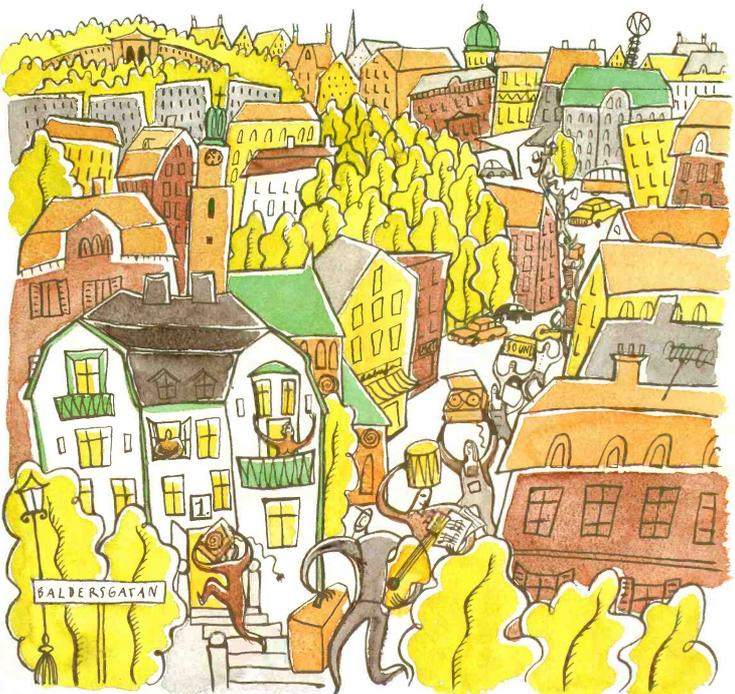


PHOTOGRAPH



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US SERVICE TO NETWORK FORMATS SMN Views European Launch

by Chris Fuller
Satellite Music Network (SMN), which networks live 24-hour programming to more than 1,000 stations across the US, plans to start launching formats in Europe by the end of the year.
Over the past month, SMN has been testing six formats in the UK and Italy via the Panamsat satellite. The signals have been monitored by a group of participating broadcasters, which SMN declines to name, who have passed on comments

on sound quality and programme content.
According to Marianne Belfinger, SMN's Dallas-based director of international operations, their 'Z-Rock' (hard rock and metal, taken by 23 stations in the US) and 'Heart & Soul' (Soul/Motown, 30 US outlets) fared "particularly well". Others tested included 'The Beat' (top 40 CHR, 50 US stations), StarStation (AC, 200 Pure Gold (Gold, 196), Stardust

(Big Band/MOR, 119) and The Wave (AOR/NAC, 10). Bob Kennedy of UK-based media consultancy Independent Communications, representing SMN in Europe, says several of the tested formats "contain too much American-styled presentation to be easily transportable". But he is confident that, in particular, 'Z-Rock' and 'Heart & Soul' could "gain a good audience across Europe" and predicts at least one format will be "up and running" by year's end.
Kennedy, whose SMN representation was due to be announced at last week's NAB convention in Boston, is seeking partner stations in Europe to rebroadcast the live SMN signals, which originate from studios in Chicago and Dallas. The transatlantic crossing is like

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INXS Talksback To Europeans

London-based syndicator MCM Networking claims that its INXS special on September 21 is the first live interactive radio programme with a pan-European distribution.

The hour-long show, taking place at 21.00 CET, should be heard in up to a dozen European countries.

The "talkback" format features the band, at MCM's Melbourne offices, taking calls and answering questions from fans across Europe. The conversation will be interspersed with six or seven tracks from the new INXS album *X*, released by Phonogram on September 24.

At press time, countries confirmed for the special include the UK (15-20 IR stations including Capital, Metro and GWR), Spain (SER), Portugal (Radio Comercial), Finland (Radio City), Yugoslavia (OPI01 Zagreb), Denmark (Uptown), Belgium (Radio Contact), Italy (Rete 105), with West German and French outlets still under negotiation.

MCM European director Doug Adamson says the Melbourne office will be linked to Sydney by landlines, from where the signal

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WEA Takes No Dee-lite In UK Chart Row

WEA UK is threatening to boycott the national chart compiled by Gallup, after one of the company's acts were last week denied a no. 1 single.

Dee-lite's *Groove Is In The Heart* (on Elektra) and Steve Miller's *The Joker* (Capitol) shared the same indexed sales, reported by the panel of UK retail stores which Gallup uses to compile the chart.

Instead of sharing the no. 1 slot, Miller was placed above Dee-lite because the

continues on page 3



Sinad O'Connor celebrates victory after winning three MTV Music Video Awards in Los Angeles. 'Nothing Compares 2 U' (the single has sold 3.5 million copies worldwide) took the Best Video of the Year, Best Female Video and Best Post-Modern Video titles, more than any other clip or artist. Award details page 4.

Polydor Meets Radio In 'Demilitarised Zone'

by Paul Andrews
Polydor Germany brought broadcasters from eight of the country's top radio stations to Hamburg on September 7 to meet its product managers.

While the issues raised during the lively three-hour discussion were familiar - including complaints about the lack of hype-free fit, for-

mation from labels and about the programming conservatism of many radio outlets - the participants agreed the meeting was unusual and welcome.

Some of those attending said it may have been the first time German broadcasters had been given an

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RTL And Europe I Unite To Fight For FM Frequencies

by Emmanuel Legrand

Two of France's leading AM radio stations, RTL and Europe 1, are joining forces to lobby the country's broadcasting authority, the CSA, to grant them more FM frequencies.

Representatives of the stations were scheduled to meet the CSA on September 18, to present a joint proposal which details the reasons why a national FM frequency is vital to each.

The contents of the proposal will not be unveiled until the meeting. However, Philippe Labro, programme GM at RTL, says it is based on two arguments. The first is that the stations have a crucial role in France's democratic system, broadcasting seven hours of news daily. Secondly, the station's claim that FM is a fact of society, and not being on the FM band would prevent them from reaching a new and young audience.

INXS Talksback

continued from page 1

will be sent via satellite to Capital Radio's main control room in London. It will then be distributed across the UK IR network by Satellite Media Services (SMS) and across Europe via Intelsat.

Adamson says that the show, which will not feature sponsorship or advertising, is "the most expensive hour of radio MCM has ever produced". He declined to reveal a sum though industry insiders estimate total costs for such an event to be in excess of £20,000 (US\$ 11,000).

PolyGram will be providing most of the finance, with MCM asking for a "small contribution" from participating stations and networks to cover distribution costs.

RTL already broadcasts on the FM band in 48 cities. More than 25% of the station's audience is made up of FM listeners and Labro puts it: "Once you have tried FM, you do not go back to AM!"

RTL and Europe 1, both traditionally strong in the north of France, expect to be broadcast in the south on the FM band. Both stations were recently banned from a frequency in Nice by the local broadcasting authority (CRT).

Labro: "The issue is not about the economical survival of a company; it is about the public's right to listen to radio stations which are part of the main issues discussed in our society and which favour dialogue. We would like to have the same technological capabilities as the public service networks, as is the case with the private TV stations!"

A spokesperson for RTL says that generalist stations, as AM outlets are often called because they do not have a clear format, believe that they have not been treated fairly: "We were allowed to get onto the FM band in 1986, but only on our normal coverage zone. Then we started to have transmitters elsewhere, but when we saw how some public stations and music outlets were treated, we started to ask questions!"

Roland Faure, who is in charge of radio at the CSA, said in the daily newspaper La Monde that "it is obvious that in all the cities where there is room available, Europe 1 and RTL's programmes will have access to the FM band"; but they have to understand that "the CSA cannot bypass the rules fixed by the law and the calendar for new frequencies". □

No Deee-lite In UK

continued from page 1

Capitol recording registered the greater sales growth compared to the previous week.

WEA is angry that it has been denied the exposure and accolades which go with a no. 1 single. Company chairman Rob Dickins says: "We have no problem sharing no. 1 with a classic record like *The Joker*. But if statisticians can wreak havoc with a group's career, we will seriously have to rethink our commitment to this new chart!"

Gallup prepares the charts, which are broadcast by BBC radio and television, for Chart Information Network (CIN). This is the new company set up by trade paper Music Week after it took over the chart financing from the British Phonographic Industry. CIN says the rules have not changed since it began operating the best-seller lists.

Miller's single is a reissue prompted by the song's use in a national TV commercial for Levi jeans.

Both the Independent Network Chart, broadcast by UK commercial radio stations, and the ITV Chart Show placed Deee-Lite at no. 1 last week. □

extra
extra

Sud Radio, the southern France AM station privatised in 1987, is reportedly for sale. Poor results are said to be the reason. Pierre Fabre, owner of the station, is denying Sud is up for grabs. Sources say RTL is interested in a possible buy-out.

★ ★ ★
The UK Radio Authority is finalising its definition of non-pop music this week, before formally advertising the first national commercial radio franchise towards the end of this year. The Broadcasting Bill, which allocates three national networks for commercial radio stations, specifies that one should be non-pop. Within the record industry, the consensus of opinion is that the term "pop music" refers to any single which is, or has been, in the top 40.

★ ★ ★
The British Phonographic Industry (BPI) has reached an agreement over the Gallup chart with Chart Information Network which took over the chart from the BPI in July after its contract with Gallup expired. Details of the agreement, which is believed to involve setting up another company, and the financial arrangements are due to be announced this week.

★ ★ ★
Madonna is expected to have a Greatest Hits compilation released by Sire via WEA in time for Christmas. Although WEA is refusing to confirm or deny the album's release it is believed that it will contain two new tracks.

★ ★ ★
North Sea pirate Radio Caroline plans to go back on air within weeks. Speaking to Dutch broadcaster TROS, one of the DJs aboard the ship Ross Revenge, anchored off the English coast, said the station was almost ready to resume transmissions. It would use a new frequency, he added, to avoid the interference with London local Spectrum Radio which forced Caroline off air in June.

★ ★ ★
Invicta Radio is restructuring its Continental operations and is believed to be taking a stake in radio groups in France and Belgium while selling the majority stake in its Invicta Continental SARL subsidiary. A spokesperson at the station says the restructuring plan is currently in the hands of lawyers to conform with French legal requirements.

★ ★ ★

(advertisement)

Robert Cray
Midnight Stroll

MTV Claims Ratings Success

by Paul Andrews

MTV Europe claims to have nearly tripled its 16-34 year-old audience over the past year, following the release of the PETAR '90 survey of European cable viewing.

The pan-European music channel says an 88% jump in its potential audience ("universe growth") and a 58% ratings increase combined to give it an average of 197% more viewers in that age group than last year.

The service did particularly well in Germany, where it claims its 16-34 audience was nearly nine times greater (up 796%), and in Belgium, where the number of viewers in the age group nearly quadrupled (up 290%).

MTV head of research Derek

Bidson: "In Germany, our potential audience among 16-34 year-olds increased 152%, but the actual rating jumped by 255%. We launched our service in a number of German cities last year and it took viewers time to acclimatise to our programmes. Because we're now on the map in Germany, new viewers are already familiar with the channel."

Altogether, MTV Europe now claims to be available to 40 million viewers in 15.2 million homes across the Continent, and to have more 16-34 year-old viewers than any other English-language satellite channel.

PETAR, which is mainly funded by satellite TV channels, sur-

veyed 106 services in 11 countries.

It concluded that commercial satellite stations are now watched daily by 24 million people (up 105% on 1989) and 42.9 million in an average week (up 70%). Over the same period, their total potential audience in those countries increased by 24% to 53.7 million.

The satellite stations also claim impressive gains over terrestrial TV. With satellite's audience share growing from 20% to 39%, the conventional broadcasters have suffered a 16.4% audience drop in satellite homes. The average viewer now watches 18 hours 13 minutes of TV per week, of which seven hours two minutes are satellite channels.

The survey was carried out from April 2-29 among a sample of 4003 people aged four years and over, who completed viewing diaries. □

SMN Views

continued from page 1
to be via Panamsat, with satellite distribution across Europe still under discussion.

"We are not necessarily seeking customers who want the whole 24-hour signal," says Kennedy. "Rather, they could take segments and mix it in with their own programming. As Europe's radio markets become more competitive, using SMN in this way will enable stations to precisely target different audiences."

A division of Capital Cities/ABC, SMN has been in operation for nine years in the US and is a major force in programme networking, producing 10 distinct formats. The majority of its 1,000-plus client stations take the full 24-hour programme, but insert their own jingles and ads using a 'flex-clock' system. Jingles and local inserts can also be triggered automatically from the SMN studios.

While most SMN formats feature 'neutral' presentation and no IDs, allowing easy tailoring to local markets, others such as 'Z-Rock' and 'The Heat' are compiled with a national network in mind and feature country-wide phone-ins and competitions. "These are the equivalent of MTV or USA Today for radio," says Bellinger.

Payment is on a cash and barter basis. Each format includes two

MOVING

Media: In France, Jean-Pierre Orzandat, Europe 1 Communications deputy GM, has been appointed GM of private radio station Europe 1. He replaces Jacques Lelau, who becomes GM of Europe 1's parent company, press giant Hachette. ★ Steve Leeds has been named director of International Talent at MTV Music Television. He was formerly director of talent and artist relations at the channel. ★

Music Industry: David Evans, previously marketing director at WEA Europe, has been promoted to VP marketing WEA Europe. Based in London, Evans now reports directly to Stephen Shrimpton, WEA International senior VP Europe. ★ Frank Moores has been named financial controller at BMG Ariola in Holland, replacing Hans Vloemen. ★ Jean-Paul Commin, former international manager at WEA France, has been appointed GM of N.W.V.Nouvelle Messagerie Video - a video distribution company to be launched on October 1. ★

CHAIRS

minutes of national advertising per hour, which participating stations must run, though in addition they can insert up to 10 minutes of their own advertising. Stations also pay a cash service fee every month.

Bellinger: "We act as the stations' programming department leaving them free to concentrate on news and advertising. We also offer advertising and promotion support. We provide them with all the material they may need to be successful in their own market."

Kennedy says similar flex-clock and barter-payment systems could be applied to SMN formats in Europe, "though we will remain flexible and listen closely to the needs of individual stations". □

IBC Moves To Amsterdam

The International Broadcasting Convention (IBC), which takes place in Brighton, UK, from September 21-25, is to relocate to Amsterdam's RAI exhibition centre for its next gathering in 1992. IBC management deems the RAI an improved setting for an event which is "outgrowing" Brighton.

At this month's convention, a technical programme will cover all aspects of broadcast engineering and related fields. □



CBS Records Europe president Larsen Jensen (right) poses for a photo opportunity with George Michael, whose *Listen Without Prejudice* album entered the European Top 100 Albums chart this week at no. 6.

O'Connor Sweeps Video Awards

The 1990 MTV Music Video Awards were dominated by Sinead O'Connor, whose *Nothing Compares 2 U* won three categories including Best Video of the Year at the September 7 ceremony, held in Los Angeles. The clip was also judged Best Female and Best Post Modern Video.

Best Male Video was Don Henley's *The End Of Innocence*, and Best Group Video *Love Shack* by the B-52s. MC Hammer won two awards, Best Dance and

Best Rap Video, for *U Can't Touch This*.

Aerosmith's *Janie's Got A Gun* was the only other clip to win in more than one of the 20 categories, as both Best Metal/Hard Rock Video and MTV USA People's Choice, although Janet Jackson won both Best Choreography, for *Rhythm Nation* and the individual Video Vanguard award.

Swedish band The Creeps won the MTV Europe Viewers' Choice award for *Ooh I Like It*. □

(subscribers)

Robert Cray
Midnight Stroll

Bordeaux Represents Virgin's Megastore Future

by Emmanuel Legrand

The Virgin Megastore in Bordeaux, which will open at the end of September, represents "the format of the future European Megastores," according to Patrick Zelnik, president of Virgin France.

Speaking at a press conference to promote the Bordeaux store, Patrick Hourquebie, GM of the Virgin stores, added: "The Bordeaux Megastore reflects the concept of what a European store should be. It offers a good balance between music products, videos, the bookstore and the hi-fi department, and also includes a restaurant."

The Bordeaux store is bigger than Virgin's Paris Megastore, with more than 5,000 square metres of display space (against 3,000 in Paris) and an additional 3,000 metres for offices and stock.

Centrally located, the store faces tough competition; FNAC already has an outlet in Bordeaux, HMV will soon open its first French store in the city and there is a dynamic local retailer.

Hourquebie acknowledged the challenge: "For the first time, we will be in a situation of total competition. My hope is that all three outlets will survive, for the benefit of consumers."

Zelnik said: "France is a desert when it comes to musical products. French consumers only spend Frf 115 a year on records, compared to Frf 161 in Germany

and Frf 206 in the UK. Our aim is to increase the size of the market. We believe there is room for seven to 10 Megastores in France's main regional capitals." As well as Paris, Virgin already has a Megastore in Marseilles.

Zelnik and Hourquebie are both board members of the international Virgin Megastore division and their success in France

has brought a lot of attention from the mother company.

The Virgin Megastore company recently increased its capital, doubling it from Frf 60 million (app. US\$ 11.5 million) to Frf 120 million, but it did not change the structure of the shareholders. Zelnik says the company is investing Frf 200 million on new developments throughout France.

