ARD Moves On TV Ads Threaten Radio Revenue

A campaign by West German public broadcasters ARD, calling for the scrapping of TV advertising restrictions, has serious implications for radio, according to leading industry figures. ARD chairman Hartwig Klein has recently succeeded in getting the matter taken up by the West German government and predicts the ARD can achieve favourable changes in the media laws within a year.

ARD director of public relations, Verena Metzke-Mangold, says the primary aim is to change the 1987 law preventing public TV channels from carrying advertising after 20.00. At present, each of the nine ARD TV stations can air around 30 minutes of advertising per day, but none after 20.00. The public radio stations carry an average of five minutes of ads per hour, with a similar, though self-imposed, 20.00 boundary.

Metzke-Mangold: "We are handicapped by these restrictions in view of the changing European market and particularly with regard to the opening up of the East German market. The national market is fragmented, and while it is difficult to create more advertising, we believe the better placing of ads would certainly bring benefits. We want a more flexible situation! ARD's requests will be discussed by the Bundesrat, a council comprised of federal state representatives, later this month.

Leading commercial TV stations such as Sat 1, RTL, NDR continue on page 4

Media Control Alters Airplay List

France's Media Control has added Radio Nostalgie, Viennes, and RMC Cote d'Azur to its airplay monitoring service while dropping Kiss Paris and Kiss Cannes. However, several major stations, including RFM, are still not featured.

Media Control uses a figure drawn up by SNEP's music publishers to work out the value of airplay on a particular station. RFM has consistently campaigned against inclusion, saying the station's independence could be threatened by record companies hungry for airplay.

Nostalgie has been included for the first time, after a campaign of more than a year and programme director Yves Muetz says the move proves the station is losing its old-fashioned image. Kiss Paris and Kiss Cannes have been dropped because of fundamental changes following the merger with Metropolys.

For further details see page 9

Further reading: The European Music & Broadcast Trade Magazine

Euromusique Issues Challenge To MTV

by Emmanuel Legendre

French-language music channel Euromusique has begun a pan-European service in direct competition to MTV.

Euromusique president Alain Guiraud: "Thanks to the TDF 1 satellite we can now be seen from Scotland to Bucharest and from Algiers to Warsaw. MTV is no longer the only channel able to offer TV with rhythm and creativity throughout Europe."

Euromusique, which will be known as CMCM, was previously only available on local channels in the south of France, via the Tele Monte Carlo network, and in Toulouse.

MTV Europe MD William Roedy does not see CMCM as posing a threat: "It does not worry us, as far as we're concerned the more the merrier. The new channel's appearance is testimony to the strength of music as an international art form."

He adds that CMCM has a long way to go before it can pose a serious challenge to MTV. "Our channels now reach 120 million households across the globe and are losing established as world leaders in the field," says Roedy.

Francois Thielet is GM of CMCM and Annie Amsellem, from Radio Monte Carlo, is responsible for programming. The channel is currently on air 17 hours a day and 70% of the music videos presented are by European acts, with 50% by French-speaking artists.

CMCM's programming line-up includes "French Mix On CMCM, a daily 30-minute show consisting of French videos, which is broadcast simultaneously on the New York channel Wynne. A weekly rock magazine is currently being produced.

Euromusique's shareholders are General des Eaux (55%), Caisse des Depots (15%), Banque de Gestion d'Orange (5%), Radio Monte Carlo (20%), and RMC/TMC (25%), CBS France (8%), France Televisions (8%), plus independent producers and artists.

Major Facelift At Berlin's SWF

Local Stations

BBC Delays Decision On

Major Facelift At Berlin's SWF

BFMTV - Radio News, News

Lead editorial: "Loud 'N Proud" special featured in the heart of the magazine.

Spice, beat novelist with the Quayhays, who this week jumps 17 places to no. 24 on the European airplay chart with the single "I Don't Want You Anymore", belted out a number on the band's current US tour.

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DANCE STATION TO GIVE ITALY ENERGY

by David Scottolder

Italy's first all-dance music commercial station, Energy Radio, 'The Exclusive Dance Station!', is to begin broadcasting on May 1. Initially, it will be heard in Milan only but the station plans to extend its reach to northern and central Italy by the end of this year.

Clay Mountana, director-general at the station, says Energy Radio represents a new programming concept in a country with few broadcasting ideas. "Stations here copy each other. Radio Italia/Solo Musica Italiana was the first to launch an all-Italian music station, but now there are others who imitate its style. And, while Italian-produced dance music enjoys success in the US and UK, it is given little space here. We aim to change that."

Energy Radio, which is owned by Guido Quarantotto, will be launched as a fully automated station. DJs will be introduced later but their input will be minimal. Broadcasting 24 hours a day, the music content will be split into three time slots.

From 0800-1400, the 'Italian Dance Station' will be devoted to locally produced dance music, new and old. 'Energy Radio Dance Mix' will feature international dance mixes from 1400-2000. Old and new block music will be broadcast in 'Energy Exclusive Black Station' from 2000-0800.

Montana aims to have a close working relationship with the national major record companies but says the station will rely mainly on importers such as New Music and Disco Magic. Energy Radio will mainly air 12" mixes followed by vinyl albums and then CDs.

Route 90 Has TV Appeal

by Hugh Fadler

BBC 2 and ITV's Channel 4 are filming the US New country artists coming over next month for the UK's Route 90 campaign.

Rodney Crowell, Rosanne Cash, George Strait and other new country artists will be shot by Frontier Films for Channel 4's 'Town & Country' series as well as in the summer. BBC 2 is making a six-part 'New West' series which will include studio performances from the Route 90 artists and other new country artists coming to the UK this summer.

Although plans to extend the Route 90 campaign into Europe have been postponed until next year, Rodney Crowell and Rosanne Cash will be playing concerts in Paris, CIBS, where 'Love Country compilation has sold a quarter of a million copies in France, is joining forces with the indie label Dixifrog, which artists Joe Sun and Jimmy Tittle are also playing concerts in Paris for a major promotional campaign.

This includes press advertising, posters, TV spots, sponsorship by Jack Daniels and an in-store display at the Paris Virgin Megastore.

In the UK there has been a 40% increase in the number of country shows on the radio according to the Country Music Association, including daily shows on Radio Broadlands in East Anglia and WABC in Wolverhampton.

Audiences is arranging for up to six IR stations to go out to Nashville in June for the well-known Fanfare Festival sponsored by the Grand Old Opry. The station will broadcast live transmissions for their drive-time shows.

New Chart Planned For Scotland

The recently formed Scottish Record Industry Association (SRIA) is planning a national chart for Scotland this autumn.

"There is a widespread feeling among retailers that the national charts don't reflect sales in Scotland," says an SRIA spokesperson.

A recent survey showed that six of the top 20 singles were different in Scotland and the remaining 14 were in a different chart order. The albums chart showed even more difference!"

The SRIA is currently awaiting confirmation from record companies for the chart before looking for sponsorship. But it says there has been interest from Scottish radio stations and BBC Scotland which already runs a Scottish chart.

Gallup chart manager John Fiddes confirms that a Scottish chart would differ from the national chart. "But the same would be the case in the region within the UK, although it's probably fair to say that Scotland and London have more differences than other places."

Gallup's chart research is currently in the copyright of the BPI which believes that regional charts detract from a national chart. But this situation could change from July if plans by the BBC, Gallup and UK trade magazine Music Week to operate a chart without BPI are realised. As yet no agreement has been signed by the three organisations.

"Having dropped in live music promotion last year, RTL is now moving into new sponsorship territories. The station recently announced a partnership deal with the French International Tennis Federation to cover the Roland Garros, French Open. RTL will broadcast a number of its programmes directly from the tournament (May 28 - June 10) as well as promoting the event."

Meanwhile, RTC, true to its northern roots, will be on hand for this year's Festa (boulevard) in Ninow as well as the Nuits Street Music Festival both taking place in the same week (June 14-June 17). Jorge Ben, Les Negresses Vertes and Les Diables and Dee Dee Bridgewater are among the artists expected to take part.

The Burberry group of South German Radio and Broadstad look have agreed to a proposal for a closer co-operation between the two stations ending speculation of a SDR/BW merger.

A&M's international office in Paris has decided to embark on a move to the US as a result of a 400% increase in the US market in the past three years. A&M is also launching a management and promotion department in Paris with the objective to extend the operation by establishing offices in major European markets over the next two years.
Mixed TV Reception
For Mandela Concert

TV rights for the Nelson Mandela International Tribute at London’s Wembley Stadium on April 16 are still expected to raise £1 million, even though the concert failed to generate as much international interest as the Mandela Birthday Tribute two years ago.

Radiovision sold the show to 40 countries worldwide. In Europe 13 countries, including four from Eastern Europe, took the live transmission, and Austria, Greece, Norway and Sweden are screening a video version.

But Holland is not showing the concert at all. “The Dutch TV companies said the price was too high,” said a Radiovision spokesperson. “But the fact is that they didn’t even make an offer.” However, the concert was available to Dutch viewers connected to BBC 2 via the cable Belgian Antenne 2. In West Germany Sat.3 took it live.

Radiovision was particularly surprised by the response from Bulgaria, Czechoslovakia, Hungary and Yugoslavia who took the show live. “Normally it takes a disaster for some private sales groups,” says Haas. “If it happens advertising revenue which would have flowed to the new private TV stations, and perhaps seriously damage private TV’s advertising revenue. And according to Bernd Rieger, GM of the private radio lobby group BKS, the effects will certainly spill over into radio.

Rieger: “It will particularly affect smaller local stations in the south. Private radio is still a very young industry in West Germany and it needs every assistance to fully establish itself. I don’t think the ARD should be allowed to run radio at regional level, will be redirected towards the public broadcasters.”

Haas adds that the campaign marks “another effort to prevent a real dual broadcasting system. Up to now ARD stations have been restricted in the amount of ads they can carry. If they are allowed to extend that before the rest of us have got beyond our baby teeth then it will be doubly difficult to be able to stay competitive.”

And Christian Freheck, MD of the Baden Baden private radio 7 Victoria, predicts that commercial radio could lose up to 40% of its advertising share if the ARD campaign succeeds. “Private radio has only recently completed its first step and now we need time to consolidate. I see many stations going under if the current, delicate balance is disturbed.”

New MD Shakes Up PMV

PolyGram Music Video International (PMV) is undergoing major personnel changes following the arrival of new MD Will Evans at the beginning of April.

Director of repertoire exploitation and production Jim Greenhoff, marketing manager Anne Kelly and head of the company’s production division Control, Chris Johnson, all left the company suddenly, just before Easter.

No replacements have yet been appointed and there may be more departures as Evans, previously head of legal and business affairs at PolyGram International’s Media Division, restructures PMV.

ARD Moves on TV Ads

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Aids Research Gets
Red Hot And Blue

The 22-track album, which will also feature Cole Porter covers from Erasure, Deborah Harry, Iggy Pop, Les Negresses Vertes and The Neville Brothers among many will be released in the autumn by Chrysalis.

