Kiss FM group.

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# Gabriel's Reel To Real World

by David Stark

Located in an early 18th century water mill near Bath, Peter Gabriel's Real World Studios combines the peace of the West England countryside with some of the most advanced studio technology.

The three-studio complex opened for business in 1988 and immediately attracted attention from the recording industry, especially as it features the world's largest purpose-built control room.

The project started in 1986 when Peter Gabriel decided to move his personal studio into the three-storey water mill that also stood on the estate. With the support of a team which includes local architects Fielden Clegg Design, studio manager Mike Large and designers Harris Grant Associates, the complex evolved as a highly stylised but extremely practical facility.

Much consideration was given to the design of the work and recording areas built on



Real World Studios

various levels and all interconnected by a sophisticated computer network of audio, video, midi and data tie-lines. Control Room One, an addition to the original building, is the 'mother-ship' in which many clients prefer to record and mix. It houses an enormous wrap-around custom 64-channel SSL console and has marvellous views of the adjacent mill pond. Large windows, natural light and special air conditioning are particular design features of the whole building.

The other control rooms are known as the Production Room (smallest of the three) and the Workroom, which was primarily Peter Gabriel's own working facility (until the other clients discovered it). All the control rooms feature Solid State Logic consoles with G-Series control and Total Recall plus a variety of analogue tape machines (Studer, Otari, Ampex) and Sony R-DAT. Principal monitoring is the Neil Grant designed Boxer system.

Real World also offers residential accommodation in the form of the restored Mill House which has six double bedrooms plus a separate Producers Cottage. There are also considerable recreational facilities available plus special arrangements with a new local hotel and sporting complex.

Artists that have been at the studios include New Order, The Mighty Lemon Drops, Clanad and Wet Wet Wet. A considerable amount of studio time has also been devoted to artists on the Real World label, which Peter Gabriel has been working hard to promote in recent months. Apart from the record label, Real World encompasses other operations such as studio technology and designer lighting companies plus close links with the WOMAD (World Of Music Arts & Dance) organisation, which Gabriel has supported for the last 15 years.

Real World Studios, Box Mill, Box, Wiltshire SN14 9PL, UK. Tel: 44.225.743188/ fax:44.225.743787.

## STUDIO DIARY

- Aswad (Artist)**, Mango, Fallout Shelter, London 44.1.741 1511.
- Claudio Baglioni (Patrignani)**, CBS, Forum Studios, Rome, 39.6.806 034.
- Claudia Brucken (Artist)**, Island, Fallout Shelter, London 44.1.741 1511.
- Erasure (G Jones)**, Mute, Konk Studios, London, 44.1.340 7873.
- Johnny Hates Jazz (Artist)**, Virgin, Rak Recording Studios, London, 44.1.586 2012.
- Patricia Kaas (J Souplet)**, Polydor, Studio Marcadet, Paris, 33.1.4809 1866.

- Toure Kunda (Massiera)**, Trema, Versailles Station, Paris, 33.1.3953 5410.
- S'Express (M Moore)**, Rhythm King, Sam Theory, London, 44.1.969 9394.
- Dusty Springfield (A Richards)**, EMI, Sarn Studios, London, 44.1.224 1229.
- Wire (D Allen)**, Mute, Rak Recording Studios, London, 44.1.586 2012.
- Bob Geldorf (R Hine)**, Phonogram, Maison Rouge Studios, London 44.1.381 2001.

Key to listings: Artist (Producer), Label, Studio, City, Telephone Number.

# REVERB

Producer Pete Waterman has bought the contents of PRT studios at Marble Arch. The deal sees PRT's manager, Malcolm Davies, join the PWL team and a number of other staff have also been retained by Waterman. The PWL offer of £ 250,000 a year for the lease of the building was said to be too good



Pete Waterman

for PRT to refuse. An earlier Waterman offer to buy the studios last year was turned down by PRT.

Robert Moog, inventor of the Moog synthesizer, is about to introduce a touch sensitive synthesizer. The technology involved makes it possible to alter the sound of a note after striking a key on the keyboard in the same way an acoustic piano can. Moog stresses it will take some time before his invention will be perfected.

The Band might record a new album, according to bass player Rick Danko. Danko says he talked with former colleagues Garth Hudson and Leon Helm about a possible reunion. "We want to do the definitive Band album," Danko says, "which we have not done yet!"

Paul McCartney is planning the release of a double live album consisting of material recorded during his current tour. The album is likely to be accompanied by a live video.

Just about to be released on the Continent and already high in the UK, singles charts is a dance compilation called *The Brits 1990 Dance Medley*. The song, which was mixed by DMC's Mike Gray has been put together from a selection of UK dance hits from the last 12 months. Artists featured include Double Trouble & The Rebel MC, A Guy Called Gerald, S'Express, The Beatmasters, Steve Nicks, D-Mob, The Cookie Crew and Jeff Wayne. The project was the idea of TV personality Jonathan King and all sales proceeds will go to the Nordoff Robbins Music Therapy Centre.