Polydor Meets Radio

continued from page 1
opportunity to confront their label counterparts in a roundtable format.

"We have to understand one another's interests," said BR 3 producer Jim Sampson, who was among those to participate, "but I can't think of any product manager, even from Munich, who has come to the station in the last year. Promotion people tend to be chary of a sort of demilitarised zone between the two interests which it is difficult to penetrate."

Other broadcasters present included Bavarian Radio head of light music Claus-Erich Boetzkes, NDR 2 head of music Lutz Ackermann, and music editors Guido Schneider (SWF), Barbara Gansauge (WDR), Markus Hertle (HR 3), and Wilfried Eckel (SR 1). RPR head of music Guido Mueller was the only private radio delegate to attend.

Polydor MD Gotez Ko hosted the forum, which was called by the label's head of radio promotion, Rostia Falke. She said it was not a reaction to any particular problem Polydor had with stations, preferring to describe it as a way of "helping understanding by both sides of each other."

Falke added: "Stations tend to think that product managers don't really consider the needs of the radio stations, while the managers are always complaining that some records are not getting airplay, perhaps even if they are in the charts."

Those present welcomed the debate, although it was generally agreed that it provided only a first step towards building a direct relationship between stations and product management. Schneider: "From now on, we should be able to work together more directly. This was really the first time we have made contact."
"I don't think anyone will go

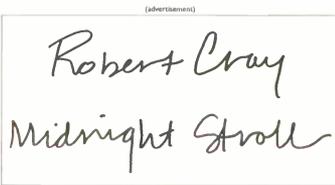
away with any major problems actually solved," added Gansauge. "But at least we have had the chance to clear the air, to exchange views."

Boetzkes, the senior radio representative present, explained the kind of problems still faced by stations. "One basic point, for example, is that on CDs the first track often has the wrong mix for radio, so presenters sometimes play the wrong one. We have been able to ask if there was a chance they could be nice to us and put the original mix on track one."

He also criticised promoters for supplying too much irrelevant, and not enough essential, information. "We need tips, to say what is a good product for our channels. What we're getting now is still 'this is the most wonderful thing you ever heard - here it is and play it!'"



Members of Anthrax are pictured here with representatives from Zomba Music Publishers and Graced Management as they gather to celebrate the signing of Zomba for a worldwide publishing deal for the Megaforce/Island Records band. Anthrax's latest album, 'Persistence Of Time', was released in the US on August 21.



Investment for new stores ranges from Frf 50 million to Frf 100 million, depending on the size of the project, although no details of individual sites were made public.

Also unveiled at Bordeaux was the profitability of the store. It operates with only a 4% profit margin because its sizeable total turnover allows margins to be tight.

From the opposite camp, the most outspoken criticism of radio came from Tim Renner, Polydor's A&R/marketing executive for progressive music. He attacked stations for their reluctance to play anything other than "commercial" music, even when it reached the charts.

"What radio is looking for in Germany is music without any character - nearly all the stations are similar and getting closer together. There is plenty of room for stations to reach other audiences, which would also bring in new listeners and advertising, sell more records and make the charts more interesting."

"I don't know yet whether this meeting has made any progress on this, but at least now the stations know what I'm moaning for. Maybe I'll get a step further when I meet them next!"

Conroy - Controlling Chrysalis Development

Since Paul Conroy joined Chrysalis in August last year as international president, the label has enjoyed an upturn in its fortunes. Sinead O'Connor's success - selling six million albums worldwide and having just won the MTV video award - best illustrates the recent change of climate at the company.

Conroy is known as a strong marketing-oriented person, always looking for alternative ways to promote product. Machigil Baker talks to him about the difficulties of working with artists and hears him reflect on radio programming and the problems faced when trying to sell records to a public more familiar with the exploits of Paul Gascoigne than Phil Collins.

Q: In Chris Wright's keynote speech at MIDEM this year he accuses radio of not supporting enough talent. What role did radio play in the breaking of Sinead O'Connor?

A: I think it was the BBC's Simon Bates who started it and then it just exploded from there. Although, exactly how much was radio and how much was video is difficult to say. I must admit, the first time I heard it, I wasn't sure that it would do that well. When Nigel Grainger [MD of O'Connors original label Ensign] first played us two tracks from the album, many of us said the single should be *Three Babies* and not *Nothing Compares 2 U*.

Q: In an interview with Bill Flanagan published in the August issue of Musician, O'Connor is quoted as being very critical of the record industry. Do you agree with her points?

A: Sinead obviously is a very strong and opinionated person. Yet she is also a very weak person. She is like all artists, they need constant attention. I did read that article. She certainly went off on the attack. With artists, their attitude seems determined by what has happened to them on any given day. When artists want you, they want you desperately. They want to play you a particular tune and when they feel they've got

everything they want, they can sometimes throw you away like an old shoe.

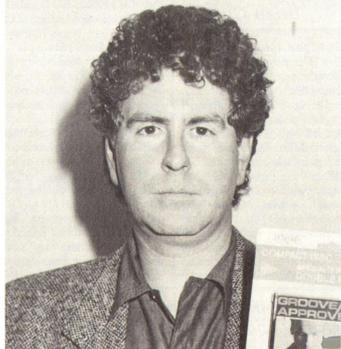
In the interview she went on about the percentages - shouldn't they be more and so on. Well, that's fine but you need to look at the whole situation. It's like building a football team. You have a couple of star players, while some of the others play a less important role. On the other hand, she is one of those artists who is very committed to what she does. She's sincere and convincing on stage and on record. Artists like that, they live and

crack. Recently, I was at a Phil Collins concert at Wembley. Suddenly, I heard the person next to me saying: "Oh! He's getting on the drums. I didn't know they prefer to wait until they have heard more tracks."

Q: Would you welcome alternative types of radio formats?

A: Absolutely. More album programmes. It's a shame there's not more of them. But then, it must be very hard for stations like BBC Radio 1 to satisfy different tastes, especially with records being plugged from all sides. The situation is crazy with the playlist being so important. It is made worse, sometimes, when you're on the playlist and you don't get the number of plays you should have. There's an album list at BBC Radio 1 which means nothing. Most of us in the business wonder why they bother printing it.

In the heydays of John Peel and John Waters, all A&R people were recording their programmes. That reflected the real power of radio. Today, programmers are trying to cater for a pop market, right across the board. But there's so much to be included, from ballads, ballad and dance to rap, and pleasing everybody must be a very difficult goal to achieve. But, of course, when radio starts playing three albums, we want them to play six. We work in a greedy business.



breathe it all day, are always looking for perfection.

Q: Chrysalis has been working hard to break World City. Isn't frustrating to see that his albums haven't yet translated that well into sales?

A: Yes, but it's what makes you get up in the morning. You can't expect overnight success and a quick return on your investments. It's a slow building process. Maybe this isn't the big album for Karl Wallinger [the group's frontman]. He's a strange phenomenon. A lot of young people haven't seen many acts like him, as they don't go to gigs, preferring house raves.

Q: But isn't he more appealing to a 30-plus audience, which has lost interest in pop music?

A: That's the hardest market to

the motions and saying the same things. We're living in very conservative times. There's hardly anyone rocking the boat. But having said that, there's more reason to be in the record business now than ever before. You hope there is always going to be something else around the corner or someone knocking on the door ready to play you a fantastic tape.

Q: How do feel about the current trend towards formatted radio?

A: Airing product on these stations will not automatically lead to people buying records. It depends how interesting they are when hearing something. If I hear Bessie Smith on the radio, I would probably go out and buy the record. But we've seen over the years that once people get their track catalogue CDs they don't

keep renewing them all the time. For a lot of people radio is just background. And most won't buy product on the first single. They prefer to wait until they have heard more tracks.

Q: Would you welcome alternative types of radio formats?

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Paul Conroy joined Stiff as GM in 1977. Together with partners Jack Riviera and Dave Robinson, he helped establish the careers of artists like Ian Dury, Elvis Costello, Nick Lowe and Madness. He joined WEA UK in 1983 as marketing director and was part of the push during the mid-80s, which brought life back into the company with the successes of Madonna, ZZ Top and Tracy Chapman. Also the label's local roster, famed well with signings like Simply Red, Howard Jones and Enya. He became MD of WEA's US division in 1987 and joined Chrysalis as international president in August last year. Apart from France, Chrysalis is distributed by EMI in Europe. The label's current roster includes artists such as Sinead O'Connor, Billy Idol, The Waterboys, and Paul Carrack. Go West and Paul Carrack; other signings include Les Libertés, Respect, Monie Love and Slaughter and the US.



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Celebrating The Indie Music Scene

Howard Shannon
reports on Glasgow's
New Music World

Indie records should be together and bid for a UK Independent National Radio licence, majors should shoulder more risk taking and low-budget incremental radio should be allowed to flourish in the same way as similarly funded independent record labels.

The calls came during seminars at New Music World, held in

"We take gambles and risks the majors will not,"

Brian Guthrie

Glasgow on September 5-9. This is the first time the self-styled European music business conference - loosely based on the annual New Music Seminar in New York - has taken place. Delegates and speakers totalled around 140.

Held in the impressive surroundings of Glasgow University in Scotland, New Music World unashamedly pitched itself as a "celebration of the independent music scene".

"For years now, the more experimental UK bands have depended on European audiences for their livelihood", claimed organisers in a glossy programme.

"The 80s sprud all sorts of Euroclub sounds and the emergence of French-based UK music has changed even our audience attitudes".

One seminar addressed the question "Is the narrow-mindedness of indie labels a major barrier to their success?"

Without exception, the five panellists - Brian Guthrie (partner in Nightshift Records & Distribution), Pete Lawrence (MD Cooking Vinyl), Lindsay Hutton (Next Big Thing magazine and records), Dietrich Eggert (Rough Trade, West Germany) and Robert King (Catharsis Records) - said it was, in fact, the majors which are narrow-minded.

"The thing about people producing indie product," said Lawrence. "Is that they are fanatical about it, not narrow-minded. Inevitably, economics is the bottom line. But in our position, we can still afford to sell 5,000 copies of a

record and break even unlike the majors, which need 40,000 plus". Lawrence claimed that nearly 95% of Cooking Vinyl's releases have gone into profit fairly quickly. "It comes down to marketing. If the money is not there to do the job properly, then we cannot compete," he added.

Exportation of product is also of crucial importance, said Hutton of Next Big Thing. Rough Trade's Dietrich Eggert readily agreed: "British indie are dependent on exports. Germany is a big market for your indepen-

dents. Even now, Rough Trade West Germany is exploring co-manufacturing deals to save on origin costs".

The term indie, its date of conception and who it can be applied to, also came under scrutiny. The origins, suggested a delegate, came about in the 70s, when young people finally had access to the process of making records. A comment agreed with by panellists.

However, the word indie itself, delegates felt, should be axed. But the conference failed to come up with an alternative generic term.

"The importance placed on charts is grossly and obscenely distorted,"

Robin Valk

"Who can the term 'indie' be applied to?" asked Pete Lawrence. "Stock, Aitken & Waterman are technically indie. Should they be in the indie charts?"

"We take gambles and risks the majors will not," stressed Brian Guthrie. "Of course, you have big indies and little indies." Risk taking, he claimed, was not always proportional to size.

The Nightshift Records partner then turned his attention to A&R. "They come in two forms; the ones who fight the indie bands' corner and the career A&R man, who company hops on his reputation".

Bands are better off with an indie guy Guthrie, because if an A&R says at a major moves elsewhere, a group may find itself among faceless executives and

with nobody left to champion its cause.

Guthrie won colleagues' approval when he called for an improved industry grapevine. "I was badly stung when distributors Pinnacle and Fast Forward went bankrupt. It seemed a lot of people in the business knew that they were about to go down. Did I tell me? Did they like hell!"

A later seminar asked: Are the current changes in broadcasting a help or hindrance to the promotion of new music? Panellists were Brenda Kelly (Sub TV), John Archer (BBC Scotland), Robin Clark (BRMB/Xtra AM), Mark Ford (Radio), Ken Garner (radio critic) and Keith Harris (European manager Steve Wonder).

Harris was skeptical of supposed broadcasting change. "It will not make any real difference to people trying to promote music in different areas."

He went on to claim that most UK incrementals have been set up to fail. "The owners of big stations step in an buy them to run as a satellite. I think that is going to be the model for most of the new outlets on air. Big operators go for lowest common denominator broadcasting" continues Harris, "maximising an audience to maximise advertising".

Revenue which means playing lower common denominator music. There is no scope in broadcasting bill for people to set up low-budget stations in the same way that we have shooting indie labels".

Harris then turned on the majors. "Such record companies do not see any reason why they should support any kind of music outside the mainstream. Yet new alternative radio needs the support of major labels. Typically, such companies are not willing to furnish back catalogue material if this is no longer commercially available".

Robin Valk from BRMB picked up the incremental argument. "In the current climate with very little advertising budgets as they are, the new stations are not really

viable. This is going to result in more, highly formatted programming which will inevitably be conservative. This is to be regretted because localised, specialised music radio is the only way forward for new music. Unfortunately, this is not going to be the scenario".

The panel went on to examine the significance of the national sales chart. "The importance placed on charts is grossly and obscenely distorted," said Valk. "They are a useful tool but what they ought to have is a bit more honesty and a bit less rigidity. What I tend to do, when I look at a chart, is to call up the people who compile a regional chart. They say 'this looks like a bit of a suspicious jump by such and such an act. A lot of record companies must have bought on that one'. This is now almost accepted and it is obscene. The fact that everyone accepts it is even more obscene".

But Keith Harris suggested the hype from all the majors would cancel itself out. "So among the majors, you tend to get a fairly accurate chart. Unfortunately, the indies cannot compete with the level of hype the majors are doing".

As the event drew to a close, Mikael Horjris, from the Danish government funded music organisation, ROS, reflected on the seminar. "I found the panels of five people faced by around 40 delegates created excellent interplay. The fact that the panels fielded questions from the floor, rather than merely delivering a speech, also helped proceedings".

Lower common denominator music. There is no scope in broadcasting bill for people to set up low-budget stations in the same way that we have shooting indie labels".

Event co-ordinator Simon Frith was unhappy that more support from Glasgow City Council was not received. "I am also bitterly disappointed more of the majors didn't turn up. The turnout from the Scottish independents was appalling, even though they are based locally". He made no commitment to staging a New Music World seminar next year. □

POLYGRAM UK SALES CONFERENCE

EC Likely To Revive Blank Tape Levy

by Hugh Fieldler

The blank tape levy could still be introduced under EC directives, Conservative Member of Parliament Jeremy Hanley told PolyGram UK's annual sales conference in Brighton last week.

Hanley said he "regretted" that the government's promise to introduce a blank tape levy in its last election manifesto had been dropped because it was regarded as a new tax.

"It's not a tax," Hanley asserted. "It's a royalty that rewards creative people for making use of a new technology." And he added that the EC recognised the value of a blank tape levy for a healthy record industry.

Participants went on to hear that PolyGram's UK companies are enjoying continued good health, according to statistics presented by Nigel Hayward, GM, pop sales division. So far this year PolyGram UK has

achieved 50 top 40 hits (a 30% increase over last year) and 38 top 40 albums including four No. 1s, consolidating PolyGram's leading UK market share for the sixth consecutive year. Phonogram UK's new MD David Cliphsham added that his company's market share in July was equal to that of Virgin.

Haywood said that Elton John's *Sleeping With The Past* and *The Concert* featuring Pavarotti, Domingo and Carreras are currently selling up to 60,000 units a week. And his target for the next two months is to sell 1.5 million copies.

There will be major marketing campaigns for TV advertised greatest hits collections by Elton John (a double album encompassing his entire career), Jimi Hendrix, the Bee Gees and Status Quo which are being released over the next two months. In addition,

there is a double album of Cure releases called *Mixed Up* and compilations from Tears For Fears and Jimmy Somerville coming out before Christmas.

But the development of new artists remains "the seedcorn of the business", according to PolyGram UK chairman Maurice Oberstein, who recalled that the debut albums from Bon Jovi and INXS both sold less than five figures when they were originally released. "We have planted the seedcorn, it's up to the promotion departments and strike forces to make it grow", he said.

National acts releasing singles and albums before the end of this year includes: Electrice 101 and Wolfbane on Phonogram; Love And Honey, Swing Out Sister and House of Love on Fontana; the High and No Sweat on London; Carlton on FFR; the Beautiful South, the Trash Can Sinatras and the La's from Go! Discs; and Dogs D'Amour, John Moore, Jagged Edge, Anne Dudley with Jaz Coleman, Cathy Dennis (singer with D Mob) and the James Taylor Quartet from Polydor.

Oberstein, who is bringing in former CBS sales director John Mair as customer services director at PolyGram Record Operations in Romford, said that two-thirds of the company's distribution business is now handled via the EROS electronic re-ordering system. And he pleaded with dealers to show unanimity in using the system.

"It grieves me to hear dealers say they can't get through on the phone when they could work out on the back of an envelope that they would save the cost of installing the system out of wasted phone calls within six or seven months".

He also warned dealers not to play their stock so close that shops are sometimes out of stock on up to half a dozen top 20 titles.