While most record companies approached about the record wanted a cut of the proceeds to cover expenses, Chrysalis will be deducting only manufacturing and distribution costs, together with approved marketing budgets from the gross receipts. The label has also devised a plan with the NBC TV series “Red Hot And Blue”, to make an effort to educate viewers about Aids.

The video will be released after the TV broadcast by BMG and there will also be a range of Red Hot And Blue merchandise designed by Kit Obert and Jean-Paul Guillou.

TV rights have been sold to India to finance the project but the organisation is hoping to find a corporate sponsor to underwrite production costs.

To contact Music & Media
Tel: 31 20 669 1961
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(EDITORIAL)
31 20 669 1931 (SALES)

SBK Records has just released the soundtrack for the film “Teenage Mutant Ninja Turtles”, from V & A SK VP marketing, Ken Baumstein, William Plans, from Jim Henson Productions, SKB president Martin Bandier, MURPHY Vachon, and Sue Cantor from Next Decade Entertainment.

For more information on Nelson Mandela call: 01 493 0439

An International Tribute for a FREE SOUTH AFRICA

6 PM U.K. Mean Time • Wembley Stadium • 4 Hours • U.K. Broadcast on BBC

Over 50 Countries Participating!
BBC Decides to Launch a new Regional Station

The BBC has decided to launch a new regional station in the North West of England in the near future, with a tentative launch date of late 1990. The new station will be based in Wembley and will cover a large area of the north west of England, including Manchester, Liverpool and the Cheshire region. The station will be the first of its kind to be launched by the BBC since the closure of Radio 1 in 1986, and is part of the BBC's strategy to expand its local radio coverage across the UK.

The new station will be a contemporary, community-focused radio station, with a focus on local music, news and current affairs. It will feature a mix of programmes, including local news, music and talk shows, as well as specialist programming in areas such as sport, children's programming and arts and culture.

The new station will be funded through a combination of advertising revenue and public funding, and will be managed by a team of experienced radio broadcasters and producers. The BBC's regional division will be responsible for overseeing the station's content and operations.

The launch of the new station is part of the BBC's wider strategy to expand its local radio coverage across the UK, and to provide a more diverse range of programming for listeners in the north west of England. The BBC's current local radio network comprises 28 stations, covering a range of areas in the UK, including the north west.

Wembley Stadium Installs a new sound system

Wembley Stadium, home of England's national football team and one of the world's most famous venues, has installed a new state-of-the-art sound system, with the aim of improving the audio experience for fans attending matches.

The new system, which has been designed and installed by Glarke Morgan Systems, features a number of advanced technologies, including digital signal processing and advanced loudspeaker management systems. The system will be capable of delivering high-quality audio across the entire stadium, ensuring that fans in all areas will be able to hear the game clearly.

The installation of the new system is part of Wembley Stadium's ongoing programme of upgrades and improvements, which is aimed at enhancing the overall fan experience at the venue. The stadium has already invested heavily in other areas, including new seating, improved facilities and enhanced security measures.

The new sound system will be used for all matches at Wembley Stadium, including international fixtures, as well as other events such as concerts and exhibitions. The system will be capable of handling a wide range of programming, ensuring that it can meet the needs of all events.

The installation of the new sound system is a significant milestone in Wembley Stadium's programme of upgrades, and will help to ensure that the venue remains one of the world's leading sports and entertainment venues.
Broadcasters Prepare For Reunification

By Philippe Arzic

A call for fair competition between broadcasters in West and East Germany has been made by Hans Benzien, general director of East German TV.

Speaking at the tenth annual Tizcum Media Meeting, Benzien said there is no need for the East German broadcasting system to be restructured and stressed the importance of East Germany’s TV stations as being “people’s television”.

Benzien added that East German broadcasters will be subject to a similar form of social control as their colleagues in West Germany. The control organisation will include a parliamentary committee and the new TV Council.

Benzien also stressed that plans for co-operation between broadcasters should not be limited to the two Germanies but should include other Eastern European countries such as Poland and Czechoslovakia.

However, he said that hoped future TV programming will not

reduce the role of cultural programming. “In the last few months East German TV has achieved a high level of cultural credibility, especially in terms of politics. During the recent election, East Germans clearly cast a vote with their TV’s. East German coverage of the election achieved a 65% viewer rating, even though it was also broadcast on West German TV.

Meanwhile, Wolfgang Heseler, director of the Joint Organisation of Evangelical Publicists (GERP), called for a harmonisation of European media laws to make it easier for broadcasters from various countries to work together.

He told the meeting that TV could make a significant contribution to establishing a new cultural identity for a reunified Germany, but added: “This should not turn into a one-way street, from West to East. West Germans must also reconsider their own situation.”

Plan B

Signed worldwide to BMG Ariola.

Premiered by Schacht for Massmailer.


Current single: Boom Me Up, Scotty.

“Formel Eins’ Now On Double LP”

EMI West Germany is to release future hit compilations from the popular “Formel Eins” TV show on double albums on cassette and CD.

“Formel Eins” is a weekly Sunday countdown show and in an earlier pre-publication, the double edition of the “New Greenhouse” LP compilation series.

Radio Salo’s Artur Frank and Ralf Dichtel prepare for the station’s latest competition, the Roadrunner Game. Listeners can win DM 500 if they put a special sticker on their car and are spotted by the Salo jeep.

Golden Europa Awards

David Haashtoff won the Most Popular Artist category at this year’s Golden Europa Awards, which were broadcast live by Saarländisches Rundfunk (SR) on West Germany’s ARD.

Presented by Manfred Staeurer, the 90-minute show on April 12 saw 10 artists win awards. They included German Eurovision entry Tina Karol, Flemish singer/composer Giorgia Vertez and others.

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EMI Releases Belgium's First Cassettes

By Marc Plane

EMI has released Belgium's first cassette, which features the Kreuners' single "Hier En Nu" from their new album "Hier En Nu".

Guy Brulee, GM of EMI Belgium: "The positive evolution of the cassette as a configuration, with a 40% growth in Belgium last year, is stimulating the growth of its cassettes. It has already been very successful in the US and the UK..."

The LP was launched on May 19 and includes the Dutch singles chart at no. 36. Three of the band's previous albums have achieved gold and "Hier En Nu" is expected to follow suit. The Kreuners recently gave their 1,000th concert in their hometown of Liège..."
Norway’s Radio Levy Low To Be Cut by David Howley

The Norwegian government says the 16% levy on radio advertising on local stations is likely to be cut in the near future. However, Jan Holland, head of the ministry of culture’s media division, says it is unlikely the levy will be abolished altogether, as many stations have requested.

The levy, which is actually 20% with a 4% allowance for costs, was imposed in May 1988 when all together, as many stations have requested. Holland is planning to raise the future of the levy in parliament at the end of this month, and is calling for its complete abolition. However, Holland says it is unlikely the government will abolish it. “We haven’t decided whether to grant a licence in the place or how much it will be, but it’s a fair bet it will be reduced.”

“We have had a meeting with the Radioforbund and asked to get information of problems the licences are having and what changes they would like to see in the law. They have written to the minister of culture, urging her to reduce it! The minister, Elinore Bjørtvedt, is expected to put the revised legislation before parliament in spring, or at the latest, by the autumn.

GM of Oslo’s Radio 1, Jon Morten Melhus, welcomes the move and says he hopes for a reduction to 5%, even though he anticipates the tax may only be halved: “At the moment we are taxed as much as cigarettes and alcohol. Surely we are not as harmful to the public as that.”

Morning TV Challenges Danish Media Law

The Danish government is on the verge of a landmark decision which may open the way for other Danish-based companies to be transmitted via satellite throughout Denmark and Scandinavia. Currently only the state broadcasters Danmarks Radio and TV 2 are allowed national exposure.

The government has to decide whether to grant a licence to the newly-formed company, Morning TV - Scandinavia, whose staff used to produce Copenhagen-based TV station Kanal 2’s show ‘Morningfimlør’. The company has now engaged some of the equipment from the Kanal 2 studios, and, as Morning TV - Scandinavia, they applied for immediate permission to broadcast. If the government gives Morning TV - Scandinavia the go-ahead it may allow other Danish-based production companies to use satellite to achieve national exposure.

That deal led to Morgenfimlør staff being locked out of their Copenhagen studios earlier this month because Kanal 2 believe it contravened Danish local TV laws, and could threaten its own licence. The Morgenfimlør crew have now engaged new satellite equipment from the Kanal 2 studios, and, as Morning TV - Scandinavia, they applied for immediate permission to broadcast. If the government gives Morning TV - Scandinavia the go-ahead it may allow other Danish-based production companies to use satellite to achieve national exposure.

Morning TV will offer Fabulous Thunderbirds, Theguo, ZZ Top, and Steve Miller Band - and the families’ aspect of the company.

Top Names Set For Finnish Summer by Kari Holopaltio

Between 20 and 30 events have been lined up for the Finnish summer festival season from June to August. Kicking off the season are festivals in Helsinki and Seinajoki during the first weekend of June. Bob Geldof is the main attraction at Kaivopuisto in Helsinki, whereas The Stone Roses and Happy Mondays are headlining Provinssirock at Seinajoki.

Kuopio in Oulu has lined up Alice Cooper, whose Thrash LP has sold more than 50,000 in Finland. Dinomark in Mikkelin will offer Fabulous Thunderbirds, Bunny Walker, Blue & Green and the Finnish band Havaanapit, fresh from a tour of North America. Both these festivals are held in July. Major international attractions for Midsummer Festival dates are currently under discussion.

New Danish private TV channel Telecinco is claiming an audience reach of up to 2 million, after beginning a partial service in February. The survey, carried out by market research company Ecotek, took place three weeks after the station began its full range of broadcasting.

Telecinco chairman Valerio Lazaro says he is very satisfied by the news as “we are aiming for an average of 200,000.”

The survey covered Madrid and Barcelona, which have a population of 4.8 million and 4.6 million respectively. The station, like commercial rival Antena 3, is also available in Valencia.

According to Retevision, the state owned company which distributes the channels, Seville has also been receiving them since late April. Bilbao will also have access to Telecinco and Antena 3 shortly. The third new private channel, Canal Plus, is due to go on air by July.

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The survey results come at a time when following internal problems, 40% of Telecinco’s shares are up for grabs. The channel’s major shareholders are charity organisation ONCE and media magnate Silvio Berlusconi, each with 25%.

The same survey also reported that the top TV programme continues to be state owned TVE’s “Viva EL Espectaculo”, with 8 million viewers. The show features a mixture of international and local acts.

To contact Music & Media Tel: 31 20 669 1961 Fax: 31 20 669 1951 (editorial) 31 20 669 1931 (sales)
Dave Edmunds
Kind Of Cool
A contagious rockingly song in a straightforward and self-produced delivery from Edmunds featuring the background vocals of Brian Setzer and the steady bass of Lee Rocker.