The beginning of the year saw the birth of the London Studio Exchange (LSE). The LSE is a permanent exhibition space for companies to demonstrate their new equipment and to sell new and second-hand items. The London Studio Exchange offers stand space, trained sales-staff, sales information and technical back-up for a rental fee ranging from £ 35 - £ 95 per week. The minimum rental period is three months. Contact: 44.1.4831023.







STATION REPORTS

Technoronic: Get Up  
Rob 'n' Raz: Got To Get  
The Hooters: 500 Miles  
Roxette: Dangerous  
Mantronix: Got To Have  
Soul II Soul: Get A Life  
Sydney Youngblood: Sit  
Jason Donovan: When You Come

SEVEN X, 98.7 FM - Athens  
Vassilis Loukas - Prog. Dir.

**Airplay Top 10:**  
Seduction: To Make It Right  
Rita Mitsouko: Le Petit Train  
Gloria Estefan: Here We Are  
Midnight Oil: Blue Sky Mine  
Mano Negra: King Kong Five  
Halo James: Could Have Told  
The Stranglers: 96 Tears  
Lloyd Cole: No Blue Skies  
Megadeth: No More Mr Nice Guy  
Egg: Pop-Linn: On The Edge

**Dance Airplay Top 5:**  
Raül Orellana: Wild House  
Janet Jackson: Escapade  
Dusty Springfield: In Private  
Mantronix: Got To Have  
Electronic: Getting Away

POLAND

POLSKIE RADIO - Warsaw  
Bogdan Fabianski - DJ/Prod.

**Top 5:**  
Stewart/Duffer: Lily  
Belinda Carlisle: la Luna  
Technoronic: Get Up  
The Christians: Words  
808 State: Pacific 707

**PP**  
Savage: Just Died  
Twinkie Brothers: New Song  
Marc Almond: A Lover Spurned  
Jam Tronik: Paradise  
Avantank: Riding On The Storm  
Fancy: Sail Away  
Maisha: The System  
Midnight Oil: Blue Sky Mine

TV Programmes



**Powerplug:** The Creeps: Ooh-I Like It  
**Heavy Rotation:**

The Stone Roses: Fools Gold  
Mano Negra: King Kong Five  
D+Mob: Put Your Hands  
Technoronic: Get Up  
Phil Collins: I Wish  
UB40: Here I Am  
Paula Abdul: Opposites  
The Mission: Butterfly  
Elton John: Sacrifice  
Sinead O'Connor: Nothing  
Tina Turner: I Don't Wanna  
Midnight Oil: Blue Sky Mine  
Depeche Mode: Enjoy  
Mantronix: Got To Have  
Lisa Stansfield: Live  
Tears For Fears: Advice  
Black Box: I Don't Know  
Tanita Tikaram: Little Sister

VERONIQUE

**CL** Sinead O'Connor: Nothing  
Roxette: Dangerous  
Kylie Minogue: Tears  
Midnight Oil: Blue Sky Mine  
Elton John: Sacrifice

Johnny Lee Hooker: The Healer  
Chicago: Look Away  
Paula Abdul: Opposites  
D+Mob: Put Your Hands  
Mano Negra: King Kong Five  
Mantronix: Got To Have  
Tears For Fears: Advice  
**ST** Lonnie Gordon: Happenin'  
Depeche Mode: Enjoy  
Skipper Wise: Standing  
Michael Bolton: How Am I  
Lisa Stansfield: Live  
UB40: Here I Am  
Lola Lane: Fortune Fairytale

SUPER CHANNEL

**On The Air**  
**Lisa Mery - Prod.**  
**CL** Wer Wez Wer: Hold Back  
Primal Scream: Loaded  
Jive Bunny: That Sounds Good  
The Lightning Seeds: Enjoy  
Depeche Mode: Enjoy  
Erasure: Blue Savannah

UNITED KINGDOM



**Paul Ciani - Prod.**  
**CL** Guru Josh: Infinity  
Gloria Estefan: Here We Are  
JT & The Big Family: Moments  
Innocence: Natural Thing  
Marc Almond: A Lover Spurned  
Erasure: Blue Savannah  
Stewart/Duffer: Lily  
Beats International: Dub  
**Playouts:**  
The B-52's: Love Shack

FRANCE



Gilbert Foucault: Music Co-Ord.  
Clip Des Clips:  
Veronique Riviere: Tour Court

**Force 12:**  
Arlanque: Poussez  
Louis Chedid: Zap Zap  
Julien Clerc: Fais Moi  
Johnny Hallyday: Les Vautours  
Elton John: Sacrifice  
Marc Lavoinie: Mes Excuses  
Midnight Oil: Blue Sky Mine  
Sinead O'Connor: Nothing  
Guesch Patti: Fleurs  
Michel Polnareff: To Et Moi