"That's lost business for everyone", he said. "And it's not a co-op-out by PolyGram. We provide a 24-hour telephone service so there is no excuse when it comes to our product." □

Deacon Blue Syndication

UK syndicator Unique Broadcasting is preparing a one hour in-concert special featuring Glasgow band Deacon Blue for distribution across the IR network around Christmas. Unique produced the CBS band's Wembley Arena performance for Capital Radio, broadcast live from the London station on September 11. In return, Capital gave Unique networking rights for the show.

Unacceptable Code

The Voice Of The Listener, the independent listeners and viewers association, says the shadow Radio Authority's new code of programme sponsorship is "unacceptable". It says the code allows sponsors to influence the content of health, education and consumer advice programmes.

Radio 1 Explosion

BBC Radio 1 is broadcasting this year's Nescife-Yamaha Band Explosion live from London's Marquee Club. Mark Goodier is presenting his evening show from the club for three nights, which will feature four new bands including major signings like Everyday People and the High, independent acts like the Trash Can Sinatras and Swervedriver, and unsigned groups such of the Colour Mary.

Island upheavals

Following a series of departures in former CBS sales director John Mair as customer services director at PolyGram Record Operations in Romford, said that two-thirds of the company's distribution business is now handled via the EROS electronic re-ordering system. And he pleaded with dealers to show unanimity in using the system.

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Pirate Raids

Government officials made 128 raids on 56 pirate stations in London during the second quarter of this year. Altogether there were 166 raids on 75 illegal radio operators in the UK. They resulted in 34 prosecutions and 18 studio confiscations.

Manchester Stars Make More Changes

Manchester local stations KFM and Sunset, which have both undergone management upheavals since coming on air earlier this year, are making programming changes.

KFM in Stockport, south Manchester, which was taken over by a consortium headed by Stoke IR station Signal Radio during the summer, now carrying Signal's overnight output.

But programme controller John Evington denies that the changes go against KFM's promise of performance to the Independent Broadcasting Authority. "Manchester has to be one of the most exciting cities for music right now and KFM should reflect that. We have introduced a new 22.00-01.00 late show which features mainly local music. We also had a strong presence at the recent South Manchester Music Festival which was compered by two of our presenters".

Evington says that by using Signal's overnight programming KFM has been able to re-allocate its budget to provide more local news coverage. "We will be taking

on a new producer and have arranged a deal with The Stockport Messenger to provide stories for us. This is the first time that a local paper has supplied stories specifically for local radio and we have received IBA approval for this".

KFM is also reintroducing several specialist shows, including R&B, jazz and soul, and Evington is happy with the way the station is sounding. "It's coming together well. We're now playing the bulk of the music from our Sony CD jukeboxes. We are also starting to use Selector although we are still compiling the database".

Sunset Radio, whose first R&R figure last month gave it a 10% reach, has replaced breakfast show presenter Lee Brown with Derek Gregory, a club DJ with little radio experience.

Head of music Greg Edwards says "The content and presentation of the show wasn't right and I want to bring in fresh blood and create a new interest. I would dare any station to take a young DJ like Gregory and bring him along with the way we have". □

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G E R M A N Y

OK Radio Changes Formats

by Robert Lyng

A pack of record company support is being cited as one of the reasons behind OK Radio's decision to change formats. The Hamburg-based private switched from contemporary rock to contemporary hit radio (CHR) on August 27.

Head of music Joerg Guelden says that despite the station's promotion of rock acts, record companies did not buy advertising time on the outlet. "We have record subscriptions with all of the companies and promoters did give me free records. However, the record companies did not show any recognition for what we tried to do for their acts, who normally don't get much airplay. We put them on our playlist, did interviews with the artists and sponsored some of their concerts. But the marketing departments did not buy advertising time.

"They regularly buy ad space in small magazines like Spex, but they do nothing for stations that play their rock acts. We have more listeners than Spex has readers. However, most companies told us that they use radio advertising only for folk music, schlager and related product."

OK Radio's tempo has also picked up. As well as playing faster songs, Guelden is programming songs at an increased speed: "All of our record players are asked to play three. We play a minimum of 16 titles per hour and the DJs have been instructed to play all of the songs, which means they can leave many songs after the bridge to avoid repetition."

Guelden says another problem was the station's limited technical reach; currently it cannot be received in three demographically significant parts of the city state. However, OK Radio will be awarded an extra frequency for the sea by the end of this year.

The station's new 24-hour programme is presented live from 05.00-02.00 daily. The remaining three hours is pre-taped. All music programming is done using Selector.

Guelden says three playlists are now in use. The A list gets two plays per day, the B list two, and the C list one. There are also up to 13 hits in regular rotation.

"The tracks we now play range from Susanne Vega's *Ton's Diner* and Depeche Mode to MC Ham-

mer, DNA and Snap. We even took on Matthias Reim's second single, *Ich Hab' Getrauert*. *Yon Dir*, which is schlager based, and nobody has complained yet. We also play such German artists as Herbert Groenemeyer or Westphalshagen, but not the typical schlager or folk music stars."

Although all musically thematic evening programmes have been dropped, the popular talk-based "Schlag 6" magazine has been retained. The station's two syndicated programmes, Benny

Brown's 'Top 40 American Countdown' and the 'Eurochart Hot 100 Singles', are broadcast each weekend.

Although OK Radio's DJs will only have regular slots during the afternoon and evening, Guelden says there will be no reduction in the station's personnel.

Two separate Hamburg media surveys published this summer gave conflicting results for OK Radio. One gave the station a 34% market share, while the other said 97%. □



Polycorn and Karussell Musik & Video executives join representatives of sponsoring firms to launch the 'Mobile Wanderland'. The 22-metre truck, packed with cassette CDs and videos, visited 63 cities throughout Germany on its 25-day tour by September 20. The contents range from pop, schlager and classical CDs to children's stories. From *lr*: Polycorn president Wolf Gromsche; Philips Audio product manager Jürgen Bock; Bavaria St. Pauli Brewery product manager Michael Bortholt; Mercedes Benz sales manager Horst Henschel; and Karussell MD Werner Klase.

Second Private Station For Schleswig-Holstein

by Paul Andrews

Schleswig-Holstein, Germany's northernmost state, is to get its second private radio station. Kiel-based Radio Eins plans to go on air statewide in the second half of 1991, following final approval from the regional media licensing authority, ULM, in a decision delayed since February due to a procedural dispute.

The principal backer of the new station is Kiel construction firm BIG-Anlagen. Together with a number of private individuals, it is a partner in the company Schleswig-Holstein-Funk, which holds a 49.9% stake in Radio Eins.

The other main shareholder

(25%) is Schamoni Medien, parent company of Berlin private Hundert, 6. The station is headed by Horst Jenckel of BIG-Anlagen and Hundert, 6 MD Ulrich Schamoni.

Jenckel describes Radio Eins as a "family station", and expects it to appeal primarily to the over-30s. A high proportion of German music is planned, as is "a broad spectrum of oldies and evergreens."

Radio Eins will find itself in direct competition with the region's existing private, RSH (Radio Schleswig-Holstein), although this favours a CHR/AC format targeted at an younger audience. □

F R A N C E

RTL Adds New Elements To A Winning Formula

by Emmanuel Legrand

RTL, France's leading radio station for the past nine years, has opted not to make any major changes to its new programme schedule, however, it has introduced several new elements, including a 'musical evening' which features a show devoted to CD tracks.

Jean-Pierre Dusseau, director of artistic services: "We decided to introduce 'Generation Laser' after looking at sales figures which show that there is a phenomenon surrounding CD. 'Generation Laser' allows us, through a modern and contemporary tool, to broadcast all types of music. It also includes a CD chart, which enables us to be 15 days ahead of the official album chart."

The chart is compiled by the magazine CD Mag and is based on sales at various retailers, including the Virgin Megastore in Paris. The show, which is hosted by Nagui, also features segments called CD Of The Day, CD Discovery, CD Classic, CD Concert and CD Bonus.

'Generation Laser' makes up the first section of RTL's music block, which runs for five hours from 19.00 to 24.00. The second

half is hosted by Francis Zegut and includes two programmes, 'Classic Rock' and 'Couleurs'.

'Classic Rock' is broadcast at 21.00-22.00 and features vintage rock, while 'Couleurs', which is aired at 22.15-24.00, is devoted to music from "yesterday, today and tomorrow", according to Dusseau.

He says: "Classic Rock" will have a 70s flavour and 'Couleurs' is a review of a variety of music by Zegut, who calls himself *Dr Colour*. With these shows and 'Generation Laser', we can build a very strong evening of music."

Other new elements in RTL's programme schedule include the reinforcement of the station's morning slot through the introduction of several new hosts, who will cover such subjects such as ecology, the economy and lifestyles. And Brigitte Simonetta has joined the station's line-up of presenters, which includes Jean-Pierre Foucault, Patrick Sabatier, Fabrice, Philippe Bouvard and Max Meynier.

Meanwhile, Dusseau has confirmed the departure of Dominique Farran, who hosted 'L'omi-

ne' Saturday evenings. The show features rock concerts and no other programme featuring live music is planned.

Farran's time slot has been taken over by George Lang, who presents two shows on Saturdays. They are 'Saga', which tells the story of a rock act from 2000-22.00, and 'Classic Rock', which is broadcast at 22.30-24.00 and is

devoted to music requested by listeners.

The station has also renewed its long-time commitment to two of France's top artists - Johnny Hallyday and Michel Sardou. Both will have their series of Bercy concerts sponsored by RTL, despite the station's decision last year to stop all concert sponsorship. □

Europe I Emphasises Humour

by Jacqueline Escott

Europe I's new schedule keeps the emphasis on light-hearted humour, while reinforcing the station's traditionally strong news coverage.

Programme director Patrice Blanc-Francart: "We are increasing the number of sketches, one every hour, and several new programmes will also be based on the humour concept."

Blanc-Francart also promises a wider range of music, from jazz ('Jazz Mag' Saturday 22.30-23.00, hosted by Michel Pacaud), to opera and classical.

However, evening programming continues to focus on younger listeners. 'Top 50' will be aired on weekdays at 20.00-21.00 and will be introduced by Marc Toesca, who continues to present the nightly 'Top 50' on Canal Plus.

'La Vie En Rock' follows at 21.00-22.30. It is presented by Laurence Boccolini, who previously co-hosted the same slot with Bernard Lenoir.

Weekend music includes 'Les Découvertes Du Top 50' (Saturday 15.00-18.00) with Eric Lacroulle and 'Musiques Et Sports' (Sunday 13.30-18.30) with Yann Kulig. Europe I's director of variety Yvonne Le Brun continues her weekly 'Toutes Les Musiques Que J'Aime' (Sunday 20.00-21.00).

Future theme projects include a week of 'hot music' (October 22-27), which will focus on a different country each day. The countries to be spotlighted include the Seychelles, Cap Verde, West Indies and Haiti. □

De Caunes Joins Europe 2

Antoine de Caunes has joined Europe 2. He now hosts his revived 'Mardi Musique' show every Sunday at 19.00-20.00 and will also be offering a sharp-tongued 90-second commentary each morning at 08.25.

Europe 2 director-general Martin Brisac: "De Caunes is a personality and we have wanted to work with him for a very long time. We wanted to find people who would give their opinion on daily events, who were established references for people in their 30s. Our aim is to be the cool radio for listeners of this, and other, generations."

Similar commentaries are given by journalists Philippe Aubert (daily 11.00) and comedian Marc Jolivet (Sunday 11.00).

Although recently promoted to the position of Europe 2's assis-

tant director-general, programme director Marc Garcia remains committed to his programming role and does not plan to relinquish the post. His new schedule keeps the emphasis on easy listening music with little talk.

Jazz is given a prominent place with the Hit FM produced 'Jazz' (20.00-22.30) running nightly except for Saturdays, when it is replaced by a one-hour live slot (22.00-23.00).

Sunday sees the 'Top Album' chart show (00.01-1.30), presented by Remy Jouin, followed by 'Programme De Star'. During the show, which is aired at 11.30-12.30, a studio guest chooses his or her favourite tracks. 'Besties' is also aired on Sundays at 22.30-23.30, and is based on material from the BBC's archives. □

More Music On M6

M6, the third most popular TV channel for 15-24 year-olds in France, says it is basing its future development on three main areas; more music, more magazine shows and more in-house productions.

In terms of hourly volume, M6 now occupies 34% of the schedule, sandwiched between fiction (49.4%) and magazines/news (16.6%).

The new autumn schedule shows renewed interest in capturing the youth market, with an extra 12 hours of music each week during three new programmes, which are all based on the video clip formula. New faces include Fatine, who presents 'Tungstene' (weekdays 17.30-18.00), a showcase for international music.

French music is given its own slot in 'Made In France', which is presented by Valerie Pascale and aired weekdays at 15.30-17.40. There is also a new edition 'Zyomusic' (weekdays 18.30-19.00), a music quiz hosted by Laurent Pettigullaume. Pettigullaume al-

so presents the weekly 'Multipop/Nuggets Charts' (Saturday 18.05-19.30), in place of Alexander Debanne, who is now on TF1.

The weekly 'Rap Live', inaugurated this summer, continues on Saturdays (24.00-01.00) with Olivier Cachin. The show is the first to give rap a regular slot on French TV and non-French clips are shown with subtitles.

Meanwhile, there are new series of established shows, hosted by experienced M6 presenters; Laurent Boyer ('Pour Un Clip Aven' Top' weekends 09.00-11.00), Roxanne ('Avec Ou Sans Rock' Friday 23.30-24.00) and Philippe Adler ('Jazz 6' Monday 23.30-24.00).

'Music will also be featured in a new programme co-produced by M6 and Prony Production, a subsidiary of FNAC. Presented by Lionel Rotcaze (publisher of the defunct 'Radio Rolling Stone' magazine), 'La Sixieme Dimension' (Friday 23.00-23.30) will feature reviews of books, films and albums. □

105 Classic To Go National

by David Stansfield

105 Classic, the automated 24-hour FM gold station launched in March by the owners of Rete 105 and Radio Monte Carlo, is to

broadcast nationally from October.

The station is based in Milan and currently covers part of

Solo Musica Italiana Increases Live Airtime

Radio Italia Solo Musica Italiana has decided to give more live airspace to acts. The Milan-based station broadcasts national music only and is fully automated, except for one interview a week. However, following an experiment with Fonit Cetra recording artist Mango, the station has now changed its schedule to include weekly guest artists.

Mango recently answered listeners' questions for 30 minutes each day from Monday to Saturday. Station executive Fillipo Broglia says more than 200 listeners phoned in.

The first artist to be featured after the schedule change was Gianni Nannini. On the first day she talked about her new LP *Scandalo* and for the rest of the week she took listeners' calls. Broglia claims that his station is

the only private broadcaster which does not screen phone-ins.

"Our approach is spontaneous. For example, we had a girl break down in tears when talking to Eros Ramazzotti. But we believe that listeners make radio!" He adds that the station will feature newcomers, as well as big-name artists.

Broglia also plans to introduce a one-hour Sunday programme, based on the highlights of the guest artist slot of the previous week.

He adds that the station has developed a good relationship with record companies. "We have exclusive pre-release airplay of albums by Lucio Dalla, Francesco Guccini, Ivano Fossati, Francesco de Gregori and Mina. You do not get that kind of co-operation unless you are the best!" □

Natucci Leaves AER

Sergio Natucci has resigned as secretary general of the Association Of Radio Owners (AER) to take up the post of director of Italia Radio. Natucci headed AER, whose members include 200 music stations, for five years and was a keen campaigner for new radio legislation.

Italia Radio is owned by Italy's Communist Party (PCI) and is currently a political talk station which broadcasts throughout Italy to an average daily audience of 114,000 (Audiradio).

Natucci plans to introduce advertising to the station, which is now funded by the PCI, and says there will also be format changes. "Italia Radio will be the country's first real information station. But

70% of the programming will be music, mixing national product and international evergreen records."

He adds that the station will not be a party propaganda machine. "The news and information content will not deal only with politics. Cultural and social events will also be covered. It will be a station for everybody, not just for communists!"

Natucci is also president of the Association Of European Radio, however, he is unsure of his future involvement.

The new secretary general of AER (Italy) is Fabrizio Bernini, a partner in the Piedmonte private station Punto Radio 96. □

northwest Italy, including the cities of Genoa and Turin. Station executive Alberto Hazan says that, from next month, 105 Classic will cover 60% of national territory. He adds that all frequencies were connected by August 23, in compliance with the country's new media law.

Hazan confirms that he will be trying to attract national advertising and that there will also be a nationwide advertising campaign to promote the station.

105 Classic plays international and national music from 1950-

1975 to an average daily audience of 104,000. However, Hazan says: "We have found that some of the music we are playing is not suitable for the final product we want. We will cut out a great percentage of disco music and some of the sadder rock songs that may detract from a happy image." He adds that there will be greater emphasis on the music of the 50s and 60s.

Hazan also plans to introduce DJs to the station, who will give information on artists, plus news of the different decades. □

RTL 102.5 Promotes CHR Format

Bergamo-based station RTL 102.5 Hit Radio has launched its first promotion campaign since it introduced a CHR format two years ago. Station director Claudio Astorri says the campaign is designed to create a solid image for the station, and adds that two

percents, will be on the air daily at 17.00-21.00. Astorri: "De Bearadine is from central Italy and has a lot of fans in that area." The station began broadcasting in the region in June.