Mister Mixi & Skinny Scotty
I Can Handle It
- AS
Acid house plus hip-hop makes acid lipstick. This is a larger than life club record with Dizzy D providing a nap. Peter Stiglouis produced.

Underneath What
Fretboard Telecom - A Noisy and hard-hitting trash rock from this uncompromising guitar band. Lived from the excellent What It Is album.

Los Rebolde
Ma - Ep
Spanish-language rockabilly can be a great fun too. That much is proved by this record. This five-piece make use of a solid rockabilly sound.

Sweet Sensation
Love Child - Asia
A Motown-style disco track from this female trio, produced in a Stock, Aitken & Waterman mould. Inoffensive pop.

Einstuerzende Neubauten
Fare - Some Broken Toys
This wayward West German band have come up with another trist, steel and lead record. Progressive programers should check this one out.

Robert Plant
Mona Kist - To Paradise

Tone Norum
Red - CBS
A slightly obsessive vocal performance by Plant on this hard-hitting and wildly rocking guitar song. Electrifying stuff.

Miquel Brown
You Don’t Know My Mom (My Menem) - Noise
Brown’s powerful voice is accompanied by a relentless beat that combines house and disco. A big, pompous production.

Gianni Morandi
Bela Salsa - RCA/BMG
An uplifting, funny-friendly song boosted by Morandi’s energetic vocals and an easy-going yet rocking rhythm.

Shane
Tell Me - CBS
A tuneful and well-produced pop song held together by a comparative dance groove. This is a singer with a future.

Bel Canto
Be My Guest - CBS
An interesting set of atmospheric songs by one of Norway’s best bands. Their music is marked by stunning arrangements, floating synthesizers and Amelie Marian Drucker’s haunting vocals. Best The Suffering, The Glassmaker, Continuum and the title cut.

Shelia Chandra
Roots And Wings - Independence
Chandra’s haunting voice is underpinned by earthy rhythms. Traditional Oriental instruments predominate but there is a fair share of modern programming techniques as well. Try Shanti Shanti Shanti, The Struggle, Mecca and the title cut.

Brother To Brother
This promising Norwegian duo have come up with a cool and tuneful L.P. Their songs are shaped in a mellow, somewhat melancholy mould with a dash of soul. Definitely worth checking out. When I Fall, Sexton and This World.

Leon Redbone
Sweat - August
This veteran artist has delivered a highly entertaining mixture of pub jazz and club blues with a dash of C&W, Beach Boys vocals, whistles and playful harmonica. The horns are typically jazzy, creating an irresistible late-night atmosphere. Do not miss Sugar, Right Or Wrong, Pretty Baby and 11th Street Blues.

The Blues Band
Back For More - Epic/A&M
After a few changes in the lineup the British blues rockers come back as a five-piece with Rob Trowbrid from The Family, Nick Mason of Pink Floyd and the guitars of the Memphis Horns. Especially recommended Not Me, Victim Of Love and Bad Boy.

Single of the Week
By Bolton’s straight-from-the-shoulder vocals for Matt Bianco closer to achieving popular success. Bolton is more than just another AC artist who fits the late-night airwaves. Her clear-voice and fresh sound composition make her capable of conquering a wider audience.
**United Kingdom**

**Germany**

**Spain**

**Austria**

**Switzerland**

**Holland**

**France**

**Italy**

**Media Control**

**Airplay**

**Airplay Top 50**

**Top 20 Most Played**

**The 20 Best Played Records in Spain**

**Airplay checked on Radio 2 and 3, the Dutch national pop radio. For more info please contact Media Control, 20.0 Most played records as checked by Media Control on the national station, CRS 3 and 5 private stations. For more info please contact Media Control, Post Passage 2 Bata 4002, tel: 01-2386977.
<table>
<thead>
<tr>
<th>Hot 100</th>
<th>Title</th>
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<th>Original Label</th>
<th>Publisher</th>
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<td>Monument</td>
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<td>Ensign/Chrysalis</td>
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<td>Le Temps Des Yeux</td>
<td>Les Négatifs</td>
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<td>Nile Rodgers &amp; Dee Dooke</td>
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<td>Virgin (Warner)</td>
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<td>I'll Be Loving You (Forever)</td>
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<td>Julian C.</td>
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**Eurochart Hot 100**

The Eurochart Hot 100 is compiled by EMI in cooperation with Buma/Stemra. The chart is supported by the European Committee of CISAC. **C1/EMR/Buma/Stemra - All rights reserved.**
### National Hits Ready to Explode!

**UK & Ireland**
- Adamski
- Eden
- Oasis
- The Prodigy

**Germany, Austria, Switzerland**
- Matthias Reim
- Udo Lindenberg
- Herbie Hancock
- whatever...ever...

**Spain**
- La Guardia
- Caetano Veloso
- Ana Villar
- Las Manos

**Scandinavia**
- Sweden
- Norway
- Finland
- Denmark
- Iceland
- Norway
- Finland

**Benelux**
- Belgium
- Holland
- Luxembourg
- France
- Switzerland

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### EUROCHART Hot 100

#### EUROPEAN Top 100 Albums

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<td>FR</td>
<td>Another Day In Paradise</td>
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<td>IT</td>
<td>Nothing Compares 2 U</td>
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<tr>
<td>DE</td>
<td>Nothing Compares 2 U</td>
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### MUSIC & MEDIA

#### SINGLES IN EUROPE

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<td>Arctic Monkeys</td>
<td>I Do Not Want What I Haven't Got</td>
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<td>FR</td>
<td>Billie Eilish</td>
<td>But Seriously</td>
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<tr>
<td>IT</td>
<td>Dead Can Dance</td>
<td>Nothing Compares 2 U</td>
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<td>DE</td>
<td>Soft Cell</td>
<td>The Power</td>
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### Music & Media

#### EUROCHART Hot 100

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#### Top 3 Albums in Europe

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<td>Fleetwood Mac</td>
<td>Behind The Mask</td>
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<td>The Notting Hillies</td>
<td>Have You Heard A Good Time Lately?</td>
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<td>Gary Moore</td>
<td>Still Got The Blues</td>
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<td>Midnight Oil</td>
<td>Blue Sky Mining</td>
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<td>Technotronic</td>
<td>Pump Up The Jam (40)</td>
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<td>Lisa Stansfield</td>
<td>Aficionados</td>
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<td>The Carpenters</td>
<td>Only Yesterday</td>
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<td>Rod Stewart</td>
<td>The Best Of Rod Stewart</td>
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<td>Heart</td>
<td>Brigade Capital</td>
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<td>Tough Night</td>
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<td>In Cagn Senso (Can)</td>
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<td>Cher</td>
<td>Heart Of Stone (Can)</td>
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<td>Michael Bolton</td>
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<td>Journeyman</td>
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<td>Tarita Tikaram</td>
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<td>Roxette</td>
<td>Look Sharp (Can)</td>
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<td>Can I Play? The End Of The Game? (Can)</td>
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<td>Cruel Crazy Beautiful (Epic)</td>
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<td>John Lee Hooker</td>
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<td>Read My Lips (Can)</td>
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<td>Mother's Milk</td>
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<td>Julian Clerc</td>
<td>Fun Mix Une Place (Can)</td>
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<td>Barclay James Harvest</td>
<td>Welcome To The Show (Can)</td>
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<td>James Last</td>
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<td>Veneno En La Pea (Can)</td>
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<td>Gloria Estefan</td>
<td>Cuts Both Ways (Can)</td>
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<td>Robert Plant</td>
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<td>Quincy Jones</td>
<td>Back Off The Block (Can)</td>
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<td>Un Honnête Parole (Can)</td>
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<td>Stefan Wegggershausen</td>
<td>Tief Im Sudan (Can)</td>
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<td>The Very Best Of... (Can)</td>
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<td>Helena Chepato (Can)</td>
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<td>Kama Sutra (Can)</td>
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<td>Are You That Girl You Fancy (Can)</td>
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<td>Tracy Chapman</td>
<td>Crossroads (Can)</td>
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<td>Michel Polnareff</td>
<td>Kama Sutra (Can)</td>
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<td>Patricia Kaas</td>
<td>Mademoiselle Chante (Can)</td>
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<td>Erasure</td>
<td>Raw (Can)</td>
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<td>del Amatriz</td>
<td>Waking Hours (Can)</td>
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<td>Pooh</td>
<td>Uomo SÌ (Can)</td>
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<td>Luz</td>
<td>V.Nobre (Can)</td>
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<td>Soundtrack</td>
<td>Andrés - Lily Was Here (Can)</td>
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<td>Sleeping With The Past (Can)</td>
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<td>Mietta</td>
<td>Cantare (Can)</td>
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<td>Lloyd Cole</td>
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<td>Fine Young Cannibals</td>
<td>The Raw And The Cooked (Can)</td>
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<td>Hole In The Sky (Can)</td>
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<td>Runaway Horses (Can)</td>
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<td>The Mastermixers</td>
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<td>Let Them Eat Bingo Go (Can)</td>
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<td>Le Basier (Can)</td>
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<td>They Might Be Giants</td>
<td>Flood (Can)</td>
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<td>Soundtrack</td>
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<td>Muenchener Freiheit</td>
<td>Purpurmond (Can)</td>
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<td>Quelque Part C'Est Toujours (Can)</td>
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<td>Fish</td>
<td>Vigil In A Wilderness Of Mirrors (Can)</td>
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<td>April Moon (Can)</td>
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<td>Anna Oxa</td>
<td>I New Trolls (Can)</td>
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<td>Live Con I New Trolls (Can)</td>
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<td>Enya</td>
<td>Watermark (Can)</td>
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<td>Montage (Can)</td>
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<td>Wet Wet Wet</td>
<td>Holding Back The River (Can)</td>
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<td>Eric Serra</td>
<td>Soundtrack - Nikita (Can)</td>
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<td>Milli Vanilli</td>
<td>All Or Nothing (Can)</td>
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<td>Beautiful South</td>
<td>Welcome To The Beautiful South (Can)</td>
<td>UKGIF</td>
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<tr>
<td>Brenda Cochrane</td>
<td>The Voice Of America (Can)</td>
<td>UKGIF</td>
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CHARMED LIFE
The New Album From
BILLY IDOL
released on the
23rd APRIL 1990
Including The Hit Single
CRADLE OF LOVE
Chrysalis
European Chart Analysis First Quarter 1990

**WEA comfortably heads the list as Europe’s leading album company with 27%. This is largely due to Phil Collins’ LP success with *But Seriously*, which has topped the European Top 100 Albums for 16 consecutive weeks. WEA has also scored well with Tracy Chapman (Crossroads), Rod Stewart (*The Best Of*) and Eric Clapton (*Journeyman*).**

**BMG is in second place with 15%, grouping ‘in-house’ labels like Ariola, Arista and RCA. Main LPs for these three labels include Afflecks (*Little Women*), Lisa Stansfield (*Now*), Descantos Dominical from Mecano and *We Too Are One* by Eurotymasia. BMG also licenses the Island label (except for the UK and France). Other licensed labels include Jive (excluding the Benelux) and Hansa (excluding France, UK and Scandinavia).**

Artists scoring well under these licensing deals include The Christians’ (*Colour*), John Lee Hooker’s *The Header* (Silverstone Live) and Milli Vanilli’s two LPs for Hansa (*All Or Nothing* and *US Ramie Album*).