**Eurosonique**  
**Annie Ansellem - Prod.**  
**CL** Sylvie Marechal: La Vie Lola  
Roe: Soledad  
Julien Clerc: Fais Moi  
FYC: I'm Not Satisfied  
Indochine: Le Baiser  
Veronique Riviere: Tour Court  
Mylene Farmer: Allan  
Technoronic: Get Up  
Philippe Lafontaine: Alexts  
Tears For Fears: Woman  
Cock Robin: Worlds Apart

GERMANY



**Andrea Thiesmeyer - Prod.**  
**CL** John Davis: Who Do You Love  
Janet Jackson: Escapade  
Michael Penn: No Myth  
The Stranglers: 96 Tears  
China: Middle Of The Night  
Depeche Mode: Enjoy

TELE 5 - Musik Pur

**Helge Saft - Prod.**  
**High Rotation:**  
**CL** Technoronic: Get Up  
49ers: Touch Me  
Shawn Colvin: Steady On  
Snap: The Power  
John Lee Hooker: The Healer  
Depeche Mode: Enjoy

ITALY



**Giancarlo Trombetti - Prod.**  
**Paul McCartney: Put It There**  
Eric Clapton: Bad Love  
Bonham: Guilty  
3rd Bass: Gas Face  
Erasure: Blue Savannah  
Simply Red: You've Got It  
Colin Gay: Get Into It  
Enuff 'Nuff: Fly High  
D+Mob: C'mon And Get My Love  
Bad English: Price Of Love



**Claudio Cecchetto - Prod.**  
**CL** Paula Abdul: Opposites  
Janet Jackson: Escapade  
Belinda Carlisle: Runaway  
Depeche Mode: Enjoy  
Rob 'n' Raz: Got To Get  
Sinead O'Connor: Nothing  
Big Fun: Can't Shake  
Richard Marx: Too Late  
Simply Red: You've Got It  
Queensrye: Hey You

HOLLAND



VERONICA

**Rob de Boer - Prod.**  
**CL** Depeche Mode: Enjoy  
Michael Bolton: How Am I  
Paula Abdul: Opposites  
Sinead O'Connor: Nothing  
White Lion: Cry For Freedom  
**ST** Five Star: Treat Me  
Lonnie Gordon: Happenin'  
Gloria Estefan: Can't Stay  
Petra & Co: He Jij Daar



**DE NEDERLANDSE TOP 40**  
**Rob de Boer - Prod.**  
**CL** Sinead O'Connor: Nothing

Lisa Stansfield: Live  
UB40: Here I Am  
Bertus Staigerpaip: Ik Zat  
John Lee Hooker: The Healer  
Janet Jackson: Escapade  
Petra & Co: Jij Daar  
Ronstadt/Neville: All My Life  
Roxette: Dangerous



AVRO - Toppp Go Go

**Jan Steeman - Prod.**  
**CL** Five Star: Treat Me  
Crossed: Dear Gae! Ze  
UB40: Here I Am  
Lisa Stansfield: Live  
Tears For Fears: Advice  
Marc Almond: A Lover Spurned  
Li Louis: I Called U  
Roxette: Dangerous

RTV/Tip

The Creeps: Ooh-I Like It

BELGIUM

YTM - SUPER 50

**Jan van Oosterwijk-Prod.**  
**CL** Michael Bolton: How Am I  
David Bowie: Blue Jean  
Lisa Stansfield: Live  
Paula Abdul: Opposites  
Elton John: Sacrifice  
Sinead O'Connor: Nothing  
Beats International: Dub  
UB40: Here I Am  
Lonnie Gordon: Happenin'  
The Scabs: Hard Times  
Laid Back: Bakerman

SWITZERLAND

DRS - Barock

**Frank Senn - Prod.**  
**CL** Boomtown Rats: Tonight  
The Pogues: Yeah Yeah Yeah  
Sinead O'Connor: Jump  
Van Morrison: Cry For Home  
Hothouse Flowers: Don't Go  
**CL** U2 special

SWEDEN



Top Gear

**Leif Gothlund - Prod.**  
**ST** Channel 2  
Eva Hillered  
Læste  
Bosonow Beat

TV I - Sputnik

**STRIT Winkola Sneiderlund - Prod.**  
**CL** Raging Stab: Best For Silver

POLAND

**TV I - Flesh**  
**Bogdan Fabianski - Prod.**  
**CL** The Stranglers: 96 Tears  
Nick Kamen: I Promised Myself  
Technoronic: Get Up  
Sinead O'Connor: Nothing 49ers-  
Touch Me  
Lisa Stansfield: Live  
Eurythmics: King And Queen  
Sandra: Hiraoka  
Jimmy Somerville: Mighty Real