Astorri also confirms that RTL 102.5 has opened a studio in Milan. "We are based 20 miles east of the city. Artists who visit Milan usually have from two minutes to two hours to give interviews to radio stations. Before we had to pre-record interviews, but we now have a structure whereby we can give more airplay to artist interviews. In turn, we can give more publicity to record companies through adverts in daily papers."

Last month the station backed an on-air interview with Eros Ramazzotti with a half-page advert in the leading national daily newspaper *La Repubblica*.

RTL 102.5 has an average daily audience of 0.38 million according to Audiradio, but Astorri has always been a harsh critic of the organisation. He is a strong advocate of Datamedia, which publishes results for subscriber stations every three months. The latest Datamedia listener statistics for April-June 1990 give RTL 102.5 a daily audience of 0.51 million.

The station, owned by Lorenzo Fucci, started broadcasting in 1975. Its service is transmitted on one frequency signal throughout northern and central Italy via the German Kathrein antennas. □



RTL 102.5 director Claudio Astorri

new DJs have also joined - Ronnie Jones and Gianni de Bearadineis.

Jones, who is well known for his work as a TV music show presenter for both state RAI and Silvio Berlusconi's Canal 5, will host some newly introduced chat shows. They include "Postal Hits", which is devoted to records chosen by listeners.

De Bearadineis, who is also known for his TV and radio ex-

Doubt Over SR Unification Plan Increases

by David Rowley

Swedish media observers believe plans by the Swedish Broadcasting Company (SR) to combine local and national radio stations will not eventuate, following the failure of several working parties to make detailed proposals (M&M July 28).

The reports by the working parties were presented at the last SR board meeting in August, but further discussion was postponed until the next meeting on October 12. Some observers believe this delay is partly due to the impending discussion of the commercial TV issue by the Social Democrats.

The proposal to combine the stations put forward by the chairman of SR, Björn Rosengren. It was immediately attacked by the heads of all 25 local stations and has met dogged resistance ever since.

Radio Gothenburg MD Gunhille Ivarsson: "Every six years or so they try to change the structure, but the point is that the reports do not come up with any strong,

unanimous alternative. But even so, people are not happy. If we stay as we are, we're not sure that we will get the money we need to operate properly."

The agreement between SR and the Swedish government expires in 1992 but negotiations for funding

for the next five-year period are already under way. It is understood funding of around Skr 500 million (app. US\$ 87 million) has already been requested, but observers say this figure should be at least Skr 630 million. □

New Youth Show On Finnish TV

by Karl Heloptio

Finnish private television station City, Helsinki. Producer Juha Tynkkynen is also programme director at Radio City.

Five to 10 music clips are aired during each show, including a "Video Clip Of The Week", seen every day. For the first week, this was "Papa Was A Rolling Stone", by Was (Not Was). Also featured on the September 3 opening show were INXS, Sinead O'Connor, Chrissie Hynde, The B-52s, The Creeps and Bananarama.

Advertisers include Fanta, the magazine *Suosikki*, Renlund hardware and Valio milk products. □

SPAIN & PORTUGAL CDs Sales Surpass Vinyl In Portugal

Revenue from CD sales exceeded that of vinyl for the first time in Portugal, according to the Associação Fonográfica Portuguesa's recently published first half figures for 1990.

The value of CD sales leapt 84% in the first six months of the year to Esc 812 million (app. US\$ 4.7 million). LPs slumped by 17% to Esc 658 million, while cassette sales, for the same period, were Esc 401 million, down 4.4%. Singles and maxis netted Esc 38.8 million down 34% on the same period last year.

The total value of record industry sales rose 35.2% compared with January-June 1989 to Esc 1.9

billion. Music video sales also showed a dramatic increase, rising 87% to Esc 23.6 million.

There are an estimated 200,000 CD players in Portugal, a country with 3.4 million households; 2.1 million cassette decks and 900,000 record players. Industry analysts predict a further 50,000 CD players in homes by the beginning of 1991.

PolyGram continues to record the largest market share in Portugal at 24.8% to July, followed by EMI (23%) and CBS (17.3%). WEA has a 15.8% market share, BMG 9%, Ediscrom 7.6% and Edisico 2.5%. □

Portugal - First Half 1990

	Units sold (thousands)	Traffic delivery value (Esc - millions)
Singles	93.01	20.3
Maxis	31.38	18.5
LPs	715.22	657.9
MCs	971.82	401.0
CDs	463.80	811.6

Figures supplied by AFP.

TOTO IN CONCERT

sep. 21
Gothenburg
SCANDINAVIUM

sep. 22
Stockholm
THE GLOBE

sep. 24
Helsinki
ICE STADIUM

sep. 26
Copenhagen
VALBY HALLEN

sep. 27
Odense
IDRAETSAAAL

current single:

'OUT OF LOVE'

CBS

New Chairman For Veronica

by Chris Fuller

The chairman of the Netherlands Broadcasting Corporation, former cabinet minister Johannes Pieter van der Reijden, has been appointed chairman of Veronica, the largest of the Dutch broadcast associations.

Van der Reijden, 63, will replace sacked Veronica chairman Wout Bordewijk (M&M September 1), who is understood to be taking retirement. He will assume his post "as soon as possible", according to Veronica spokesman Steven Gelder. It is not known who will replace van der Reijden at NOS, which he has chaired for

two years. The new Veronica chairman, whose appointment will be confirmed by the members' council (Verenigingsraad) on October 22, is currently an alderman for the Christian Democrat party and served as cultural minister in Ruud Lubbers's 1982-86 cabinet. He is also a commissioner of the NOB - broadcasting production company, though it is not clear whether he will continue to hold this post in view of his new position.

Gelder says van der Reijden will play more of a "hands on, day to

day" chairman's role than his predecessor and will work closely with MD Rob Out. In a statement, Veronica thanked departing chairman Wout Bordewijk for his "considerable contribution" to the channel.

Gelder adds that, despite Veronica's stated desire to break free of the NOS and become self-funding, it will not be seeking involvement in the first independent Dutch commercial TV channel, which is expected in the spring: "The channel will be cable-only, which cancels any interest we may have." □

Contact Challenge

The Vlaamse Audiovisuele Media Groep (VLAM), parent company of Radio Contact Antwerp, has launched a "telephone kiosk", offering information on recipes, horoscopes and the stock exchange. Some 200,000 calls are expected each month. The station says the service is part of VLAM's programme to counter the possible negative effects on advertising when state-run BRT radio starts to broadcast national ads in October.

Clouseau At Eurovision

BRT head of programming Jan Gayzen says Flemish band Clouseau have been selected to represent Belgium in the first independent Eurovision Song Festival. BRT and RTBF, Belgium's state broadcasters, alternate candidates for the Festival. Clouseau's last album, "Hoezo?" has sold 230,000 units in Belgium.

Tele 21 Launches Music Show

by Marc Meas

Tele 21 - the second television channel at Belgium's French-language state broadcaster RTBF - has launched a new music programme called "Radio 21". The show, which features video clips, is screened at 19.00-19.25 from Tuesday to Friday, and is hosted by Maureen, who previously presented the "Top 21" on the same channel.

Christine Goor, music programmer at Tele 21, explains: "We decided to stop broadcasting the 'Top 21' last December because of the relatively high cost of the programme, and because the chart show was based on IFPI's sales chart. This chart has undergone a tremendous change with the launch of VTM. There is a lot of Flemish repertoire in it, which we can't use all the time.

Goor continues: "We would rather pick songs out of the M&M Eurochart Hot 100 Singles than from the IFPI lists, because it is more suitable for what we want. Every programme will show five clips, including one oldie. We plan to have special themes like a European one. I survey or an Italian top list. On Fridays, we will air the top clips of the week."

Tele 21 has also re-introduced the concert programme, "Concert 21". Now broadcast regularly (every Saturday, with repeats on Sunday and Wednesday), Goor says material for the show is bought from various companies, including CBS. CBS is supplying one-hour concert specials, by artists including Jimi Hendrix, George Michael, Patricia Kaas, Michael Jonasz and Simply Red. □



EMI Benelux staff joined regional director Kick Klimbief (front, second right) to present David Bowie with a gold record for sales in Holland of his album 'Changes Bowie' (50,000). The presentation followed Bowie's recent concert in Maastricht, which was part of his Sound & Vision world tour.

Crepuscule's New Campaign

Brussels-based Disques Du Crepuscule launched a major campaign to promote its repertoire on September 10. The campaign includes advertising in the specialist press, a poster campaign, mail-outs, plus concerts and a pricing policy which allows one free CD for every 10 purchased.

Ten releases are planned for the next two months. The first is the compilation CD *Un Peu Pas Vraiment*. It will be followed with new albums by artists including Blaine Reininger, Great Big Buildings,

Devine & Stratton and Anna Domino.

Promotion manager Daniel Haesen: "We also plan to release a special 6-CD box set of Wim Mertens repertoire, for exclusive sale at FNAC outlets." He adds that a 10-year Crepuscule compilation called *Au Fur Et A Mesure* will be given as a premium to wholesalers.

Crepuscule artists will be available for radio interviews and Crepuscule MD Michel Duvet will be interviewed for Dutch VPRO radio.

BRT Radio 2 To Air 'Belgian Music Today'

Belgium's BRT Radio 2 will broadcast live from Belgian Music Today, a music conference to be held at Antwerp's Bouwcentrum on September 21-24.

Organiser Peter-Jan Vanderghint says the station will air live broadcasts from the event on the first two days, and will record four more hours of programming during the rest of the conference.

He adds that Super Channel is also expected to provide coverage.

Meanwhile, Radio Contact is promoting Belgian Music Today in return for a stand.

Organised by International Project Consultants (IPC), the conference includes exhibitions, concerts and a meeting place. Among the acts confirmed to appear are Neon Juggernaut, Jo Lemaire, Seabs, Confiti's, The Arch, Helmut Loti, Plaza, Soulistiser and the Kreuters. □



New York-based Select Records - whose roster includes Chubb Rock, Real Roadies, Style and Damien - has signed a distribution deal with CNR Records. The deal also includes product on Active Records and Mondo Music, which are manufactured and distributed by Select. From l.r.: Fred Matas, president Select; Harry Getzow, business affairs international Select; and Ronald van der Reijden, A&R manager international CNR Records.

radio active

EUROPE'S MOST RADIO ACTIVE HIT MATERIAL

IT'S NO !!

EXPLOSIVES CHART BUSTERS

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

SINGLES OF THE WEEK

- Janet Jackson - Black Cat (A&M)
- Zachary Richard - My Nanette (A&M)
- Monie Love - It's A Shame (Columbia)

SURE HITS

- Jeff Lynne - Life Me Up (WEA)
- The Pleasure Principal - Shake Your Body (Epic)
- Luka Bloom - Delirious (WEA)
- Ron Maiden - Holy Smoke (EMI)
- del Amitri - Move Away Jimmy Blue (A&M)
- Jenny Morris - Saved Me (WEA)
- River City People - (What's Wrong With) Dreaming? (EMI)
- Neville Brothers - River Of Life (A&M)

EURO-CROSSOVERS

- Mecano - La Fuerza Del Destino (BMG Arista)
- Dario Ghanai - Mother Nature (Epic)
- Purple Schulz - Houurprobe (Epic)
- Missing Choc - Blue State Of My Heart (Casanova)
- Mano Negra - Pas Assez De Toi (Virgin)
- Doro - Unholy Love (Vertigo)

EMERGING TALENT

- An Emotional Fish - Lace Virginia (East West)
- Shawn Colvin - Diamond In The Rough (CBS)

ENCORE

- The Black Rosers - Harley + Rose (CBS)
- Parr Carrack - Loveless (Chrysalis)
- Michael Bolton - Georgia On My Mind (CBS)

ALBUMS OF THE WEEK

- Titvo - Titvo (Arista/BMG)
- The Men They Couldn't Hang - The Dominoe Club (Silverstone)
- The Libertines - Distracted (Chrysalis)
- Kool & The Gang - Cherish (Private/BMG)
- The Luke LP feat. The 2 Live Crew - Banned In The U.S.A. (Jive)
- Liz Torres - The Queen Is In The House (Jive)
- Nelson - After The Rain (Jive)
- Bob Dylan - Under The Red Sky (Jive)
- Jonathan Butler - Heal Our Land (Jive)
- Nayobe - Promise Me (CBS)

SINGLES

George Michael/Airplay
M.C. Hammer Sales

ALBUMS

George Michael Airplay
Carrera/Domingo/Pavotti/Sales

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

CHART ENTRIES

- Airplay Top 50**
- Adamski - The Space Jungle (29) (MCA)
 - Prefab Sprout - Looking For Atlantis (39) (Kitchenware)
 - Caron Wheeler - Livin' In The Light (45) (CBM/BMG)
 - KLF - 'What Time Is Love' (Live At Trancentral) (48) (KLF Communications)

Hot 100 Singles

- INXS - Suicide Blonde (50) (Mercury)
- Maria McKee - Show Me Heaven (72) (Epic)
- The Stone Roses - Fools Gold/What The World... (82) (Silverstone)
- Janet Jackson - Escapade (83) (A&M)

Top 100 Albums

- George Michael - Listen Without Prejudice (6) (Epic)
- Roger Waters - The Wall Live In Berlin (28) (Mercury)
- Joe Jackson - Stepping Out - The Very Best Of (31) (A&M)

FAST MOVERS

- Airplay Top 50**
- Wilson Phillips - Release Me (2-5) (SBK)
 - London Beat - I've Been Thinking About You (4-9) (Anxious/RCA/BMG)
 - New Kids On The Block - Tonight (8-16) (CBS)
 - Annasth Myles - Black Velvet (10-21) (Atlantic)
 - Deee-Lite - Groove Is In The Heart (13-27) (Epic)
 - INXS - Suicide Blonde (14-48) (Mercury)

Hot 100 Singles

- Steve Miller Band - The Joker (2-19) (Capitol)
- Charles D. Lewis - Soca Dance (2-5) (Baxter/Polydor)
- Deee-Lite - Groove Is In The Heart (5-11) (Epic)
- Mariah Carey - Vision Of Love (14-23) (CBS)
- Matthias Reim - Ich Hab' Getrauert Von Dir (24-38) (Polydor)

Top 100 Albums

- Jon Bon Jovi - Blaze Of Glory (4-8) (Vertigo)
- Mariah Carey - Mariah Carey (15-49) (CBS)
- Black Sabbath - Tyr (27-51) (R.S.)
- Haki Priest - Bonadile (49-81) (10 Records)
- Gianna Nannini - Scandalo (57-87) (Records)

HOT ADDS

- Breaking Out On European Radio**
- S-Express - Nothing To Lose (Rhythm King)
 - The Black Crowes - Hard To Handle (Def American)

YESTER HITS

the Eurochart top five from five years ago.

SEPTEMBER 22 - 1985

Singles

- Baltimora - Tarzan Boy (EMI)
- Madonna - Into The Groove (Sire)
- Davido - Mike & Mick Jagger - Dancing In The Street (Sire)
- Kool & The Gang - Cherish (De-Lite)
- Tina Turner - We Don't Need Another Hero (Capitol)

Albums

- Dire Straits - Brothers In Arms (Vertigo)
- Sting - Dream Of The Blue Turtles (A&M)
- Madonna - Like A Virgin (Sire)
- Bruce Springsteen - Born In The U.S.A. (CBS)
- Bryan Ferry - Boys And Girls (Polydor)

PUBLISHED WEEKLY

playlist REPORT

THE MOST PLAYED RECORDS IN EUROPE

(Advertisement)
WHETHER YOU ARE HIGH OR LOW IN THE CHART

BE SMART! BOOK YOUR PERSONAL EYE CATCHER!
 FOR ALL INFO CALL M&M'S SALES DEPT.

AMSTERDAM 31.20.669.1961

MUSIC & MEDIA

united kingdom

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

1. **George Michael** - *Praying For Time*
2. **Cher** - *Love* - Crowned In The Heart
3. **Wilson Phillips** - *Release Me*
4. **Betty Blue** - *When You Talk To Me*
5. **Deacon Blue** - *I'll Never Fall In Love Again*
6. **Jason Donovan** - *By Your Side* (K. Adamski) - The Spice Jungle
7. **Basia** - *O-Matic* - *Fastback* (K. Ryan)
8. **INXS** - *Susie Blue*
9. **Roxette** - *Loves To Hate Me*
10. **Tina Turner** - *Love To My Heart*
11. **2 Unlimited** - *Keep On Movin'*
12. **The Human League** - *Heart Like A Wheel*
13. **Janet Jackson** - *Black Cat*
14. **KLF** - *Who Wants To Live*
15. **London Beat** - *I've Been Thinking About You*
16. **Carole Wheelner** - *Love In The Light*
17. **Ernie Alphonse Veruenschuring** - *Samoa*
18. **Cliff Richard** - *Silhouettes*
19. **Goraxax** - *Twins* - *Isabel* (L. Lock)

germany

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

1. **Wilson Phillips** - *Release Me*
2. **Madonna** - *Remedies* (J. Hag) - *Conquest* (V. De)
3. **New Kids On The Block** - *Tough*
4. **Patti LaBelle** - *It's Not Unusual* (G. G. G. G.)
5. **P.M. Sampaio** - *Double Key* - *Who You Love*
6. **Mariah Carey** - *Vision Of Love*
7. **Members Government** - *One Little Kiss*
8. **UB40** - *Kajagoogoo* (T. De)
9. **Roxette** - *I'm Not Born Here*
10. **Corneille** - *Schuldig*
11. **Maxi Priest** - *Close To You*
12. **Andrew White** - *It's Only Heaven*
13. **London Beat** - *I've Been Thinking About You*
14. **Janet Jackson** - *Black Cat*
15. **Salim** - *The Secretary*
16. **Madonna** - *Who's Your Boy*
17. **George Michael** - *Praying For Time*
18. **Ernie Alphonse Veruenschuring** - *Samoa*
19. **Charles D. Lewis** - *Soua Dava*
20. **Voys Con Duo** - *Who's A Woman*

austria

Most played records on the national pop station O3. Compiled by Media Control, Baden Baden.