PolyGram is a close third on 14%. Albums from Tears For Fears (*Sowing The Seeds – Fontana*), Fine Young Cannibals (*The Fears – Sowing The Seeds – Fontana*), The Chris Block’s *Hangin’ Tough* and Scandinavia).

Leading Labels
- BMG perfectly beats the competition with over a 5% margin in this quarterly share round-up for the singles/company group. It tops the singles company shares with 18.5%, helped by Lisa Stansfield’s *All Around The World*, and Rob ‘N’ Raz’s *Get To Get* (*Arista*) as well as Roch Voisine’s *Helme* (GM) and Milli Vanilli’s *Girl I’m Gonna Miss You* (Hansa).

**Singles - Companies & Labels**

**Leading Companies**

<table>
<thead>
<tr>
<th>Label</th>
<th>%</th>
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<tr>
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<tr>
<td>BMG</td>
<td>25.70</td>
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<td>PolyG.</td>
<td>14.81</td>
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<td>CBS</td>
<td>11.03</td>
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<td>Epic</td>
<td>10.14</td>
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<td>Virgin</td>
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<td>Warner</td>
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<td>PolyG.</td>
<td>1.41</td>
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<td>Island</td>
<td>1.23</td>
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<tr>
<td>Swanyard</td>
<td>0.95</td>
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<tr>
<td>Others</td>
<td>0.81</td>
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**Leading Labels**

<table>
<thead>
<tr>
<th>Label</th>
<th>%</th>
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<tr>
<td>CBS</td>
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<td>PolyG.</td>
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<td>6.59</td>
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<td>Others</td>
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**Methodology**

Music & Media has revised its methods of compiling European chart shares and now fully acknowledges licensing deals that are made on a territory-by-territory basis. In the past, licensing deals that did not follow a uniform pattern across Europe were allocated to joint entities. Examples include Virgin/WEA (for Phil Collins’ material) and Chrysalis/Hansa/BMG (Milli Vanilli).

Now, each national entry receives two indexes (original and parent company). In this way, licensed labels are included in the statistics by the licensee, on a country-by-country basis. Label shares are based on original labels, as they appear in the Eurocharts. For these statistics, all original labels compete with each other by Epic versus CBS, Sire versus Elektra or dual entries like Virgin/WEA and Chrysalis/Hansa-BMG.

All graphs and statistics are based on the Eurochart Hot 100 Singles and European Top 100 Albums during the period January 1, 1990 to March 31. Each record collects a certain number of points every week, based on position and territory (chart ratios per country are based on IFPI trade deliveries over 1988). These have been added over a three-month period and relate to specific labels or companies. The result is a ranking by company or label for both singles and albums.

Please note that the material presented here does not give an indication of market share but of European chart performance. Specific distribution deals are not accounted for. PolyG. stands for PolyGram; *Swany* stands for Swanyard; *Vir/WE* stands for Virgin/WEA; *De Co* stands for de Construction; *Chry* stands for Chrysalis; MFD stands for Music Factory Dance; *Parlo* stands for Parlophone.
**UPCOMING SPECIALS**

**Issue 22**

**RETAIL 3 / SPAIN**

**IM & MC**

Publication date 2 - 6 - 1990

Advertising deadline 8 - 5 - 1990

**Issue 23**

**JINGLE COMPANIES PUBLISHING & TALENT**

Publication date 9 - 6 - 1990

Advertising deadline 15 - 5 - 1990

**Issue 24**

**JAZZ**

Publication date 16 - 6 - 1990

Advertising deadline 22 - 5 - 1990

**Issue 25**

**SUPERGIGS II**

Publication date 23 - 6 - 1990

Advertising deadline 29 - 5 - 1990

**Issue 26**

**CANADA**

Publication date 30 - 6 - 1990

Advertising deadline 5 - 6 - 1990

For Ad details call (20-6691961)

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**MUSIC & MEDIA**

**FLAT PROMISING ACTS**

23-PISTERPIRKKO

Pisterpirkko

Frankenstein (Sonet/Finland). Contact: Sonet/Anu Lapinlahti tel:358.0.5093166/fax:5093240

A Finnish band that sound like The Fall in a good mood. This is taken from their third album, Bare Bone Nesi, which has been well received in Scandinavia. Although they sound as if they're from the swamps of the US they come from the north of Finland. Licence and sub-publishing free except Scandinavia, Finland and UK.

**Jazz**

**THE NOZEMS**

Wasted Time (Torsa/Holland). Contact: Bouiqupe/Eleanor Hamaker tel:26031/ fax:7670531

This is definitely a good time for the coming late-night summer beach parties. The drum track was taken from 'Let's Dance' by Old 8. The Sleeping Room in Holland. This song is taken from Lucky French 1990 - a compilation of young French talent, and licence and sub-publishing free except France.

**The New Age Orchestra**

Let's Dream Together (Coma/Denmark). Contact: Mega/Mark Dodd tel:45.33.17171/fax:342010

A rough mix of yet another dance track from Denmark. A mellow and atmospheric number, laced with female vocals and soft saxophones. The Latin American percussion breaks (and aamba backbeat) make for a distinctive sound. Licence and sub-publishing free except Scandinavia.

**Psychoplasma**

Radio Files (Ga Ga Goodies/Finland). Contact: Goup. Ga Goodies/Metsenstark tel:33.40.49.13.31

An odd and obtuse number which songs to make very catchy at the same time. EV: a young French band that produce some tame, powerful and rather original music. This song is taken from Lucky French 1990 - a compilation of young French talent, licence and sub-publishing free except France.

**The Section**

Give Me Your Love (ICCEdition/Belgium). Contact: Nona/Murray Haggerty tel:48.6.7870501/fax:7870581

This track was taken from Let's Dance by Old 8. The Sleeping Room in Holland. This is a promising debut. Licence and sub-publishing free except Scandinavia.

**A Split Second**

Firewalker (Ander Subway/Belgium). Contact: Ander/Roland Beecher tel:33.27.64.6666/fax:54.76.70

This Belgian band produce aggressive and energetic synth-rock. They sound convincing, especially with Firewalker - a dark-edged track taken from their third album, Kiss of Fury. A good song with a memorable chorus. Licence and sub-publishing free except the US, GAS and Benelux.

**EV**

Brendex (White/Finland). Contact: Green/Kivi tel:33.40.49.13.31

An odd and obtuse number which songs to make very catchy at the same time. EV: a young French band that produce some tame, powerful and rather original music. This song is taken from Lucky French 1990 - a compilation of young French talent, licence and sub-publishing free except France.

---

**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 program managers who wish 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 acts should contact the original master-publishing owners. Country of origin and contact numbers are not always available. 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.**
M&M's Airplay Guide: Improved And Expanded

Europe's most comprehensive guide to music television programming and a listing of the most aired videos in Europe. Tips & Trends, a new feature, offers a more personal approach to understanding the preferences of popular European presenters. Every week offers three tips of their favourite new singles and two new album releases.

The central part of the airplay guide lists those songs which are playing each week and highlights those titles selected for heavy rotation.

M&M's Airplay Guide:
Improved And Expanded
STATION REPORTS

FRANCE

BFM - Paris
Marie Lefebvre - Head Of Programming
AD: Florence Escoffier
Producer: Laurent Godet
LF: Patricia Gobex
LP: Nathalie Costa

RMC - Paris
Nicole Oudejans - Head Of Music
AD / Producer: Lionel Pugni
Producer: Marc De La Fontaine
LF: Pascale Rambaud

RTF - Radio Televisie, Mons
Pascal Sauser - Head Of Music
AD / Producer: Francoise Deshayes-Chauffard
Producer: Brigitte Leclercq
LF: Nathalie Costa

SUD RADIO - Toulouse
Henri-Marie Bertrand - Head Of Music
AD / Producer: Christelle Amiel
Producer: Christel Dierckx
LF: Pascal Rambaud

PLAY FM - Paris
Pascal Paris - Head Of Music
AD: Manuel Schitt
Producer: Stéphane Dachary
LF: Pascale Rambaud

PLAY FM - Rennes
Pascal Paris - Head Of Music
AD: Manuel Schitt
Producer: Stéphane Dachary
LF: Pascale Rambaud

SUISSE

RADIO VX EN Suisse
Stephanie Lengyel - Head Of Music
AD / Producer: Sylvie Vallet
Producer: Mathieu Beutelsbach
LF: Pascale Rambaud

SWITZERLAND

RBei Radio Bern
Anja Appenzeller - Head Of Music
AD: Hannah Mücke
Producer: Hanspeter Pauchard
LF: Pascale Rambaud

SCHWEIZ

C3 - Basle
Anton Alphöbe - Music Coordinator
Producer: Annick Bieri
AD: Philippe Morel
Producer: Sarah Stämpfli
LF: Pascale Rambaud

KRITZ - Bern
Laurent Jans - Head Of Music
Producer: Fabrice Ménard
LF: Pascale Rambaud

MUSIK & MEDIA - APRIL 29, 1999

SWITZERLAND

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Producer: Fabrice Ménard
LF: Pascale Rambaud

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MARGARETA ANDERBERG
Radio Status

TP latin Paco - Esta Loca
TP Inner City - Everybody Loves Adams - rhythm Of Life
LP Sven - Staggark

UWE BAHN
NDR 2

TP Restless Heart - Fast Movin' - Westerngen - Forc
TP Phil Collins - Something
TP Restless Heart - freshwater Land

GRANT BENSON
RTE 105
TP K. Collective - Never Stop - Candle Flip - Fly Special Serv - Step On
LP Suzanne Vega - freshwater Land

HONEY BEE BENSON
RTL
TP San Bush - Forever
TP Quibby - I Don't Love You
TP San Bush - Be Like You

MADONNA- Vogue

BARBARA GANSALVE
WDR
TP Sinead O'Connor - Nothing
TP Sinead O'Connor - King Kong Five

ERNST GREINERT
RTL
TP Sinead O'Connor - Nothing
TP Don't Give Me Some
TP Oleta Adams - Rhythm Of Life

SWEDEN

SWISSMILLED

MATHS BROBORG
Radio Svea/Saabholm
TP Suzanne Vega - Book Of Dreams
TP Mackie - Just Do It
TP Rachel - Nothing
TP Nick Cave

HUGER VON KOOF
UK
TP Bonnie Raitt - Have A Heart
TP The Birds Of Passage - The Scars - Hard Time
TP Randy's - The Scars

EUGENIO GUARDIANI
Point Me - T.R.I.B.E

HUGO EDOULAND
Sw
TP Chas Adams - rhythm Of Life
TP Franz Ferdinand - Innocent - Innocent - Nothing
TP Sinead O'Connor - Nothing

JAVIER RUIZ TABOADA
JTR
TP Chris Rea - That's What They Say
TP Oleta Adams - Rhythm Of Life
TP Sinead O'Connor - Nothing
TP Sinead O'Connor - Nothing

NOS

MARIO CRACIO
DRT
TP Sir Clive - Brotherly Love - Sudden
TP Taelor - She's Not Me - Giving Up - Nothing
TP Sinead O'Connor - Nothing
TP Nick Cave

HARVEY RONDO
PI
TP Kim Weile - It's Here
TP Anders Wylie - Bicycle Ride
TP Propaganda - Heaven Give Me Peace

PONTUS LIND
TP Kim Wilde - It's Here
TP Barry Manilow - Back To Basics
TP Nick Cave

TREND 1

MARI \nMÉNDEZ

TP The Associates - God's Clock
TP Cisco, To - A Memory
TP The Backyard Band
TP Terry Jacks - The Love Shack
TP The New Seekers - Number One
TP Sinead O'Connor - Nothing
TP Sinead O'Connor - Nothing
TP Sinead O'Connor - Nothing
TP Nick Cave

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The European Music & Broadcast Trade Magazine

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Guns N’ Roses Top Euro Album Chart Shares

The public’s increasing hunger for hard rock talent is being reflected in album sales by bands like The Cult, Guns N’ Roses and Metallica, as well as through success achieved by longer established acts like Iron Maiden and Whitesnake.