1. **Phil Collins** - *Something Happened On The Way*
2. **Madonna** - *Who's Your Boy*
3. **Maxi Priest** - *Close To You*
4. **Corneille** - *Schuldig*
5. **Go West** - *The King Of Wank Thinking*
6. **Sinead O'Connor** - *The Emperor's New Clothes*
7. **Diana Vickers** - *Who's Your Boy*
8. **Janet Jackson** - *Black Cat*
9. **The Soup Dragons** - *I'm Not Born Here*
10. **UB40** - *Kajagoogoo* (T. De)

france

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

Radios Peripheriques (AM Stations)

1. **Yvesse Paradis** - *Tout*
2. **Johnny Hallyday** - *Culiac*
3. **Patrick Bruel** - *Ami Repere*
4. **Zouk Machine** - *Ami Repere*
5. **Alannah Myles** - *Buk Value*
6. **Ella** - *Non Qui Tu Parle*
7. **UB40** - *Kajagoogoo* (T. De)
8. **Julien Clerc** - *Paris Pour Paris*
9. **Rock Yaquina** - *Ami Repere*
10. **Thierry Max-Lefevre** - *Les*
11. **Alan Chamfort** - *Sous Pluie C'Est Givre*
12. **Charles D. Lewis** - *Soua Dava*
13. **Patrick Koka** - *Les Herosques D'Or*
14. **Janick Urbain** - *Who's Your Boy*
15. **Madonna** - *Who's Your Boy*
16. **J.P. Capovilla** - *Who's Your Boy*
17. **Phil Collins** - *Something Happened On The Way*
18. **Les Forbans** - *La Bamba*
19. **Marc Lavigne** - *Who's Your Boy*
20. **Mariah Carey** - *Who's Your Boy*

Radios FM

1. **UB40** - *Kajagoogoo* (T. De)
2. **Elton John** - *Go On The Road Of The Secret*
3. **Alannah Myles** - *Buk Value*
4. **Maro Boyce** - *Who's Your Boy*
5. **M.C. Sorel** - *Who's Your Boy*
6. **Phil Collins** - *Something Happened On The Way*
7. **The Chantelles** - *Who's Your Boy*
8. **Double Dee** - *Who's Your Boy*
9. **New Kids On The Block** - *Tough*
10. **George Michael** - *Praying For Time*
11. **G. Medusa & B. Brown** - *Who's Your Boy*
12. **Depeche Mode** - *Who's Your Boy*
13. **Ernie Alphonse Veruenschuring** - *Samoa*
14. **M.C. Hammer** - *Who's Your Boy*
15. **Yvesse Paradis** - *Tout*
16. **The Passions** - *Who's Your Boy*
17. **Wilson Phillips** - *Release Me*
18. **Paula Abdul** - *Who's Your Boy*
19. **Rock Yaquina** - *Ami Repere*
20. **Sydney Youngblood** - *Who's Your Boy*

finland

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

1. **Pekka Ruuska** - *Release Me*
2. **Anna-Maija** - *Who's Your Boy*
3. **Alannah Myles** - *Buk Value*
4. **Madonna** - *Who's Your Boy*
5. **Egor Marmalad** - *Tarso Paura*
6. **Sorel** - *Who's Your Boy*
7. **Aija Korpela** - *Who's Your Boy*
8. **Juice** - *Who's Your Boy*
9. **Rainer Primm** - *Who's Your Boy*
10. **Kyllian Marmalad** - *Who's Your Boy*

switzerland

Most played records on the national channel DR3 3 and the private stations, Radio Altkoell, Baslelik, Radio Platana, Radio 2 and Radio 24. Compiled by Media Control, Basel.

1. **DNA feat. Suzanne Vega** - *Tom's Diner*
2. **Craig McLachlan** - *Check 1-2* - *How*
3. **Sinead O'Connor** - *The Emperor's New Clothes*
4. **Alannah Myles** - *Buk Value*
5. **Madonna** - *Who's Your Boy*
6. **M.C. Hammer** - *Who's Your Boy*
7. **Mariah Carey** - *Who's Your Boy*
8. **George Michael** - *Praying For Time*
9. **Ernie Alphonse Veruenschuring** - *Samoa*
10. **Wilson Phillips** - *Release Me*
11. **Roxette** - *Loves To Hate Me*
12. **Prince** - *Who's Your Boy*
13. **Alannah Myles** - *Buk Value*
14. **Sheep** - *Who's Your Boy*
15. **Core Stewart** - *The Spiritual Cowboy* - *Who's Your Boy*
16. **Yvesse Paradis** - *Tout*
17. **Mariah Carey** - *Who's Your Boy*
18. **Janet Jackson** - *Black Cat*
19. **Sinead O'Connor** - *The Emperor's New Clothes*
20. **Go West** - *The King Of Wank Thinking*

italy

Most played records compiled from RAI Stereo Due.

1. **Angela Baraldi** - *Yes*
2. **Antia Baker** - *Tu Tu Tu*
3. **Yvesse Paradis** - *Tout*
4. **The Family Stand** - *Who's Your Boy*
5. **Brice Hornsby & The Range** - *Who's Your Boy*
6. **Bob Colclough** - *The Emperor's New Clothes*
7. **Nigel Kennedy** - *The Spring*
8. **Rolling Stones** - *Who's Your Boy*
9. **Ernie Alphonse Veruenschuring** - *Samoa*
10. **Vasco Rossi** - *Who's Your Boy*
11. **The Temes** - *Who's Your Boy*
12. **Gianna Marinelli** - *Sandalo*
13. **Franco Frosali** - *Disco*
14. **Sheep** - *Who's Your Boy*
15. **Luca Dalla** - *Ami Repere*
16. **Prince** - *Who's Your Boy*
17. **Mariah Carey** - *Who's Your Boy*
18. **Janet Jackson** - *Black Cat*
19. **Bob Dylan** - *Who's Your Boy*

spain

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

1. **Hipnotic Beat** - *Who's Your Boy*
2. **Rudolf Fort** - *Who's Your Boy*
3. **Beach Boys** - *Who's Your Boy*
4. **Michaela Aparicio** - *Who's Your Boy*
5. **New Kids On The Block** - *Tough*
6. **La Guardia** - *Who's Your Boy*
7. **El Norte** - *Who's Your Boy*
8. **Los Infamados** - *Who's Your Boy*
9. **Los Rómicos** - *Who's Your Boy*
10. **The Chantelles** - *Who's Your Boy*
11. **Twenty 4 Seven** - *Who's Your Boy*
12. **Duncan Doo** - *Who's Your Boy*
13. **Alannah Myles** - *Buk Value*
14. **The Secret** - *Who's Your Boy*
15. **Luiz** - *Who's Your Boy*
16. **M.C. Hammer** - *Who's Your Boy*
17. **Immaculate Fools** - *Who's Your Boy*
18. **Trey Spruill** - *Who's Your Boy*
19. **Los Secretos** - *Who's Your Boy*
20. **Los Trece** - *Who's Your Boy*

MUSIC & airplay MEDIA TOP 50

GEORGE MICHAEL IS STILL PRAYING AT NO. 1!

THIS WEEK LAST WEEK	TITLE	ARTIST	ORIGINAL LABEL	(PUBLISHER)	THIS WEEK LAST WEEK	TITLE	ARTIST	ORIGINAL LABEL	(PUBLISHER)
1	1	5	Praying For Time	George Michael - Epic (Horizon Leaky Music)	26	23	4	Soca	Charles D. Lewis - Baxeter/Polydor (Glam Music)
2	5	4	Release Me	Wilson Phillips - SBE (EMI Blackwood/Wilphill)	27	24	7	We Love To Love	P.M. Sampson & Double Key - CBS (2nd Hand Songs/EPI)
3	2	9	Vision Of Love	Mariah Carey - CBS (Vision Of Love/Been Jammin')	28	35	3	Four Bacharach & David Songs (Sep)	Deacon Blue - CBS (PICA/Screen Gems EMI/Cari)
4	9	3	I've Been Thinking About You	London Beat - Anxious/CA/BMG (Warner Chappell)	29	NE	2	The Space Jungle	Adamski - MCA (Copyright Control)
5	10	3	Hanky Panky	Madonna - Sire (WB Music/Bike Disque/WebGr)	30	34	3	Life's What You Make It	Talk 'N' Talk - Parlophone (Island Music/Zomba Music)
6	7	25	Kingston Town	UB40 - Virgin (Opus Florida)	31	31	5	Samurai	Erste Allgemeine Veruenschuring - EMI (Copyright Control)
7	6	8	Tom's Diner	DNA feat. Suzanne Vega - AMM (Rondor Music)	32	31	5	Listen To Your Heart	Roxette - Parlophone (Jimmy Fun Music)
8	16	3	Tonight	New Kids On The Block - CBS (M.Starr/EMI Aprilia, Lancelotti)	33	45	2	Ich Hab' Getrauert Von Dir	Mathias Reim - Popjoy (Kargash Music)
9	10	12	Close To You	Maxi Priest - 10 Records (Various)	34	36	3	Heart Like A Wheel	The Human League - Virgin (Copyright Control)
10	21	25	Black Velvet	Alannah Myles - Atlantic (EMI/Bubblee/Waltzes)	35	16	4	Blaze Of Glory	Jon Bon Jovi - Virgin (Globe/Jiv/Warner)
11	4	14	Who's Your Boy	Madonna - EMI (Jimmy Fun Music)	36	37	10	Mona	Craig McLachlan & Check 1-2 - Epi (Jewel Music)
12	13	6	The Emperor's New Clothes	Sinead O'Connor - Ensign (EMI Music)	37	47	2	Black Cat	Janet Jackson - A&M (Black Ice Music)
13	27	2	Groove Is In The Heart	Deee-Lite - Elektra (Delovivo)	38	41	2	Rhythm Of The Rain	Jason Donovan - PWL (Warner Chappell)
14	48	2	Suzette Blonde	INXS - Mercury (Tel Music)	39	NE	2	Looking For Atlantis	Prefab Sprout - Kitchenware (EMI Music)
15	8	19	Verdammst Ich Liebi' Dich	Mathias Reim - Popjoy (Kargash Music)	40	22	13	New Step By Step	Kid On The Block - CBS (Stance Source Music)
16	13	9	Maldon	Zouk Machine - BMG Anola (Virgin Music)	41	49	2	Fascinating Rhythm	Basia - O-Matic - Virgin (Globe/Big/Spinn)
17	18	19	What's A Woman	Paula Abdul - BMG Anola (Polygram Music)	42	44	2	Deine Liebe Klebt	Herbert Groenemeyer - Eecrta (Grootland/Koks)
18	3	3	Next To You	Yvesse Paradis - BMG Anola (Polygram Music)	43	20	4	Englishman In New York (Ben Liebrand Remix)	Sing - A&M (Hegde/Regatta/Inlay)
19	22	5	Zuafelig	Cornelius - Teldec (Regula)	44	42	2	Silhouettes	Cliff Richard - EMI (Syntex Music)
20	17	13	You Can't Touch This	M.C. Hammer - Capitol (Jobete/Bust-I)	45	NE	2	Live'n' In The Light	Carole Wheelner - RCA/BMG (Orange Tree Music)
21	17	13	Club At The End Of The Street	Elton John - Rocket (Big Pig Music)	46	25	13	White And Black Blues	Joelle Urzull - CBS (Warner Chappell)
22	7	5	Where Are You Baby?	Betty Boo - Rhythm King (Rhythm King Music)	47	RE	2	Something Happened On The Way To Heaven	Phil Collins - Virgin/WEA (Phil Collins/H&A Run)
23	14	3	The King Of Wank Thinking	Go West - Chrysalis (Cambridge/Zomba)	48	NE	2	What Time Is Love? (Live At Trancental)	KLF - KLF Communications (E.G. Zoo/Warner Chappell/Copyright Control)
24	26	8	Du Hast Mir Gerade Nock Gefehlt	Purple Schulz - Elektra (Copyright Control)	49	NE	2	There She Goes Again/Missed	Quebboys - Parlophone (PolyGram Music)
25	12	8	Blued In The Rain	Naked In Rain - WAU/M. Posd-Hogg Live (E.G. Music/Copyright Control)	50	29	18	Hold On	Wilson Phillips - SBE (Various)