Impressive recent chart performances from Megadeth, Metallica and Anthrax indicate that despite limited media exposure these bands are broadening their audience away from their original hardcore roots.

Although more big-name albums were released in 1988 compared to last year, hard rock acts accounted for slightly less than 6% of the chart share in the European Top 100 Albums in 1989, down 1% on the previous year.

Guns N’ Roses and their Appetite For Destruction lasted for 40 weeks, making them the most successful chart performers with hard rock’s original master, Alice Cooper, posting second-best chart performance of 1989 with Trash.

For details of who did what, where and when in the 1989 European album charts see pages 18 and 24.

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Making The Most Of Metal Marketing

As heavy rock continues to be a potent musical force throughout Europe it remains a lucrative source of business for both the majors and specialist labels.

According to Hervé Defranoux, manager EPA labels at CBS International, hard rock is booming as never before. “This success is definitely no flash in the pan and it isn’t a trend but part of the new developing musical area,” he says.

Defranoux believes the keys to success are held not only by the bands themselves but also by the record companies, the media and the likes of tour promoters. Co-operation, he says, is essential if a band are to be promoted properly. “I work very closely with tour promoters and we do things like cross advertising. The record retailers, in general, realise that hard metal is a changing market, the better it will be for them.”

Marketing metal is carried out in a variety of ways and Ed van Zijl, product manager of Dutch label Roadrunner, aims the thrust of his campaigns at the press. “Several underground fanzines across Europe are very important to us, especially in Germany,” he says.

For a rundown of how the majors and independents promote heavy rock acts turn to pages 31-42.
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In West Germany, one of the Continent’s biggest metal markets, rock DJ Volkmann Kramarz says: “Of around 30 significant radio stations in this country there are no more than five regular all-rock shows. On TV it’s even worse. It’s a great shame this music is so under-represented in the media. In virtually all of its forms it has a great following and accounts for millions of album sales.”

Kramarz’s ‘Scream (Hot ‘n’ Heavy)’ two-hour Tuesday night show on the Cologne-based Westdeutscher Rundfunk (WDR) has been running since 1987 and now pulls in an estimated audience of 180,000. About one third is devoted to new material from current bands, another third to unknown or obscure outfits, and the rest features names like Deep Purple and Led Zeppelin.

A champion of national talent, Kramarz gives heavy exposure to both old and new West German bands: “Young German bands have never had it so tough because of the appalling lack of places for them to play. The lucky few get onto support tours – Ian Gillan took out Domain recently – but for the rest it’s only frustration.” “I believe only around 3% of those who set out with ambitions of ‘making it’ will actually get there. It’s really tough to spend a lot of money and time in attaining a professional standard – Gibson guitars and Marshalls don’t come cheap – only to find there’s nowhere to play and therefore no way to build a following.”

Kramarz claims that many record companies only add to the problem: “Record companies take the line that if radio isn’t playing metal, then how can it be promoted? Hence they don’t sign rock bands. Radio then replies there are not enough well-produced bands to play on air. It’s a matter of everyone blaming everyone else – and it’s the bands who lose out!”

Like Kramarz in West Germany, Des Bailey is angered by the lack of radio and TV rock shows. But he says there is a growing number of rock jocks in the UK: “If it was not for IR, rock would be dead on its feet in this country. Every rock jock is doing something for the cause, even if they are only heard by one or two thousand kids!”

The brothers refuse to use the word ‘metal’ on their shows because they believe it promotes stereotyped images. Des Bailey: “Metal conjures up all the old cliched images of leather jackets, violence and drug abuse. It’s a matter of changing attitudes. Anybody who has any genuine interest in rock music in this country will tell you it just isn’t like that.”

But he says: “Rock has never done itself any favours. The deaths of people like Jimi Hendrix, Bon Scott and Randy Rhoads have just added to that, reckless, irresponsible image. But against that you must measure the positive side. In 12 years we’ve seen something like two fights at rock gigs. What other form of music can match that? There’s a real sense of community at the shows. If you have long hair and a T-shirt then you are in!”

Des Bailey describes ‘The Bailey Brothers’ Rock Show’ as “an extension of our MTV TV show. The aim is to keep things fresh and unpredictable. If it ever became too much of a regular routine then we wouldn’t want to be involved”.

A typical hour-long show features a star interview, competitions, rock news and gossip – and around 15 tracks. Des: “There’s music from all forms, from classic Deep Purple stuff through to UK rockers like the Quireboys, Hawkwind and Iron Maiden.”

Joe Elliot from Def Leppard says: “The real thing is the best album I’ve heard in more years!”
through to hardcore bands and maybe even demos from total unknowns." New bands like Company Of Wolves, XYZ and Giant have received strong support from the show recently.

Des: "We make a point of listening to every album that we get sent. We'll literally play anything as long as we think the audience will like it. Among recent off-the-wall projects, the brothers recorded a whole show backtracking in Dusseldorf at a Woodstock gig. They are also keen to take the show on the road in the UK, perhaps as part of their regular discos around the country.

Negotiations are currently underway to secure a sponsor for the show and for the launch of an "authentic" UK rock chart, based or album sales. Des: "Obviously we'd like more than an hour - there's too much material to cram into so short a time - but first things first. We want to make sure we've got it absolutely right before we expand."" Looking to the future of UK hard rock, Des Bailey calls for a return to the roots: "It's becoming more commercial: "Kiss had it up further as rack continues to concentrate on their favourite bands. 'Inferno' is by Swedish acts, with "Rockbox" to be played much like Iraq, Poland or India."

Despite the influence of his show on the Dutch rock market, Westbroek claims little or no support from the major record companies: "Their publicity departments, as a rule, do not like the type of music that I play. The specialised labels are the most helpful." On the lack of rock radio outlets in Holland and across the Continent, Westbroek, like many of his colleagues, points to industry intolerance and misunderstanding of the music: "A lot of the decision makers in broadcasting don't like loud music and have the idea that people who do are total inbreds." But in the end, music must win. Westbroek: "Rock is being produced in a greater variety of styles than ever before and that indicates great strength. It will remain popular because it's a type of music that gives the impression of being extremely spontaneous, of music that gives the impression of being extremely spontaneous, of music that gives the impression of being extremely spontaneous, and that's up to five or six hours a week!"
As with radio, shows dedicated solely to hard rock are rare on Europe's terrestrial TV channels. But on satellite TV, MTV Europe's 'Headbangers Ball' and Super Channel's 'Raw Power' pull massive weekly audiences and represent vital promotional outlets for record companies. Chris Fuller talks to the producers of Europe's biggest TV rock shows.

All is trash, thrash, speed, glam, AOR, classic rock, but never call it heavy metal. According to Vanessa Warwick, producer of 'Headbangers Ball', MTV Europe's twice-weekly done of power chords and dry ice, the distinction is important.

Warwick: "We try not to use the term 'heavy metal' because it tends to represent clichéd images which give completely the wrong idea. As a result, rock music of all forms gets lumped together and then ghettoised!"

As a result, rock music of all forms are rare on Europe's channels. Warwick: "Just tune in during the Los Angeles Rock Walk and you'll find the programme is petty rock oriented, with regular clips by acts like Whitesnake, Aerosmith, LA Guns and Mötley Crüe. Rock music continues to broaden in both appearance and style, and as a music channel we must reflect that!"

Produced in London, 'Headbangers Ball' airs across Europe each Thursday night (21.30 CEST), with an extended, two-hour repeat at midnight on Mondays, reaching a potential audience of 34 million in 21 countries. The regular host is Kristiane Backer, but if star names like Skid Row, Testament, Aerosmith or Joan Jett happen to be in town they may well turn up as guest presenters.

Warwick, who describes herself as '100% genuine rock fan,' says the show is based on "less talk, more music!" The videos come hard and fast, interspersed with feature reports from bands on the road plus interviews, album and tour news and general gossip.

The programming is broad. In an average show, there may be a sprinkling of trash (perhaps Sepultura, Voivod, Metallica, Venom), classic rock (AC/DC, Judas Priest, Iron Maiden), or West Coast rock (Skid Row, Judas Priest, with a Prison, Whitesnake or Faster Pussycat ballad along the way.

Warwick: "We seek to cover the whole spectrum, through to Red Hot Chilli Peppers, Faith No More, Jane's Addiction, even the Ramones!"

The show also supports unsigned bands if their videos are of suitable quality and the producers genuinely like a song. Warwick: "We showed the video for Underneath What, for example, before they signed a major deal with WEA!"

The public's demand for the latest clips and up-to-date information is uppermost in the minds of the production crew. Warwick: "One of the show's strongest points is that we are very hot in terms of what's new. In most cases, videos that arrive in the office on the Thursday will go on the Thursday night!"

Because of its reach and influence, the show regularly features exclusives. Recently, these have included European debuts of the new clips from Quenensryche, Skid Row and Stoppington Messiah. In addition to pleasing the fans, Warwick hopes 'Headbangers Ball' helps to change traditionally negative attitudes: "BEC's '2% 'Arms' programme sought to define heavy metal but it was so badly done and prejudiced that it was laughable."

"As far as I'm concerned rock is cool and should be properly portrayed and presented. I love rock music and I hope that it shows. Rock fans are the most discerning of all and will spot inaccuracy immediately. You can't pull the wool over their eyes!"

On rival pan-European TV station Super Channel, millions of rock fans tune in weekly for 'Raw Power', which is produced for Super by London-based programme makers Music Box. Until recently known as 'The Power Hour', the show's popularity is underlined by the fact that it has regularly topped readers' polls in the magazine Kerrang, Raw and Metal Hammer.