THIS WEEK	LAST WEEK	WIS on CHARTS	TITLE	ARTIST	ORIGINAL LABEL	(PUBLISHER)	COUNTRIES CHARTED
1	1	14	U Can't Touch This	M.C. Hammer	Capitol	(Jobete/Bust-It)	UK, DB, NL, EA, CH, S, DK, I, N, SF
2	19	4	The Joker	Steve Miller Band	Capitol	(Warner Chappell)	UK, I, F
3	5	9	Soca Dance	Charles D. Lewis	Baxter/Polydor	(Glem Music)	F, DB, NL, P
4	3	8	Tom's Diner	DNA feat. Suzanne Vega	A&M	(Rondor Music)	UK, DB, NL, CH, I, F, SF
5	11	4	Groove Is In The Heart	Deee-Lite	Elektra	(Delovely)	UK, I, F, SF
6	2	7	Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini	Bombalurina	Carpet	(Campbell Connelly & Co)	UK, D, I, F, SF
7	6	14	Ooops Up	Snap	Logic/BMG Ariola	(Minder/Warner Chappell/Zomba)	DB, EA, CH, S, DK, N, GR, I
8	8	14	Maldon	Zouk Machine	BMG Ariola	(Virgin Music)	F, B, NL
9	4	4	Four Bacharach & David Songs (EP)	Deacon Blue	CBS	(MCA/Screen Gems EMI/Carlin)	UK, I, F
10	9	16	It Must Have Been Love	Roxette	EMI	(Jimmy Fun Music)	DB, NL, EA, CH, S, DK, N, SF
11	10	21	Verdammt, Ich Lieb' Dich	Matthias Reim	Polydor	(Kanguruh Musik)	DB, NL, EA, CH
12	16	13	It's On You	M.C. Sar & The Real McCoy	Zyx/Mikuiski	(Wintrup Musik)	F, DB, NL, EA, CH
13	14	15	White And Black Blues	Joelle Ursull	CBS	(Warner Chappell)	F, B
14	23	6	Vision Of Love	Mariah Carey	CBS	(Vision Of Love/Been Jammin')	UK, DB, NL, CH, S, I, F
15	17	4	Praying For Time	George Michael	Epic	(Morrison Leahy Music)	UK, DB, NL, CH, S, DK, I, N, SF
16	13	16	A Toutes Les Filles	Felix Gray & Didier Barbevilien	Talar	(Zone Musique)	F, B
17	12	7	Tonight	New Kids On The Block	CBS	(M.Starr/EMI April/A. Lancelotti)	UK, DB, NL, P, I, F
18	25	6	What Time Is Love? (Live At Trancentral)	KLF	KLF Communications	(EG/Zoo/Warner Chappell/Copyright Control)	UK
19	20	25	Kingston Town	UB40	Virgin	(Sparta Florida)	F, D, A, CH
20	21	7	Blaze Of Glory	Jon Bon Jovi	Vertigo	(Bon Jovi/Pri/Warner)	UK, DB, NL, CH, S, DK, I, N, SF
21	7	6	Where Are You Baby?	Betty Boo	Rhythm King	(Rhythm King Music)	UK, D, I, F
22	30	11	Le Jerk!	Thierry Hazard	CBS	(CBS Music)	F, B
23	18	18	I Can't Stand It	Twenty 4 Seven	Freaky Records/BCM	(Stop & Go/Cat-Talk/Siegel)	DB, EA, CH, S, DK, I
24	38	3	Ich Hab' Getraeumt Von Dir	Mathias Reim	Polydor	(Kanguruh Musik)	D
25	26	5	Megamix	Technotronic	ARS	(Bogami/BMC Publishing)	F, DB, NL, CH, P, DK
26	67	2	The Space Jungle	Adamski	MCA	(Copyright Control)	UK, SF
27	24	14	Vous Etes Vous	Benny B.	Vie Privee	(Copyright Control)	F, B
28	22	14	Close To You	Maxi Priest	10 Records	(Various)	DB, NL, EA, S, DK
29	41	3	I've Been Thinking About You	London Beat	Anxious/RCA/BMG	(Warner Chappell)	UK, B, NL, S
30	15	10	Naked In The Rain	Blue Pearl	W.A.U./Mr. Modo/Big Life	(E. G. Music/Copyright Control)	UK, DB, EA, S
31	27	3	Rhythm Of The Rain	Jason Donovan	PWL	(Warner Chappell)	UK, B, I, F
32	32	14	Step By Step	New Kids On The Block	CBS	(Maurice Starr Music)	F, DB, EA, CH, S, GR
33	28	9	Turtle Power	Partners In Kryme	SBK	(EMI Blackwood/Kikinet)	UK, D, CH, S
34	52	6	Avant De Partir	Roch Voisine	GM/BMG Ariola	(Ed. Georges Mary)	F, B
35	75	3	Groovy Train	The Farm	Produce	(Produce)	UK
36	29	7	Thieves In The Temple	Prince	Warner Brothers	(Controversy Music)	UK, DB, NL, EA, CH, S, DK, N, SF, I
37	33	23	Killer	Adamski	MCA	(MCA/Beethoven St. Music)	DB, NL, EA, CH, S, GR
38	77	2	Livin' In The Light	Caron Wheeler	RCA/BMG	(Orange Tree/Motherman)	UK, NL
39	84	2	Black Cat	Janet Jackson	A&M	(Black Ice Music)	UK, D, I, F
40	63	3	Don't Be A Fool	Loose Ends	10 Records	(Brampton/Copyright Control)	UK
41	42	5	Samurai	Erste Allgemeine Verunsicherung	EMI	(Copyright Control)	D, A, CH
42	50	8	We Love To Love	P.M. Sampson & Double Key	CBS	(2nd Hand Music/Siegel)	D
43	45	29	The Power	Snap	Logic/BMG Ariola	(Hanseatic/Fellow)	F, DE, EA, CH, S, GR, I
44	71	6	The Party	Latino Party	Polydor	(Copyright Control)	F
45	40	16	Insieme 1992	Toto Cutugno	EMI	(Edizioni No. 2)	F, D, A, CH, P, I
46	46	18	What's A Woman	Vaya Con Dios	BMG Ariola	(Vaya Con Dios/BMG)	D, A, CH, S, GR
47	48	19	Se Bastasse Una Canzone	Eros Ramazzotti	DDD	(DDD/Una Lira/Scorribanda)	F, D, B, CH
48	31	32	Un' Estate Italiana	Gianna Nannini & Edoardo Bennato	Virgin	(Sugar/Warner Chappell)	D, CH, I
49	60	7	Il Suffit D'Un Ou Deux Excites	Footbrothers	CBS	(Captain Click Prod.)	F
50	NE	NE	Suicide Blonde	INXS	Mercury	(Tol Muziek)	UK
51	43	24	I Promised Myself	Nick Kamen	WEA	(EMI Music)	DE, EA, CH, S, DK
52	51	15	Le Gambadou	Patrick Sebastien	EMI	(Francis Vacher)	F
53	59	4	End Of The World	Sonia	Chrysalis	(Mauclade Music)	UK, I, F
54	34	4	Can Can You Party	Jive Bunny & The Mastermixers	Music Factory Dance	(Various)	UK, B, S, F
55	36	4	Silhouettes	Cliff Richard	EMI	(Sylvester Music)	UK, I, F
56	35	22	Bo Le Lavabo	Lagaf	Farenasch	(Editions Carrere)	F
57	39	9	Hanky Panky	Madonna	Sire	(WB Music/Blue Disque/WeboGirl)	UK, DE, EA, DK, S, F, I
58	37	6	Listen To Your Heart	Roxette	Parlophone	(Jimmy Fun Music)	UK, I, F
59	44	12	Le Temps De Copains	Les Vagabonds	Carrere	(Editions Orlando)	F
60	61	12	Aime Moi	Claude Barzotti	Zone Music	(Zone Barzo Music)	F, B
61	58	8	Club At The End Of The Street	Elton John	Rocket	(Big Pig Music)	UK, F, D, I, F
62	68	2	Deine Liebe Klebt	Herbert Groenemeyer	Electrola	(Groenland/Kick)	D, A
63	62	6	Opel Manta	Norbert & Feiglunge	Glamour/EFA	(EMI Music)	D
64	55	4	Next To You	Aswad	Mango	(Island/Acepearl)	UK, NL
65	57	16	Everybody Everybody	Black Box	Groove Groove Melody	(Warner Chappell)	F, I
66	81	3	Life's What You Make It	Talk Talk	Parlophone	(Island Music/Zomba Music)	UK, I, F
67	49	6	The King Of Wishful Thinking	Go West	Chrysalis	(Campbell Connelly/Zomba)	UK, D
68	98	2	Fascinating Rhythm	Bass-O-Matic	Virgin	(Guerrilla/Virgin/Bugle/Point)	UK
69	54	10	I'm Free	Soup Dragons feat. Junior Reid	Raw TV/Big Life	(Westminster)	UK
70	47	24	Vogue	Madonna	Sire	(WB Music/Blue Disque/WeboGirl)	F, E, P, GR, I
71	76	6	Can't Get Enough	Kim Wilde	MCA	(Rickin Music)	F, D, DK
72	NE	NE	Show Me Heaven	Maria McKee	Epic	(Famous/Ensign Music)	UK
73	64	17	Papa Was A Rolling Stone	Was (Not Was)	Fontana	(Jobete Music)	D, A, CH
74	74	3	Ritmo De La Noche	Chocolate	Teldec	(Pink/Hanseatic)	D, NL
75	56	18	Oui Je L'Adore	Pauline Ester	Polydor	(Ducomte/PolyGram)	F
76	66	30	Sacrifice	Elton John	Rocket	(Big Pig Music)	UK, D, I, N, SF
77	93	2	Epic	Faith No More	Slash/London	(Rondor Music)	UK
78	65	8	The Emperor's New Clothes	Sinead O'Connor	Ensign	(EMI Music)	D, B, A, CH, P, DK, I
79	73	25	Black Velvet	Alannah Myles	Atlantic	(EMI/Bluebear Waltzes)	F, D, CH, DK, S, F
80	69	30	Infinity (1990's Time For The Guru)	Guru Josh	de/Construction/RCA/BMG	(Copyright Control)	DE, EA, CH, DK, GR
81	79	19	Better The Devil You Know	Kylie Minogue	PWL	(All Boys Music)	F, D, K, GR
82	RE	RE	Fools Gold/What The World Is...	The Stone Roses	Silvertrone	(Zomba Music)	UK
83	RE	RE	Escapade	Janet Jackson	A&M	(Black Ice/Flyte Tyme)	F, P
84	90	5	Release Me	Wilson Phillips	SBK	(EMI Blackwood/Wilphill)	UK, D
85	82	14	Whose Law (Is It Anyway?)	Guru Josh	de/Construction/RCA/BMG	(Virgin/Copyright Control)	DE, EA, CH
86	NE	NE	Ritmo De La Noche	Lorca	Carrere	(Copyright Control)	B, NL
87	83	12	The Great Song Of Indifference	Bob Geldof	Mercury	(Nob Music/Intersong)	D, B, I
88	87	4	Sotto Questo Solo	Baccini & Ladri Di Bicicletta	CGD	(EMI/Denny Rose/Insieme/Blue Team/Terra)	I
89	96	2	La Serenissima	DNA	Raw Bass	(PolyGram Music)	UK
90	95	2	Ooh	Plaza	NBC/USA	(Orfa Music)	B
91	99	2	Iceblink Luck	Cocteau Twins	4AD	(Momentum/Beggars Banquet)	UK, I, F
92	72	6	Silly Games	Lindy Layton feat. Janet Kaye	Arista/BMG	(Arawak/Ticabell/Warner Chappell)	UK
93	53	6	Englishman In New York (Ben Liebrand Remix)	Sting	A&M	(Magnetic/Regatta/Illegal)	UK, D
94	RE	RE	Lily Was Here	David A. Stewart & Candy Dulfer	Anxious/RCA/BMG	(D'n'A/BMG Music)	F
95	NE	NE	Mooi Was Die Tijd	Corry Konings	CNR	(Universal Songs)	NL
96	NE	NE	There She Goes Again/Misled	Quireboys	Parlophone	(PolyGram Music)	UK
97	97	2	Something Happened On The Way To Heaven	Phil Collins	Virgin/WEA	(Phil Collins/Hit And Run)	F, D
98	NE	NE	Summer Of '69	Bryan Adams	A&M	(Adams/Irving/Calypto)	B, NL
99	89	2	Get Me Out	New Model Army	EMI	(Attack/Attack/Intersong)	UK
100	NE	NE	Nothing To Lose	S-Express	Rhythm King	(Rhythm King Music)	UK

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

○ = FAST MOVERS NE → = NEW ENTRY RE → = RE-ENTRY



WHO'S THAT MAN?



At the beginning of the 80's, this man arrived with a lot of wonderful ideas and a strange instrument: the choro. Ten years later, his music has become a world-wide sensation. He opens the 90's in collaboration with none other than: Carlos SANTANA, Jeff PORCARO, Michael BODDICKER, Jerry HEY HORNS, Rose BANK CHOIR, Ray PHIRL..., on a new album that will once again take world music to places it's never been before.

THIS WEEK	LAST WEEK	ARTIST	TITLE	ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE	ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE	ORIGINAL LABEL	COUNTRIES CHARTED
1	4	Carenza Domingo	Paravozti	UKRAINE: SORLING	UKRAINE	35	14	Roch Voisine	Histoire	UK	UK	69	51	Gipsy Kings	Mo'Nada	UK	UK
2	14	Saotzack - Frey Woman	Preszy Woman	UKRAINE: KOSAKOVA	UKRAINE	37	23	Talk Talk	Natural History - The Very Best Of...	UK	UK	70	65	Ultimo De La Fila	Nuevo Popero	UKRAINE: DE LA FILA	UKRAINE
3	13	Prince	Graphic Bridge	UKRAINE: KACHORINSKI	UKRAINE	36	19	Pixies	Bosnopolis	UKRAINE: 40	UKRAINE	71	49	Widdeker Herzbuben	Herzlein	UKRAINE: HERZBUEN	UKRAINE
4	4	Jan Bon Jovi	Blaze Of Glory	UKRAINE: KACHORINSKI	UKRAINE	38	12	Teken Heaven	Sul Den Kruzzajg Ili Gluck	UKRAINE: 40	UKRAINE	72	75	Joelle Ursull	Black French	UKRAINE: 40	UKRAINE
5	40	Phil Collins	But Seriously	UKRAINE: KACHORINSKI	UKRAINE	39	17	Pink Floyd	The Wall	UKRAINE: 29	UKRAINE	73	69	Soul II Soul	Volume II (1990 A New Decade)	UKRAINE: 40	UKRAINE
6	NEW	George Michael	Only You	UKRAINE: SORLING	UKRAINE	40	35	The Carpenters	Only Yesterday - Greatest Hits	UKRAINE: 40	UKRAINE	74	68	Bill Joel	Storm Front	UKRAINE: 40	UKRAINE
7	14	New Kids On The Block	Step By Step	UKRAINE: KACHORINSKI	UKRAINE	41	16	Jean Michel Jarre	Waiting For Cocobou	UKRAINE: 40	UKRAINE	75	13	Los Ruchos	Todo Panchos	UKRAINE: 40	UKRAINE
8	22	Eros Ramazzotti	In Ogni Senso	UKRAINE: KACHORINSKI	UKRAINE	42	13	Prefab Sprout	Jordan The Comeback	UKRAINE: 40	UKRAINE	76	74	Soundtrack - Days Of Thunder	Days Of Thunder	UKRAINE: 40	UKRAINE
9	51	Elton John	Steppin' With The Best	UKRAINE: KACHORINSKI	UKRAINE	43	41	Duran Duran	Liberty	UKRAINE: 40	UKRAINE	77	18	Bangles	Crucial Hits	UKRAINE: 40	UKRAINE
10	12	Matthias Reim	Matthias Reim	UKRAINE: KACHORINSKI	UKRAINE	44	35	Bob Geldof	The Vegetarians Of Love	UKRAINE: 40	UKRAINE	78	59	Soundtrack - Eis Am Stiel	Best Of Eis Am Stiel	UKRAINE: 40	UKRAINE
11	16	Madonna	Timor	UKRAINE: KACHORINSKI	UKRAINE	45	39	Poison	Flash & Blood	UKRAINE: 40	UKRAINE	79	57	Vixen	Rev It Up	UKRAINE: 40	UKRAINE
12	12	Roxette	Look Sharp	UKRAINE: 40	UKRAINE	46	43	Les Vogabonds	Nos Boles Amers	UKRAINE: 40	UKRAINE	80	78	Patrick Bruel	Alors Regarde	UKRAINE: 40	UKRAINE
13	17	Vaya Con Dios	Night Owls	UKRAINE: KACHORINSKI	UKRAINE	47	40	Beach Boys	The Collection	UKRAINE: 40	UKRAINE	81	26	David Bowie	Changesbow	UKRAINE: 40	UKRAINE
14	11	Snap	World Power	UKRAINE: KACHORINSKI	UKRAINE	48	17	Patricia Kaas	Colla	UKRAINE: 40	UKRAINE	82	45	The Soup Dragons	Love	UKRAINE: 40	UKRAINE
15	15	Mariah Carey	Mariah Carey	UKRAINE: KACHORINSKI	UKRAINE	49	11	Maxi Priest	Bonafide	UKRAINE: 40	UKRAINE	83	72	Anta Baker	Compositions	UKRAINE: 40	UKRAINE
16	24	Gary Moore	Sitt Get The Blues	UKRAINE: KACHORINSKI	UKRAINE	50	55	Marco Masini	Marco Masini	UKRAINE: 40	UKRAINE	84	75	Fleetwood Mac	Behind The Mask	UKRAINE: 40	UKRAINE
17	17	M.C. Hammer	Please Hammer Don't Hurt Em	UKRAINE: KACHORINSKI	UKRAINE	51	42	Airtrax	Paradise Of Time	UKRAINE: 40	UKRAINE	85	62	Florent Pagny	Rolling Stones	UKRAINE: 40	UKRAINE
18	19	UB40	Labour Of Love II	UKRAINE: KACHORINSKI	UKRAINE	52	NEW	Quesyrenche	Empire	UKRAINE: 40	UKRAINE	86	76	Rolling Stones	Hot Rocks Volume 1	UKRAINE: 40	UKRAINE
19	27	Michael Bolton	Soul Provider	UKRAINE: KACHORINSKI	UKRAINE	53	42	Technoronic	Up The Jam	UKRAINE: 40	UKRAINE	87	13	Antonello Vendicchi	Gli Anzi	UKRAINE: 40	UKRAINE
20	16	Joe Cocoker	Living Colour	UKRAINE: KACHORINSKI	UKRAINE	54	14	Midnight Oil	Blue Sky Mining	UKRAINE: 40	UKRAINE	88	12	Bea Gees	Bea Gees Story	UKRAINE: 40	UKRAINE
21	26	Sinead O'Connor	I Do Not Want That	UKRAINE: KACHORINSKI	UKRAINE	55	NEW	Dee-Lite	Over The Top	UKRAINE: 40	UKRAINE	89	NEW	Dave Stewart & The Spiritual Cowboys	Dave Stewart & The Spiritual Cowboys	UKRAINE: 40	UKRAINE
22	14	Wilson Phillips	Wilson Phillips	UKRAINE: KACHORINSKI	UKRAINE	56	17	Luciano Pavarotti	The Essential Pavarotti	UKRAINE: 40	UKRAINE	90	17	Hanne Boel	Chrysalis	UKRAINE: 40	UKRAINE
23	23	Alannah Mills	Alannah Mills	UKRAINE: KACHORINSKI	UKRAINE	57	17	Gianna Nannini	Scandalo	UKRAINE: 40	UKRAINE	91	19	Kim Wilde	Love Moves	UKRAINE: 40	UKRAINE
24	12	Zouk Machine	Motion	UKRAINE: 40	UKRAINE	58	46	Candy Dulfer	Saxuality	UKRAINE: 40	UKRAINE	92	16	Corry Corcoran	In Love Even Later	UKRAINE: 40	UKRAINE
25	11	Toto	Pace To Progress	UKRAINE: 40	UKRAINE	59	14	Radio Futura	Radio Futura	UKRAINE: 40	UKRAINE	93	18	Annihilator	Never Surrender	UKRAINE: 40	UKRAINE
26	16	Erste Allgemeine Verunsicherung	Nepommuk's Rache	UKRAINE: 40	UKRAINE	60	44	Faith No More	The Real Thing	UKRAINE: 40	UKRAINE	94	19	Magnum	Goodnight, LA	UKRAINE: 40	UKRAINE
27	31	Black Sabbath	T.R.X.	UKRAINE: 40	UKRAINE	61	41	Vanessa Paradis	Vanessa Paradis	UKRAINE: 40	UKRAINE	95	13	Westernhagen	Hilf Mir	UKRAINE: 40	UKRAINE
28	NEW	Roger Waters	The Wall Live In Berlin	UKRAINE: 40	UKRAINE	62	NEW	Living Colour	Time's Up	UKRAINE: 40	UKRAINE	96	17	Cisnoasi	Hoedoo	UKRAINE: 40	UKRAINE
29	27	The Notting Hillbillies	Mising	UKRAINE: 40	UKRAINE	63	10	Beach Boys	Summer Dreams	UKRAINE: 40	UKRAINE	97	15	Cock Robin	First Love Last Rites	UKRAINE: 40	UKRAINE
30	26	The Neville Brothers	Brothers Keeper	UKRAINE: 40	UKRAINE	64	12	Mango	Struck	UKRAINE: 40	UKRAINE	98	100	Lagat	Hissou D'En Rire	UKRAINE: 40	UKRAINE
31	NEW	Joe Jackson	Stepping Out	UKRAINE: 40	UKRAINE	65	42	Guru Josh	Infinity	UKRAINE: 40	UKRAINE	99	16	Azucar Moreno	Bando	UKRAINE: 40	UKRAINE
32	27	Charles D. Lewis	Soca Dance	UKRAINE: 40	UKRAINE	66	38	Vasco Rossi	Protei Del Falco	UKRAINE: 40	UKRAINE	100	51	Kastelruther Spatzen	Immer Im Ewiggen	UKRAINE: 40	UKRAINE
33	49	Tina Turner	Foreign Affair	UKRAINE: KACHORINSKI	UKRAINE	67	13	Jason Donovan	Between The Lines	UKRAINE: 40	UKRAINE						
34	25	Depeche Mode	Visions	UKRAINE: 40	UKRAINE	68	11	Hothouse Flowers	Home	UKRAINE: 40	UKRAINE						

SINGLES ALBUMS

SINGLE OF THE WEEK

Janet Jackson
Black Cat - A&M

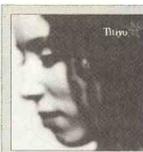
The next single from the *Rhythmic Nation* album could bring Jackson closer than ever to the hearts of rock programmers. A hard rockin' beat in the mould of Joan Jett, this track is coupled with a funky bass and a striking intro to Jackson's most relentless track yet released. Co-produced by Jellybean and Jackson, this single is sure to result in solid airplay throughout Europe.