As well as its Friday-night slot on Super (to a potential 40 million viewers), 'Raw Power' also has a late-night showing on all ITV stations in the UK apart from Central and Thames. The hour-long show also runs on the NHB DIS service in Japan and deals are being negotiated with broadcasters in Europe, South America, Australia and New Zealand.

Presented from the London Marquee, one of the world's most historic rock venues, 'Raw Power' also seeks to cast a wide music net. Hosted by Nikki Groocock and Phil Alexander, it mixes clips with interviews, request spots and competitions. Recent special features have included Aerosmith at the Los Angeles Rock Walk and an interview with Kiss' Paul Stanley at a Roy Orbison benefit concert.

Anne Kirk, producer of 'Raw Power', 'The diet is varied, from Foreigner and Bon Jovi to Megadeth and Testament, but the common thread is excitement. Viewer response to the competitions is a good way of judging a band's popularity in terms of whether it is right for 'Raw Power' or not."

The show has been in production for six years, and following a difficult start, has now built a strong relationship with record companies. Kirk praises Atlantic in particular and, of the smaller labels, singles out Music For Nations, Roadrunner and Noise.

Despite periodic hiccups, Kirk says there is still a lot of imagination and talent involved in rock videos. "There was a spate of videos full of posing blonde girls with next to no clothes on, and they were all starting to look the same. Thankfully we're coming out of that!"

She applauds London band Faith No More for their "verse and originality," and adds variety, 'Raw Power' occasionally travels out of London and was recently broadcast from Sheffield's Rotherham and Birmingham's Ed's Number Eight. Kirk: "It serves as good research and it's nice to get out of London and meet the die-hard fans!"

But the show tends to avoid filming bands live. John Leach, Music Box's head of programme, says: "Most rock videos are very spectacular and lend themselves to a hard-hitting TV show like 'Raw Power'. No matter how good they may be as performers, bands in a live setting tend not to generate the same kind of excitement as a video clip."
**LOVE / HATE**

Love / Hate have been hailed as one of America's hottest new bands and it's not surprising when you hear them launch into the songs on their debut album "Black Out In The Red Room." For here is rock with a back beat that has both punk angst and the communicative spirit that has sparked classic rock from The Beatles onwards. If this seems stretching the argument, you only have to listen to "Rock Queen" to hear the kind of song that Paul McCartney wouldn't have minded tearing apart in his more down home moments. The same unifying zeal pervades "Tumbleweed" and many more of the tightly conceived, snappy tunes that show Love / Hate to be steeped in both tradition and yet ready for a fight. Never was a band more aptly named!

Jizzy Pearl is the soul drenched young singer, who will remind older audiences of the great Steve Marriott of Humble Pie and Small Faces fame. This is the kind of band that will keep the flame of rock alive and burning during the Nineties, and give it renewed vigour and direction. Jizzy, who is destined for stardom, is given explosive support by the overpowering drums of Joey Gold, and the combine guitar power of Jon E. Love (lead) and the suspiciously named Skid (Bass). Hailing from Los Angeles, Love / Hate have been described by rock critics simply as "the business". They spent four years living in "The Soul House" a haven where they could practice, write and jam, perfecting the sound that would take them into the battle grounds of the rock'n'roll business. They'll use everything from the sitar to bagpipes to enhance the basic sound, while their lyrics are a reflection of life on the streets. Written in the first place on acoustic guitar, the band's bedrock of material stands up a a series of properly conceived songs that deal with a range of subjects from drugs to booze and sex. But they are not in the business of simply encouraging over indulgence, but questioning the confused social background that on one hand says "No" and on the other encourages consumption and excess.

It was this strong conception and emphatic live performance that first encouraged producer Toni Werman to help them record a magnificent album which, despite some controversial lyrical moments, will be seen as a watershed in rock development.

**PINK CREAM 69**

"One step into Paradise" is one of the powerful and engaging songs on Pink Cream 69's debut album that explains just why so many people are so pleased and excited about the band that burst upon the scene at the tail end of the Eighties. For here is a group that seem to be blessed with both youthful exuberance and a remarkable degree of maturity.

Their music warm, inventive, attractive and rich in both melody and attack, has a timeless quality. Like their very name, seems to encompass the whole of the rock experience. "Pink Cream 69" sounds audacious, an amusing play on Pink Floyd and The Cream, twin bastions of rock's golden age. But this German band's music avoids sounding like a crazed amalgam of these legendary British outfits. What they do have however is the same readiness of their illustrious predecessors to aim for quality and to experiment. The results are not some ethereal, messy homage to past
triumphs, but an explosive celebration of all the best facets of classic rock.
The technical facility is faultless and enables them to leap into demanding, busy songs like "Take Those Tears," and "Sugar For Love," with breathtaking ease and fluency. The guitar work of Alfred Koffler is a constant, searching probing source of inspiration and energy, never flagging, behind the sometimes anguished, sometimes romantic, but always expressive vocals of Andy Deris. Andy (aged 25) and Alfred (23), form a pivot of steel around which Pink Cream spins a giddy dance of joy. Punching them ever forward on compositions like "Rolling Down A Thunder" are twin cylinders of power Denis Ward (22) on bass and Kosta Zafirion (23) drums.
Within the band nobody seems to upstage the other. There is no excessive preponderance of one instrument, or one voice. It's skillful blending of their combined expertise and common purpose that makes the band so successful. Astonishingly Pink Cream 69 have brought back the concept of rock music as an art and not just a social statement or more money making machine. If you heard them for the first time on record without seeing the hand, it would be quite easy to imagine them bearded, overweight and clad in baggy jeans! Perish the thought however, for this band are mature only in the sense that they understand the use of dynamics, of arrangements of the changes in mood and style that makes any kind of music more interesting. Even one of their more direct, basic pieces. "Welcome To The Right" switches, swerves and still rocks out with a verve that would give Def Leppard a run for their sugar cubes.

**PRETTY MAIDS**

When Pretty Maids, the bright young Danish band first hit the headlines back in 1984 a bright future was predicted. They seemed to have everything going for them. The original line up of Bonnie Atkins (vocals), Ken Hammer (guitar), Phil More (drums), Angel Schleifer (guitar) and Allan Delong (bass) with their first two albums, "Pretty Maids, 1984" and "Red, Hot And Heavy" (1986) proved they weren't just pretty faces.

But then, after "Future World" was released in 1987, there came a long gap when nothing much was heard from the band. After some touring during 1988, Schleifer quit the band to be replaced by Ricky Marx. Just when they started writing and recording a new album drummer Phil More was badly injured in a car crash. Until he recovered the band could not complete their next album. Many fans feared it might be the end of the road for the Maids.

But at last the album was finished with a little help from their friends. In April 1990 "Jump The Gun" was released by CBS, and the refreshing, confident performances therein confirmed just why Pretty Maids are held in such high esteem. These Maids have guts. Ronnie Atkins sings straight from the throat, and pours passion into songs like "Lethal Heroes," and the aggressive "Rock The House" while Ken Hammer delivers a brand of lead guitar that sizzles and burns with scorching firepower.
Johnny Crash

After years of frantic thrash domination the rock scene is showing signs of a return to snottiness, at least a more acceptable, satisfying insouciance! Suddenly the musicians are slowing down, getting back to their roots and rocking out! Johnny Crash is a band who have thrown off the shackles of incessant high speed frenziness in favour of a stomping bluesy beat that gets feet moving and bodies dancing. Closer in feel to the likes of Aerosmith and Thin Lizzy is a band on a crash course for the sod of success story American bands have enjoyed over the last decade out of the lead guitar playing of August Schellen and catchy grand old shouting vocals.

There is more to Johnny Crash than just good time party rock grooving. There is hidden menace in the kind of hard rock outfit who put appeal to both US and European audiences with their soulful blues overtones. Lead singer Danny Bowes, one of the best young singers in the country, and Luke Morley on guitar make a magnetic team. They have had years of experience on the club and pub circuit and now, at last, they have broken into the big time.

Led by good-looking guitar ace Mike Gray, Jagged Edge also have tremendous potential. However, they have yet to completely win over live audiences.

More promising are the Red Dogs from Newcastle, who created a buzz when they toured with the Quireboys. Their four-track EP, Sweet Little Baby, shows Mickey Ripley to be a throaty vocalist who may yet supplant the Quireboys' singer Spike. A bunch of unique styles have focused on the London scene. Among the most popular are Slag The Night Watchman, Gunfire Dance, Underneath What and Claytown Troop.

Teatros are another strongly favoured hard rock outfit, along with the Atom Seed, who are hailed as London's answer to Faith No More. Last Of The Teenage Idols are club favourites, and an interesting oddity are the semi-legendary Kill City Dragons, an Anglo-American glam rock band with a hard edge.

The most remarkable new band to emerge from the US in years are the exciting Love Me. Their recent CBS album features an overpowering blast of sophisticated and brilliantly played classy rock. The band must become one of the most important and influential of the new decade.

All texts written by Chris Welch
THE NEW ALBUM

ALIEN

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October release, Indeed, buying the video is copies in Europe so far and a live video from Leppard, Historica, has sold nearly 370,000 leers. A compilation of promo clips from Def son, Wasp and Whitesnake, New releases over Maiden England, as well as titles from Poi-...
**Charting Two Years Of Hard Rock**

**Recent hits singles from Aerosmith, Gary Moore, Skid Row, Alice Cooper, Bon Jovi and Whitesnake have boosted interest in hard rock across Europe, but the standing of the genre is best evaluated by album sales. Chart editor Mark Sperwer looks back at two years of hard 'n' heavy achievement in the European Top 100 Albums.**

Only a handful of hard rock acts have managed to sustain high placings in the chart over the past two years. Of these, established names like AC/DC, Whitesnake, Iron Maiden, Bon Jovi, Scorpions and Gary Moore come as no surprise. However, relatively new faces like The Cult, Guns N' Roses and Metallica have also made important in-roads and reflect the public's continuing hunger for fresh sounds and styles.

When Whitesnake - whose 19-week chart run with '1987' is still a record - gave his solo career a boost when 'Skyscraper' entered at no. 31. However, it spent the next 11 weeks scaling down the chart.

Also in February, Australia's AC/DC came in at no. 8 with 'Blow Up Your Video'. It enjoyed a 17-week run, with seven in the top 10. In March it was Megadeth's turn for a piece of the action. So Far, So Good... So What? entered at no. 86 for nine weeks and peaked at no. 47.

Wings Of Heaven, by Magnum, flew into the chart at no. 29 in the middle of April but disappeared from view after 11 weeks. Fellow Brits Iron Maiden saw Seventh Son Of A Seventh Son go straight to no. 4 at the end of April, scoring rock's highest new entry for 1988 with 'New Jersey'.

However, in percentage terms, hard rock accounted for around 7% of the Top 100 Albums in 1988 and only slightly less, 6%, the following year. The decrease is due to a growing number of chart entries by other genres.