ALBUM OF THE WEEK

Titiyo
Titiyo - Arista/BMG

Titiyo shows herself to be a highly talented singer on this excellent LP, by delivering one of the most soulful things to have come out of Sweden for a long time. Supported by a first-rate band, the LP presents a highly varied repertoire. Featuring saxophone player Manu Dibango and percussionist Ahmadu Jah - Titiyo's father - best tracks include *Do My Thing*, *Body And Mind* and *Peace And Quiet*.



Dario Ghanai
Mother Nature - Electrola



An Emotional Fish
Lace Virginia - East West

A dark, compelling song with this Irish four-piece. Currently one of the best guitar bands around.

The Liberties
Distracted - Chrysalis

Scottish five-piece who seem to be the missing link between Texas and Suzanne Vega. The group play folk and C&W, with the emphasis on the song's structure. Alison Macfarlane and Richie Henderson have a way of singing that excludes the too-bitter beer anthems of the over-the-top sensitivity that so often is mistaken for folk or country.

The Luke LP feat. The 2 Live Crew
Banned In The USA - Brite

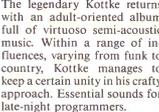
As a fierce attack aimed at those who tried to stop the Crew, this album is more of a rap sound documentary than a proper album. There are radio flashes, rants and, of course, loads of obligatory four letter words. If singles like *Me So Horny* are missing, but this is still an album worth listening to, if only because of the subject the Crew are addressing.

Monie Love
It's A Shame - Cooletempo

An English girl in New York. This is light footed, joyous rap with a bitter-sweet melodic chorus.

Leo Kottke
That's What - Private/BMG

The legendary Kottke returns with an adult-oriented album full of virtuoso semi-acoustic music. Within a range of influences, varying from funk to country, Kottke manages to keep a certain unity in his crafty approach. Essential sounds for late-night programmers.



Liz Torres
The Queen Is In The House - Jive

Classy dance music from this extravagant house diva. Her sensual voice, combined with addictive grooves, is really done justice by Jessie Jones who produced and co-wrote most of the material. Check out *Playback Is A Bitch*, *If U Keep It Up*, *Love Temptation* and *Friends*.

Zachary Richard
My Nanette - A&M



The Men They Couldn't Hang
The Domino Club - Silverstone



Nelson
After The Rain - DGC

This US five-piece are fronted by Matthew and Gunnar Nelson, identical twin sons of the late country-rocker Ricky Nelson. Their debut album is dominated by hook-heavy hard rock with emotional lyrics, mainly written by both brothers. Marc Bannar and David Thoenen produced. Try *More than Ever* and *I Can't Hardly Wait*.

Mecano
La Fuerza Del Destino - BMG Anb

A highly contagious and swinging track with an electrifying accordion. Really something different with a zydeco touch. Check it out.

Jeff Lynne
Lift Me Up - WEA

Once again the purveyor of the great Beatles' sound, Lynne proves his craftsmanship with excellent harmonies and melodies.

The Pleasure Principal
Shake Your Body - Electrola

Slightly doomy song from this German outfit, reminiscent of a rockier Sisters Of Mercy.

Andy White
I'm Only Wounded - Mercury

The New York born, now Germany-based, singer and piano player confidently goes through this cheerful Albert Hammond/Diane Warren written song.

Jenny Morris
Saved Me - WEA

A mildly odd dance record, which uses reggae and dub disguised as rock. Quirky but fun.

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Living Colour

Living Colour's October European tour, promoting their new EP album 'Time's Up,' is the latest stage of a long-term campaign to break the US-based band this side of the Atlantic. Chris White looks at the group's success in the US and talks to CBS about its plans for the new LP, and the first single, 'Type.'

In the US, Living Colour have won various awards including a Grammy for Hard Rock Performance, a Best New American Band citation in the 1989 Rolling Stone readers poll, three MTV awards and Best New Band in the International Rock Awards.



The group's first album, *Vivid*, which was released in May 1988, reached no. 6 on the Billboard pop album chart, and has sold two million units worldwide. Gary Williams, director of artist marketing for Europe at CBS International, comments: "The album sold around 100,000 units in Europe, but in the US sales are now more than 1.5 million. "Much of their initial success in the US was due to the fact that MTV gave their videos plenty of exposure. However, MTV Europe does not have the same kind of impact, which is why so much emphasis is being put on live performances."

Living Colour have previously played selected European dates

but their new tour, which opens in the UK on October 6, includes Germany, France, Italy and Switzerland. "They will be coming several days prior to the tour to do promotion for the album, and interviews are currently being set up."

"The band also played two UK dates in August, the Reading Festival and the Marquee Club in London. During that visit they did 55 interviews with representatives from key European press and radio outlets, who were flown to the UK. The radio interviews included WDR, HR and SDR in Germany, The Voice (Denmark), Rock Cafe (Italy) and Countdown Radio Cafe in Holland."

Williams adds: "Living Colour have been in and out of Europe several times this year, and they

U K Deacon Blue

- Signed to CBS
- Publisher: Poor Songs/CBS
- Management: Peter Felstead at Second Vision, London



- Group members: Ricky Ross (vocals), Lorraine McIntosh (vocals), Graeme Kilgus (guitar), Douglas Velling (drums), James Prime (keyboards), Ewen Vernal (bass)

- Current single: *Four Bacharach & David Songs* (EP), produced by Jon Kelly
- Current album: *Ooh Las Vegas*, a double album of B-sides plus new and unreleased songs
- Tour: UK arena tour this month, to be followed by nine European club and theatre shows in Holland, Germany and Spain

Despite Deacon Blue's spectacu-

S P A I N Gabinete Caligari

- Signed to EMI Hispanvox
- Publisher: EMI/Odeon
- Management: Ignacio Cubillas, Madrid
- Current album: *Privado*, released October 1989
- Current single: *La Culpa Fue Del Cha-Cha-Cha*, released in June
- Production: recorded at Doubletronic studio in Madrid, produced by Jesus Gomez
- Marketing: a full radio, print and merchandising campaign supported by TV, print and radio interviews
- Tour: dates in Spain throughout the summer. A tour abroad depends on sales
- European release: *La Culpa Fue Del Cha-Cha-Cha* will be released this autumn in France. Other countries still being considered

lar UK success since they cracked the top 10 with *Real Gone Kid* in 1988, the speed with which *Four Songs By Bacharach & David*

(EP) has shot up the charts has surprised even CBS. "They've done no promotion or interviews and the video doesn't even feature the band," says international manager Mark Tattersall.

He adds: "Once you've got a Deacon Blue fan you don't lose them." Hence the release this month of *Ooh Las Vegas*, a double album collection of earlier B-sides, demos and specially commissioned new songs.

Tattersall says he expects the EP's success in Europe to boost sales of the band's first two albums rather than *Ooh Las Vegas*. Deacon Blue will record their third studio album this autumn. □

Gabinete Caligari are one of Spain's most popular rock bands and *Privado* is their second LP for EMI Hispanvox. It was launched last October with a special concert on the company's grounds, which was broadcast live by radio station Cadena SER.

The launch was backed by an aggressive radio, print and merchandising campaign in major Spanish cities. Live performances during top variety and pop shows on state-run TVE 1 and TVE 2 were complemented by interviews for radio and national magazines.

La Culpa Fue Del Cha-Cha-Cha has sold 10,000 copies and the album has almost reached double platinum status (180,000 units). The group's first three albums with independent labels averaged sales of 30,000 to 40,000 units. Their debut album with EMI, *Caminaria*, achieved double platinum sales. □



keeping hearing rumours that reggae is due for a comeback and will replace hip-hop and rap as next year's dance music. Well, if you look at the airplay charts there's quite a few sneaking in that, what with *Aswad's Next To You*, *Maxi Priest's Close To You* and the ever present UB40 with *Kingston Town*. Must say, it would make a nice change and it's certainly radio friendly.

Mind you, doesn't seem there's going to be much chance of my station starting up a reggae show. It's budget time at the moment and all the senior management are busy drawing up plans for next year. It's a tense time for all of us. My mole upstairs (funny how the management are always upstairs and we DJs are always in the base-

R A Y D I O

ment) tells me there are all sorts of rumours going around about our station adopting a format! They haven't decided which yet (as long as it isn't Churbant).

More news on the Gulf Crisis. Spain's Radio Exterior has begun to air a special night-time programme to give moral support to the Spanish crew on board the three Spanish warships sent to the Persian gulf. The 15-minute programme includes general information, defence ministry news and calls from the sailors' families. The airwaves must be getting pretty cho-a-bloc out there by now!

Next month I am off to Stockholm for the opening of the SkivAkademien megastore, which coincides with the mighty Janet Jackson's performance in the city. There are all sorts of rumours that she might actually be at the ceremony.

Actually, a lot seems to be happening music wise in Scandinavia at the moment. I understand Sweden's finest heads-of-hair Europe are back in the studio in the US, and that the Sisters of Mercy have just spent eight months in the studio in Denmark, and Norway's golden boys A-Ha will

have a new album out soonest.

Some chart trivia for you now. In Finland they've done a survey of how many times various acts topped the Finnish national charts between 1954 and 1987. The Beatles head the list. Their single and EPs reached no. 1 32 times, followed by local acts Kari Helena and Irwin Goodman (29 each) and then Elvis Presley (21).

And so to the anniversaries for this week: happy 10th anniversary to Geffen Records on September 22, and happy birthday to Joan Jett, 30 on the same day. Bruce Springsteen is 41 on September 23 and on September 25 it will be 10 years since Led Zepplin's John Bonham died. 15 years earlier, Barry McGuire's *Eve Of Destruction* reached no. 1 in the US.

Bryan Ferry is 45, and Olivia Newton John is 42 on September 26, and Robbie Shakespeare is 37 on September 27. And talking of Led Zepplin, what appropriate timing Atlantic has in bringing out a couple of compilations.

My commiserations to poor Paul Easton, just finishing a stint at the Dan Danube Radio in Vienna when he got his briefcase stolen. Not he they were keys and credit-

cards gone for ever, but so was his filofax with his diary and all his contacts.

CBS is setting up a charity in memory of Steve Ray Vaughan which will raise money to carry out community work. Anyone wanting to make a donation should write to the Steve Ray Vaughan Charitable Funds of the Community, Foundation of Texas, 4605 Live Oak, Dallas, Texas 75204. It's a fine idea, CBS, and I'm sure he would approve.

Competition time again. George Michael's new album *Listen Without Prejudice Vol 1* has a very famous picture from the 1940s on the cover. It was taken by the mighty WeeGee, but what I want to know is, where? Answers on a postcard please.

This week's 'reader' award goes to eagle-eyed Chris Stone from BMG Europe, who spotted that I spell Dave Stewart wrongly a couple of weeks back. Just saying hello to you, Chris. I must also jesting to Rick Blaskey, who sent me a clipping about a Ray Dio from an American magazine. Rick, it wasn't me in the photo, honest.

Ray Dio

MAKING WAVES

Tuning In To SAF

- Format: Top 40
- Hours on air: 18 hours weekdays, 30 hours per week
- Core artists: MC Hammer, Prince, Snap, Mariah Carey, Maxi Priest
- Top show: 15:00-18:00, DJ Jesse Wallin
- Target audience: 15-29
- Audience: 165,000 a day, 47% of under-29s
- Address: SAF Radio.

Hovslagarstan 5B, 10330 Stockholm
 ■ Tel: +46-762-7101
 ■ Frequencies: 88.9 FM (southwest), 90.5 FM (northwest), 95.3 FM (central)
 ■ Founded: September 1986
 ■ Owner: JKL Media, sponsored by SAF, the Swedish Employers Federation

Head of music Martin Fogora: "We broadcast on local community radio and the law in Sweden at the moment says you cannot advertise so we need a backer. Our sponsor who gives money to JKL to operate the station is SAF, the Swedish Employers Federation. It is SAF which have the permit to broadcast and we run a slot or commercial every hour telling people about SAF.

"But really we are a commercial station without commercials. Because we don't get any funding from commercials we cannot do anything too costly in

terms of marketing ourselves

but we regularly set up outside broadcasts and hold monthly film premieres. We have a lot of competitions and we have merchandising like bumper stickers, umbrellas and T-shirts.

"Two weeks ago we started using a computer for programming. It's a Powerplay system, which is American, and works along similar lines to Selector.

"We buy our jingles from a company called Hannah Productions which is based in Stockholm. We have been using them for about two years now. We did try doing our own but we

were not so good at it. It is best left to the professionals.

"Our playlist is compiled using the Billboard chart, the Music & Media European Hot 100, the Swedish GLF sales chart and we also have our own top 15 chart which is broadcast on Fridays at 17:00. This is put together from votes from our listeners either phoned in or on an answer machine during the week or from votes cast at record stores. We use a mixture of all these charts. Of course we have a weekly meeting where everybody can discuss what goes on the playlist and, although I have the final say, I think we are all on the same wavelength.

"The service we get from the record companies is getting better and better but there is still a lack of understanding about exactly what a format of our kind means. For instance they often offer us interviews with heavy metal artists, or something else that we simply do not play, and



it is a waste of time. Most record companies in Sweden do not, they have only just begun to realise radio is becoming very important.

"We aim to be a commercial radio station 24 hours a day, seven days a week. At the moment we are just waiting for commercial radio to arrive and are preparing ourselves. In some ways this is a school and we are learning how to run a commercial radio station before we become one. Radio Nova's move to broadcast ads is a very interesting situation. Even though it is against the law, we are watching developments carefully."

YOUR FUTURE IN THE INTERNATIONAL AUDIOVISUAL MARKET IS NOW...

MIPCOM 90

TV, Video, Cable, Satellite, Production, Financing, Co-Ventures, Buying, Selling... this is what MIPCOM is about.

Meeting clients, establishing new ones, making contacts... This is what MIPCOM is about.

There are two ways to attend - with a stand or as a participant without a stand. Your local office can make arrangements which would best suit your needs. But either way permits you to take advantage of...

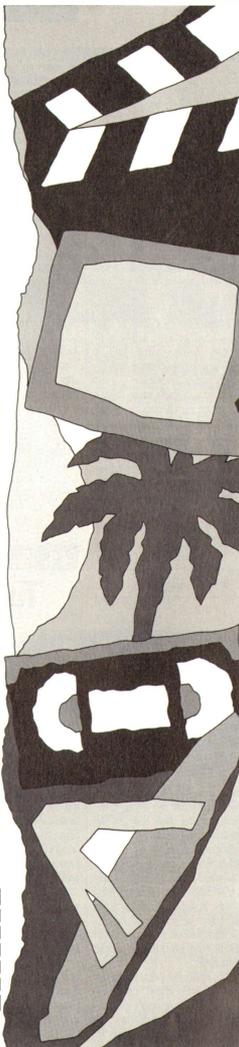
Be part of over 7000 professionals from all over the world. Establish your presence and position in the industry by being there.

BEFORE:
use the Preview News issue and the Programme Catalogue sent to all two weeks prior to the show.

DURING:
advertise in the Daily News or use displays and other promotional availabilities.

AFTER:
the MIPCOM Guide, used extensively at the market is kept as the industry reference directory throughout the year.

International Film and Program Market
for TV, Video, Cable and Satellite
October 11th-15th 1990
Palais des Festivals - Cannes - France



Updated reports and playlists
additions from the major radio & tv
stations in Europe.