The first prim in that category was Bruce Springsteen's 'Born In The USA', which entered at no. 15. Fellow Brits were New Order's Blue Monday, which hit no. 3 on the list after six weeks. Meanwhile, Def Leppard's Hysteria entered at no. 28 on the list after six weeks.

Whitesnake's 19-week chart run with '1987' is still a record, but their 1988 album, 'The Best And The Rest', was released in 1989.

**1988**

The year began on a high note, with David Coverdale's Whitesnake earning a place in the hard rock record books with '1987'. The album enjoyed a 17-week run on the list, starting the year and continuing through to March. The record still stands, despite some strong competition.

Another rock heavyweight, Def Leppard, were also in the chart during January with 'Hysteria'. It registered a 26-week run and re-entered in August for another nine weeks.

In mid-February, former Van Halen frontman David Lee Roth of April, scoring the second-highest hard rock entry of the year. It peaked at no. 2 and its 21-week run on the chart was also the second-longest stay of the year for a hard rock album.

The list of entries in this category went to West Germany's Scorpions, who were in the chart for 23 weeks with 'Savage Amusement'. It entered at no. 27 in the middle of May and reached no. 6 after four weeks.

Also in May, Judas Priest's 'Rocks' hit no. 69 and peaked at no. 17 during a 12-week run on the chart. Two weeks later Van Halen entered at no. 30 with 'OU812'. It then moved up to no. 19 and stayed on for 14 weeks.

Bassist of hard rock, Deep Purple confessed that Nobody's Perfect in July. The album entered at no. 44, peaked at no. 22 and then left after 14 weeks. In August, Europe hit the chart with 'Out Of This World'. It hit the no. 3 spot after five weeks and remained on the chart for 17 weeks.

September, and Metallica's ... And Justice For All entered at no. 5, stayed there for four weeks and left after six more. Meanwhile, Helloween's Keeper Of The Seven Keys Part 2 went straight into the top 10, there were 14 for six weeks. Fellow Brits Iron Maiden saw Seventh Son Of A Seventh Son go straight to no. 4 at the end of April, scoring rock's highest new entry for 1988 with 'New Jersey'.

The album entered at no. 44, peaked at no. 22 and then dropped out after 11 weeks. Bon Jovi capped off the year in grand style by scoring rock's highest new entry for 1988 with 'New Jersey', which went straight to no. 3. The album then moved up to one spot to no. 2, sharing the highest hard rock chart position of the year with Iron Maiden's 'Seventh Son'.

**1989**

Bon Jovi and Guns N' Roses led the way into 1989. Bon Jovi added another 13 weeks to New Jersey's chart success, which lasted a total of 27 weeks, while Guns N' Roses' 'GN'R Lies!' moved in and out of the top 10.
BALTIMOORE

The album
"There's no danger on the roof"

GLORY

The album
"Danger in this game"
1. DOMINOE, ANGEL DON'T CRY, VIRGIN (MAMBO/KULAUEA) © & © 1990 3.18
2. CHROMING ROSE, POWER AND GLORY, HARVEST (EMI MUSIC PUBL. LTD) © & © 1990 5.15
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5. THE CROSS, PENETRATION GURU, ELECTROLA (COPYRIGHT CONTROL) © & © 1990 3.46
6. CHINA, IN THE MIDDLE OF THE NIGHT, PHONOGRAM COLOGNE/VERTIGO (POLYGRAM SONGS) © & © 1989 3.44
7. ALIEN, ANGEL EYES, VIRGIN SCANDINAVIA (TONE MUSIC/VIRGIN MUSIC) © & © 1990 4.31
8. ALIEN, DON'T TURN ME AWAY, VIRGIN SCANDINAVIA (XAGON PUBL./VIRGIN MUSIC) © & © 1990 4.35
9. VICE, SNAKE BITE, BMG Ariola Munchen (WARNER CHAPPEL) © & © 1990 4.27
10. LITTLE ANGELS, KICKIN' UP DUST, POLYDOR UK (POLYGRAM MUSIC PUBL.) © 89 & © 90 4.01
11. THE ALMIGHTY, POWER, POLYDOR UK (COPYRIGHT CONTROL) © & © 1990 3.59
The chart. It reappeared at the end of April and again in the middle of July, and by September it had notched up 27 weeks. There was no battle fatigue for Gary Moore’s After The War. It entered at no. 74 in the middle of February, made its way to no. 6 and then gradually retreated, cutting its losses after 15 weeks.

It was the end of February when Guns N’ Roses’ Appetite For Destruction came back for more. Re-entering at no. 69, it peaked at no. 5 and did not leave the chart for 15 weeks, making the album runner-up to Whitesnake’s 1987 in terms of consecutive weeks in the Top 100 Albums. Def Leppard’s Hysteria returned at no. 34 in the beginning of March for another 12 weeks. Peaking at no. 28, the album spent a total of 47 weeks in the chart. Doro also entered in March, at no. 41, with Force Majeure. It peaked at no. 20 and stayed for 12 weeks.

In the middle of August, one of hard rock’s original masters, Alice Cooper, launched his attack. Trash peaked at no. 9 after six weeks and stayed in the Top 100 Albums for 14 more, becoming the second biggest hard rock hit of the year after Appetite.

1990 Update

The EMI Scorpions compilation Rockers N’ Ballads entered at no. 37 in January and completed a 13-week run in the middle of March, after peaking at no. 13. Meanwhile, Def Leppard’s Hysteria is slowly retreating from the chart after 10 weeks.

The UK’s new promise to rock, Quireboys, are currently holding their ground in the middle of the chart with A Bit Of What You Fancy. It peaked at no. 13 in February and has so far notched up 10 weeks. And Iron Maiden, re-releasing their singles back catalogue as 12” double-packs, continue to yo-yo in and out of the Top 40 with a new release every week.
JAGGED EDGE

Catch Jagged Edge On Tour, supporting Bruce Dickinson:
1 July - Hamburg Grosse Freiheit
2 July - Cologne Starclub
3 July - Amsterdam Paradise
5 July - Frankfurt Batschkapp
6 July - Nurnburg Serenadenhof
9 July - Zurich VolksHaus
10 July - Milan Rolling Stone
12 July - Paris Elysee Monmartre (DB limit)

The Mini - Album
'Trouble'
Released throughout Europe from 23rd April 1990

THE ALMIGHTY

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New Album scheduled for 23rd of August.
The Hard And Heavy Marketplace

As heavy metal continues to evolve and diversify, so Europe's rock labels must apply increased creativity into seeking out new national audiences and breaking into the international marketplace. West Germany, the UK and Scandinavia remain the established heartlands for hard rock, though public taste and marketing technique varies from territory to territory. Music & Media talks to a selection of major and specialist companies on how they keep their bands ahead of the pack.

Atlantic

Hard rock is international in its appeal but the danger of an oversaturated market is that it is making it harder for new bands to come through, says Mary Hooten, Atlantic Records European marketing manager. "The danger of overcrowding is at the lower end of the market. For the groups that break through to the top it is great but among the newer bands there are a lot of sound-alikes which make it difficult for them to move further up the ladder. But it is the lack of radio airplay for the music that makes life most difficult.

"Touring helps heavy rock and metal bands build a firm base and the rock press is also a key element in getting success. One of our bands, King's X, visited the UK from the US a couple of times and played the Marquee. The reaction was so encouraging that they came back and toured with Anthrax."

Video also plays a key role in hard rock promotion. "With the absence of airplay and TV generally ignoring the music, unless it is actually in the charts, satellite TV, like MTV and Sky, is very important. If you can not get hard rock music in through the front door then go in the back way. There is a growing number of venues for hard rock in the UK. It is slowly getting better. There was a lull but the live scene has picked up considerably in the last 12 months and there are now more middle-size venues."

"We always give tour support to a band on the road, usually doing co-operative advertising with the promoter. In-store appearances by bands help, however, and the sales force always visits towns which are included in a touring itinerary!"

Link

Heavy rock acts have a place in the French marketplace but the quality of their music makes or breaks them, according to Dany Terbeche, A&R president of the Link Company in France. "French rock bands do not succeed in leading the field even in their original towns. Because there are not that many good rock groups, cross-border exploitation becomes an illusion!"

He reports that the UK, the West German and the Swedish markets remain good import/export areas. "Touring is still the best way to promote a heavy rock record, although press advertising is often the starting point for a group. That is why we have started our own magazine, Line Up. There is no significant radio station in France that will give coverage to a rock band unless it is already hugely popular. Some of the smaller stations, like KWF, are willing to give regional airplay!"

"Similarly MTV, Sky and other satellite TV channels do not really have a high profile in France so TV exposure for a heavy rock act is also difficult to obtain!"

continues on page thirty-two

King's X - successfully supported Anthrax

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There is a limited market for speed metal and thrash bands but their styles are very extreme. Testament are signed to Atlantic and were very much thrash at first but now they have evolved into something that is more melodic! Video also plays a key role in hard rock promotion. "With the absence of airplay and TV generally ignoring the music, unless it is actually in the charts, satellite TV, like MTV and Sky, is very important. If you can not get hard rock music in through the front door then go in the back way. There is a growing number of venues for hard rock in the UK. It is slowly getting better. There was a lull but the live scene has picked up considerably in the last 12 months and there are now more middle-size venues."

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continues on page thirty-two
Ter hysteria says that singles do help to establish an act and ballads assist a rock band in reaching a far wider market. “It should be every record company’s role and obligation to supply tour support when a rock band go out on the road. We certainly do a lot of promotion, including sending out press releases and hiring radio and TV pluggers, where necessary. Among Link’s signings are Gypoy Queen, Rick Dufay (ex-Aerosmith) and Blackfoot and new additions to the roster include Drive She Said (ex-CBS) and Slave Raider.

CBS International

The heavy metal and rock market is booming as never before and certainly riding the crest of the wave, says Herve Defranoux, manager EPA labels at CBS International. “This success is definitely not flash in the pan and it isn’t a trend but part of the new developing musical areas. “As the market grows, there will be niches for every kind of heavy rock music including speed metal and thrash, which can only be good. The market hasn’t started crossing over in terms of its audience too much yet but there is evidence that older people are buying it along with the younger fans. The music is strong in most European territories, although the further north you go the stronger its appeal to the fans. The market for heavy rock is certainly stronger in Finland than it is in Greece.”

Defranoux continues; “Touring is vital, you can’t make a band happen without it, particularly when radio stations are so reluctant to programme the music. Hopefully, radio will begin to recognise that there are a lot of people out there who do want to listen to the music. Similarly, video is very important, particularly with late-night television and for in-store and club programming.”

CBS has a growing roster of hard rock/metal acts including Suicidal Tendencies, Shark Island and Prong (all from the US), German band Dink Cream ‘69, Nuclear Assault, Johnny Crash, and Bonham, who are led by Jason Bonham, son of the late Led Zeppelin drummer John Bonham.

Defranoux: “We are currently mounting a major campaign for all the bands which includes videos, cross-merchandising, special compilation albums and, of course, European tours. CBS always works very closely with the tour promoters involved and we do such things as cross-advertising. The sooner that retailers, generally, realise that heavy metal is a happening market, the better it will be for them.”

Music For Nations

Press coverage for heavy rock and metal is the single most important way of promoting a band or record because radio airplay for the music is so difficult to get, says Martin Hooker, head of the Music For Nations (MFN) label in the UK.

Hooker: “Advertising, editorial and, in particular, reviews are vital for promoting the music. It gets the message across to the fans. Radio tends to ignore the music, even with a crossover act it is still difficult to get serious airplay. I could almost count on one hand the number of radio plays we have had for certain artists!”

Because of this radio resistance, video is another key element in the promotion of the music. “In the UK it isn’t much help at all even though we do videos for most of the MFN acts. However, in Europe, thanks to satellite and cable stations like MTV and Sky, it is a different picture. It is also possible to get the videos shown in rock clubs and in certain retail outlets!”

MFN, whose roster includes Tigertailz, Nuclear Assault and Candiemus, currently has eight of its acts on tour. “We give a lot of financial tour support; the budget for Metallica has been around $100,000 so far!”

He adds: “Specialist heavy rock/metal retailers are fantastic in their support and very helpful but the multiples just don’t want to know about the music unless it is a major metal release. It’s hard work getting the records in the stores when it is a band that are on the way up.”

The problem for thrash metal acts, he says, is that a lot of venues simply won’t have them and there is also a shortage of mid-size halls. “There are a lot of thrash bands around and obviously it dilutes the market considerably. Many of them are rather desperate but the excellent ones shine through. The music finds its own level really - the bands that are crap soon disappear.”

“With thrash metal acts it is possible to sell around 75,000 to 100,000 albums, but it is very difficult to achieve sales of one million. On the other hand with ‘melodic’ rock bands it can be difficult selling 5,000 albums if they don’t get the all-important airplay.”

TAKEN FROM THE FORTHCOMING ALBUM TO BE RELEASED ON MAY 7TH, 1990.

PRODUCED BY HAROLD FALTERMEYER AND ROBERT PAPST.

BMG Ariola

Hard rock and heavy metal is now a way of life with kids identifying with their idols stronger than in other musical genres, says Hans Perret of BMG Ariola (Switzerland).

Perret: “Thrash and speed metal are certainly attracting a very special audience which pro-
for heavy rock but the problem may be that these acts need big stages for their productions. It is difficult for bands to start small venues because they may be too loud.

"If a heavy rock act is believed to have real international potential then the record company involved should certainly give strong support. On a retail level I can imagine that the so-called serious retailers do not want to have the hardcore fans in their shops but the specialist shops certainly give plenty of support."

Virgin

Virgin Scandinavia has faced particular difficulties in promoting its hard rock acts - Swedish Erotica (rough-edged AOR), Alien (melodic AOR) - within Sweden. MD Anders Hjelmtorp places heavy reliance on hit singles as the national music press steers clear of hard rock material and suitable specialist stoves on radio and TV are scarce.

Hjelmtorp: "Good bands are always well advertised, but the really big LP sales come in the UK. But there are some European territories like Spain and Greece where throaty metal is as popular as commercial rock, says Peter Took, international manager of Heavy Metal Records FM - Revolver.

"If a heavy rock act is believed to have real international potential then the record company involved should certainly give strong support. On a retail level I can imagine that the so-called serious retailers do not want to have the hardcore fans in their shops but the specialist shops certainly give plenty of support."

Phonogram

The trend for hard rock bands to release slower versions of their hits will continue, believes Phonogram MD Anders Hjelmtorp: "When we really want to break an act, we hear hard rock on the radio is if it is in the top 40 - which is not very often."

Because of this lack of airplay, video has become much more important in marketing the music. "It is also an opportunity for a band to strengthen its visual image and if a conceptual hard rock album is released then it is all that much easier to promote with video."

"I would like to see more dealer support for hard rock and heavy metal as there is certainly room for improvement at retail level. I would like to see more dealer cooperation alongside the added support of radio and TV."

"The live scene for rock in the UK is not as good as it was on the club level. Many venues have closed down which is making it harder for new acts to get exposure. I do not agree that the marketplace is over saturated at the moment but there are a lot of unsigned bands around. The general standard of musicianship would drop if too many bands were signed up by the various labels."

Touring is absolutely vital in promoting the music. The fans want to see their favourite bands live and unlike in some other countries national radio is not too reluctant to programme the music. National radio does special programmes and picks up suitable songs for prime time broadcasts but local radio does not play the music unless it is a chart success!

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Sounds good!

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Stage Dolls

This was a classic moment for me— I watched the birth of perhaps one of the most challenging new rock groups in the world.

Derek Oliver - Kerrang

Rather than attempting to crush with intricate force, the Dolls tonight weaved a magic, melodic spell without ever sacrificing their hard rock foundations.

Paul Bliss - Raw

This is what Bryan Adams should sound like!

Dave Snider - Metal Forces

Stage Dolls were a revelation to me... their material lends a quality feel to the band... they rock out with dynamic conviction.

Andy Buchanan - Metal Hammer

"Stage Dolls is the best melodic rock I've heard for ages.

Stephen Jurgensen - E.T.

If you are going to start the summer right, Stage Dolls is one helluva place to begin!

Alice Notley - Houston Press

The best thing on the whole shebang might be 'Ammunition’. But whether you agree or not, you'll have to admit this $**** is loaded.

The Grand Report

This deserves the science of melodic, hard rock to a new level.

Billboard

You would be pushed hard to make any better melodic, technical, hardrock excellent — right into the bull's eye.

Billboard

Debut Album

'STAGE DOLLS'

LP CD MC

Features the singles 'Still In Love', 'Love Series', 'Ammunition', 'Wings Of Steel', 'Lorraine', 'Don't Stop Believin'!

P.S. Stage Dolls just finished successful dates with Michael Monroe and Fall All Over Europe. They shall return — watch this space for further details.

P.P.S. New UK single release 'Still In Love' out now.

WE HELP YOU TO MAKE YOUR ROCK DREAMS COME TRUE

9 AT 1 BLOW

CURIOS? TURN THE PAGE...

STAGE

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'LOVE CRIES', 'AMMUNITION' OUT NOW.

FOR FURTHER DETAILS.

EUROPE. THEY SHALL RETURN DATES WITH MICHAEL MONROE AND FALL ALL OVER EUROPE. THEY SHALL RETURN — WATCH THIS SPACE FOR FURTHER DETAILS.

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Roadrunner is not likely to have

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Reich,

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berghagen:

There are a lot of

forces to a relatively

This is why Roadrunner is heavily into tour

supporting. Bands have to get a

chance to present themselves live and

after a tour, sales notably go up.

With a roster including Motor-

head, Plutonium & Jettas, An-

nihilator and Sacred Reich,

Roadrunner is not likely to have hit singles. But according to van

Zijl, the market for extreme styles continues to grow: "People who

are into these groups are very

loyal. One of our biggest acts are

Slayer, who produce very extreme

thrash metal. Slayer sell about

300.000 albums in Europe alone. I

wouldn't call that losing out."

As regards national press, Okej

is special and original enough to

distinguish a band in what's an

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Breeze Music

Dieter Dierks, best known for his

production work with the Scor-

pioes, manages a Breeze Music

roster which includes U.D.O., Ac-

cept and a new German/Dutch

band called New Legend. Dierks

regards Eastern Europe as a

potentially huge market for future

gain heavy exposure it can make a huge difference.

PolyGram

PolyGram Sweden's A&R

manager, Per Berghagen, says

that hard rock magazines and fan-

azines are the most valuable pro-

motional medium for Swedish

hard rock. And alongside magazines like Kerrang, Metal

Hammer and Raw, he names

Backstage as the most important

fanzine.

Berghagen stresses that

Sweden's lack of commercial

this. But I think the days of the

really slick ballads are gone."

To help push its rock bands, which include the funk-metal

Electric Boys, PolyGram puts a lot of effort into merchandising:

"With Electric Boys we have made T-shirts, posters and badges.

When we released the album we

even made Electric Boys carpets (it was entitled Funk-O-Metal

Carpet Ride). These were used for

window displays together with

posters and album covers."

Touring is also vital.

Berghagen: "There are a lot of

venues and Electric Boys did more

than eighty Swedish shows last

year."

A good live show also helps to
distinguish a band in what's an

overcrowded market. "The bands

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Dierks says the market for hard rock may be crowded but the “fans will select. And from the perspective of the record companies there is a trend towards more quality instead of quantity of signings. Hard rock signings should always be long-term investments. It requires patience to be successful.”

Neat Records

Dierks Wood, MD Neat Records in the UK: “Heavy metal and hard rock has been happening over the last 10 years or so now, although obviously it is not always the flavour of the month. There can be problems with the marketplace getting over-saturated with bands. When I started a decade ago, it was a lot easier to get a good reaction to a new signing but now with so many other bands around it is far harder.

“Speed metal and thrash bands, like Venom and Anthrax, are more specialist and obscure than other bands like Foreigner, Journey or Aerosmith. At Neat we have tried to promote bands like Cronos and Dead Ringer and it has been much harder work than with more mainstream rock acts.”

The Neat label has its own identity in every major European territory and three-and-a-half years ago it moved into Eastern Europe. “Because of the licensing deals we do not do a great amount of export to Europe but we certainly do a lot of business with the US,” explains Wood.

Promotional avenues for heavy rock music can be limited, he admits. “Touring is still the best thing. The kids love to go and see the bands live. It is important to get exposure in magazines like Kerrang, Raw and Metal Hammer because radio airplay support is generally very poor. BBC Radio 1 gives heavy rock maybe a couple of hours a week and some of the regional stations play it at midnight when most metal/hard rock fans are out of their heads anyway.”

“Lack of radio airplay has made the video that much more important and Neat has done several which have been shown on cable and satellite TV. Video jukeboxes are also a very useful way of getting exposure.”

Latest Neat releases include a new Cronos album, Dancing In The Fire, plus a Cockney Rejects album, Lethal. “We get retailing support but most of it is from the independent sector, particularly the specialist shops. We have done limited edition promotional cassettes for dealers, T-shirts and even clocks and diaries.”

Compiled by Chris Fuleihan, Chris White and Jerry Goossens.

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Starter: A Flyer for Rock of Ages is a single by Foreigner, released in 1988. The band members are seen here on a flight which is a symbol of their world tour. The album cover features a aeroplane from the band's tour, symbolizing their global presence. The lyrics focus on the transient nature of life, with references to flight and travel. The song is characterized by Foreigner's signature hard rock sound, with catchy melodies and strong bass lines. It was a commercial success, reaching number 11 on the US Billboard Hot 100 and number 22 in the UK. The album version of the song contains an extended guitar solo by member Ronny Deboer. The single was released on both 7" and 12" vinyl formats.