PP: Powerplay
AD: Additions to the playlist
P: About of the week
CL: Clip
ST: Studio
IN: Interview

UNITED KINGDOM

BBC RADIO 1 - London
Chris Lyset - Sen. Prod.

B List:
AD Bell Bu De'Loe: Do Me
The Climes: Heaven
Greenbank Drive
Hall & Oates: So Close
Neneh Cherry: I've Got You
The Shamen: Make It Here

CAPITAL RADIO - London
Richard Park - Prog. Contr.

A List:
AD The Farm: Groovy Train
Earth People: Dance
Hall & Oates: So Close
The Climes: Heaven
Neneh Cherry: I've Got You
Bell Bu De'Loe: Do Me
Blue Nile: Headlights On The
The Boyz: Crazy
Mena Geronzi: Just The Way
London Beat: I've Been
Dany Dore: Crazy
Maria McKee: Show Me Heaven
Don Pablo's Annals: Long
Hi Power: Cutt's Long

METRO FM - Newcastle
Giles Squire - Prog. Contr.

A List:
AD River City People: Dreaming
Hi Power: Cutt's Long
Bassomatic: Fascinating Rhythm
Let's Go Round Again
Electric Blue: You're Walking
Caron Wheeler: Live In The
Dan Reed Network: Lower

PICCADILLY RADIO - Manchester
David Dunne - Head Of Music

A List:
AD Jason Donovan: Rhythm Of The
The Farm: Groovy Train
Caron Wheeler: Live In The
B List:
AD Adamski: The Space Juggle
The Charlatans: Then
Dan Reed Network: Lower
INXS: Suicide Blonde
S-Express: Nothing To Lose
Sung: Englishman In New York

GREATER LONDON RADIO - London
Terror Dams - Head Of Music

A List:
AD J.C. & No Time
Dave Stewart: LP
George Michael: LP
Prefab Sprout: LP

B List:
AD Los Lobos: LP
Sue LP

BMB - Birmingham
Robin Vail - Head Of Music

A List:
AD Caron Wheeler: Live In The
Dan Reed Network: Lower
The Farm: Groovy Train
Bassomatic: Fascinating Rhythm
George Michael: Praying For
Black Crows: Hard To Handle
New Kids On The Block: Tonight
Lizzy Lindzey: Silly Games

RADIO CLIVE - Glasgow
Alex Dickson - Prog. Contr.

A List:
AD Loose Ends: Don't Be A Fool
Hulu Brothers: Praying For
Electric Blue: You're Walking
River City People: Dreaming
Hall & Oates: So Close
Moose Love: It's A Shame

RADIO CLIVE - Glasgow
Alex Dickson - Prog. Contr.

A List:
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Electric Blue: You're Walking
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Moose Love: It's A Shame

B List:
AD Bell Bu De'Loe: Do Me
Sue: Rachel
Maria McKee: Show Me Heaven
The Farm: Groovy Train
Shawn Colvin: So Close
The Charlatans: Then
Hi Power: Cutt's Long

RADIO CITY - Liverpool
Tony McKenzie - Head Of Music

AD Keith Sweat: Merry Go Round
Janet Jackson: Black Cat
Cardemans: Knocked Boots
Red Bandits: Please Don't Cry
Ponderays: I Kissed You
D-Nice: Call Me D-Nice
Tiger Colles: Second Chance

RADIO TRENT GROUP - Nottingham
Len Great - Deputy Prog. Dir.

A List:
AD Belinda Carlisle: We Want The
Rainbow Children: So Right
River City People: Dreaming
Adamski: The Space Juggle
The Farm: Groovy Train

B List:
AD Maria McKee: Show Me Heaven
Progadogs: Only Your Love
Hall & Oates: So Close

AD Bell Bu De'Loe: Do Me
Electric Blue: You're Walking

DOWNTOWN RADIO - Belfast
John Rodenough - Head Of Music

A List:
AD Hall & Oates: So Close
Sue: Rachel
Jeff Lynne: Life Is Up
Harry Connick Jr: Rhapsody For
Must Leary: The Happiness Of

GWR - Bristol/Stroud
Andy Westgate - Head Of Music

A List:
AD Adamski: The Space Juggle
Caron Wheeler: Live In The
Adamski: The Space Juggle
The Farm: Groovy Train
Loose Ends: Don't Be A Fool

B List:
AD Queensbury: The She Goes
Coccaty Tunes: Icklebit Luck
Dan Reed Network: Lower

AD Jason Donovan: Rhythm Of The
The Farm: Groovy Train
Caron Wheeler: Live In The
B List:
AD Adamski: The Space Juggle
The Charlatans: Then
Dan Reed Network: Lower
INXS: Suicide Blonde
S-Express: Nothing To Lose
Sung: Englishman In New York

RED ROSE RADIO - Preston/Blackpool
James James - Head Of Music

A List:
AD John Vane: Deal For Life
Wizzard: I Wanna Be Like You
INXS: Suicide Blonde
Maria McKee: Show Me Heaven
River City People: Dreaming
Sue: Rachel
The Charlatans: Then
Caron Wheeler: Live In The
LP: Prince

ATLANTIC 252 - County Heath
Paul Kavanagh - Head Of Music

AD John Vane: Deal For Life
Wizzard: I Wanna Be Like You
INXS: Suicide Blonde
Maria McKee: Show Me Heaven
River City People: Dreaming
Sue: Rachel
The Charlatans: Then
Caron Wheeler: Live In The
LP: Prince

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The Farm: Groovy Train
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STATION REPORTS

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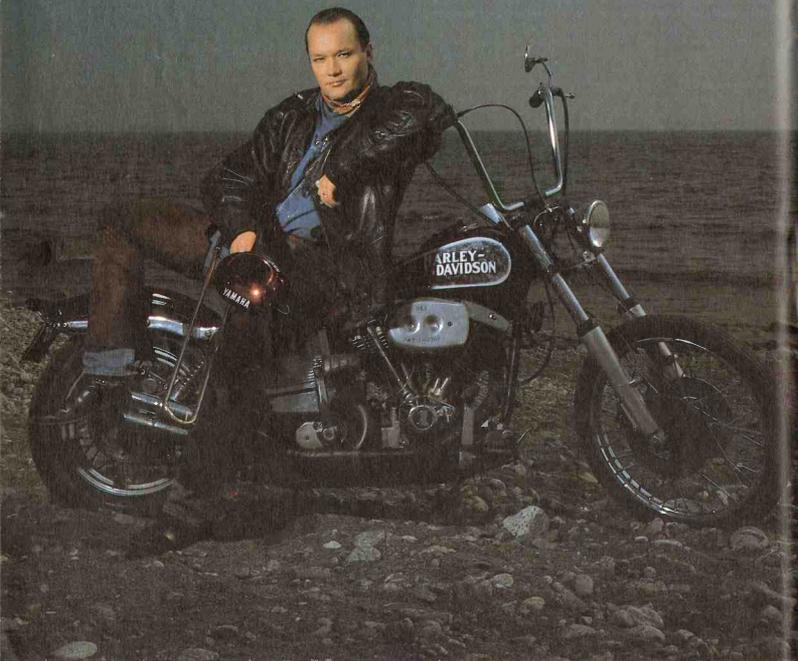
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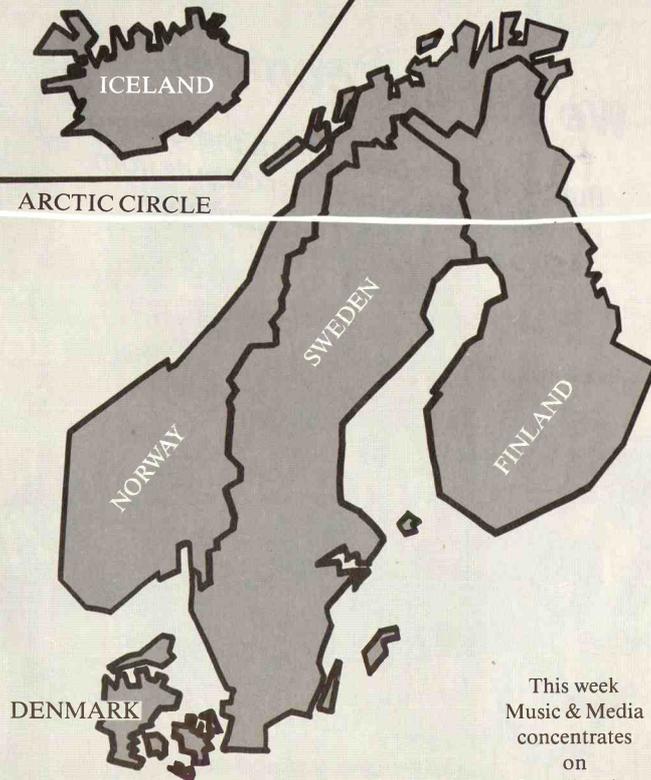
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This week
Music & Media
concentrates
on
Scandinavia:

We look at what acts are being tipped to break through into the international arena and the latest developments in syndication. There is a special focus on Iceland and how radio stations around the Arctic Circle cope with the long summer days and winter nights, as well as a detailed look at the growth in radio advertising throughout the territory.

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These two acts can be heard on the Scandinavian compilation CD following this issue.

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SCANDINAVIA Talent For Autumn 1990-Aiming For Crossover Success

In 1989, Swedish band **Roxette** were one of the biggest international success stories of the year. Here, David Rowley looks at some of the Scandinavian acts coming through hard on their heels, and aiming to make a European breakthrough this autumn.

Matchstick Sun

Voted best newcomer at the last Norwegian Music Awards, BMG Ariola Norway act Matchstick Sun operate in an area inhabited



in the UK by groups like The Stone Roses and The House Of Love. The band's latest album *Flowerground* sold around 12,000 and was released throughout Scandinavia, as the new album *Ich-Bitchy*, to be released in September, will be. The band who cite The Kinks as a major influence recently played the Copenhagen Music Seminar and will appear at the IBU Festival in Dublin in October.

Love Shop

Signed to recently revamped Danish indie Garden Records,



Love Shop are one of the more interesting bands to come out of the country this year. The debut single *En Nat Bliver Det Sommer* and album *Love Shop* have been critically extremely well received and plans are under way to re-record them in English. With a strongly guitar-based sound, reminiscent of some of Scotland's Postcard label acts of the early 80s, and produced by band member and Lars HUG producer Hilmer Hasking, Love Shop are worth looking out for.

Hanne Boel

Previous Music & Media Scandinavian specials have pointed to Hanne Boel as a talent to watch and those predictions are starting to come true. Her second album *Dark Passion* has already spawned one monster Danish single in *I Wanna Make Love To You* and the phenomenal success in Denmark of this album, with 150,000 sales, is spreading. The single was at no. 3 in the Swedish charts and Boel has notched up gold album status in Sweden (50,000) and 10,000 in Norway, where the record has just been released. Medi-



ally Denmark has done a licence deal for the rest of Europe with Metronome and an album and single will be issued around now.

Titito

Neneh Cherry's half sister Titito is another bright contender to cross over in a big way internati-



onally. With singles such as *After The Rain* already well received in the UK, the Swedish Industry Award for Best Newcomer under her belt, and with several hits in Sweden, things look good. The new single *Flowers*, her fourth, has just been released. Her debut album *Titito* comes out in September on the ground-breaking Telegram label through BMG Ariola and three of her four hit singles are on the album.

Savage Rose

Probably the most enigmatic presence on the Danish scene for



Annistete of Savage Rose

more than two decades, Savage Rose seem to have been able to stay true to the ideals of the 60s since their 1968 debut on Polydor. Throughout their 15-album history the band, fronted by the hip-pyish Annistete, have constantly explored all areas of music including some collaborations in the early 70s with jazz saxophonist Ben Webster. In short,



Sinness

Savage Rose were exploring world music before the term was invented. The new album *Gadens Dronning* is their first LP for RCA and is due for release in September.

Sinness

Sinness are without doubt one of the bands to watch, being able to cross over into the wider international market just as they have very capably moved from their alternative underground roots in Copenhagen to being one of Denmark's most interesting bands. Their current album *The House* was released earlier this year in Denmark and has since been released in the rest of Scandinavia. German and Australian release is due soon and BMG/Ariola expects many other territories to follow. The first single from the album, *God's Garden*, was on Denmark's Radio's singles chart for 10 weeks. And the second, *The World Is Full Of Lies*, was equally well received. The next single from the band is *Talk Talk*.

Gigi Hamilton

As lead singer of first Freestyle and then Style, Gigi Hamilton has sold more than one million



albums, achieved a string of huge hits in Sweden and topped the US dance charts. The CBS album *Joy*

SCANDINAVIA

Victin expects the product to be released throughout Scandinavia.

Tommy Thysper And The Kids

Young And Rockin' Crazy, the surprise Swedish hit for 14-year old Tommy Thysper earlier this year, led to him becoming a media darling in Sweden. And his record label Planet is hoping for similar success with the album of the same name, a collection of hard-edged pop rock produced by Thysper's brother Mark who, with a bunch of other mid-20s rock veterans, make up The Kids.

Trancedance

With sales on their previous two albums of around 200,000, Sweden's Trancedance look set to con-



tinue this success with the forthcoming album *Twang* due at the end of September. The recently released single *Another Perfect Day* has received good reviews and CBS is confident of international action.

Nils Langren

A jazz/pop crossover in the classic sense, Swede Langren has toured over the years with such luminaries as The Crusaders and



Michael Ruffin. The new album *Follow Your Heart* is described by his label Caprice as the most mainstream of his six LPs to date, going from solid soul to dance and ballads. Comparisons have been made between his voice and Terence Trent d'Arby. Caprice have solid interest for the US, Germany and Scandinavia. The single is *All We Need Is Time*. □

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Syndication - A Fragmented Market

National and international competition

With local and commercial radio still largely in their infancy across Scandinavia, the region's syndication business itself remains a cottage industry. Paul Andrews looks at what locally produced shows are on offer.

Denmark, Norway, Sweden and Finland all have their syndicated programme producers and suppliers. But the majority remain shoestring operations, sometimes just one-man businesses. And, given the language differences, a show made in Norway will not be suitable for, say, Finland.

Often, a group of local radio professionals will put together a show in their spare time, then hawk it round stations in other cities. Typical of this way of operating is Norway's 'Euro

Show', launched this August and carried on 30 of the country's larger commercial stations, including Radio 1 in Oslo and Radio P3 in Bergen. A weekly two-hour programme based on UK and US chart music, it is produced by a four-man partnership headed by Radio 1's Stein Johnsen and British DJ Andy Sheldon, formerly of London's Capital Radio, who tapes it in the UK, in English.

"To get a Norwegian touch, I do a 10-minute piece about the music scene in Norway," explains Johnsen. "We supply it free to the stations, in return for taking their advertising time for the two hours."

While not too ambitious, a tight, fast-moving production like 'Euro Show' does fulfil a need in the Norwegian market. "There are still many stations here that are not as professional as they

would like to be," says Johnsen. "This is a professional show, produced with an engineer from BBC Radio 1 who we hire. We get the music before it gets to the shops in the outermost parts of Norway, so it's fresh."

"Then they get interviews with artists done by Andy in London, and which I do with Norwegian artists. And as a national show, we can provide good prizes from sponsors. They're all things stations which aren't in a very good financial position cannot do."

Competing with 'Euro Show' for airtime in Norway are productions like 'The Hit Factory', made by Tony Burton and also in English, and David Fishel's 'Jazz Scene'. Fishel is actually PolyGram Norway's head of promotion, and started producing the show, now aired on 19 stations, in his home studio last

January as a hobby, and to raise

jazz's profile on Norwegian radio. He supplies the show free to stations, and although a local computer company helps cover costs, it remains a non-profit-seeking venture.

A more businesslike approach comes from those local stations moving into syndication. In Denmark, Copenhagen local Radio Uptown has set up a syndication arm, CDI, which produces the national version of the Coca-Cola Eurochart Hot 100, as well as specials such as a recent three-hour history of the Rolling Stones, 'It's Only Rock 'N' Roll'. Aired on 24 stations nationally, this again was offered on a barter basis, with sponsorship from Coca-Cola and daily newspaper BT.

While all deal with Scandinavia, the larger international programme syndicators - Westwood One, Rock Over London - are still not major forces in the region.

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One of the most successful is MCM, its efforts spearheaded by the Coca-Cola Eurochart.

GM Doug Adamson believes the region does offer great potential. "Syndication is important to stimulate the local industry - it provides the right programming environment to be able to sell ads on a local basis. Remember, Denmark has only had local radio for three years, Norway for 18 months; these stations need good international programmes to promote the medium of radio to local advertisers."

Sweden, with no commercial radio, remains the odd man out. Adamson: "We can't place programmes in Sweden yet. A barter show like the 'Coca-Cola Eurochart', with its name and four Coca-Cola ads is still out of the question here."

Meanwhile, Finland's market is dominated by a single name, Pyn Oy. As well as acting as agent to the country's 60 commercial stations for, among others, the BBC, Westwood One and MCM, Pyn Oy produces a wide variety of programming.

MD Petri Niemi: "This summer we have a 40-part series on Finnish rock musician Juice

series for children, sponsored by an amusement park and running at 18 stations. We have also



David Fishel started his show as a hobby

Leskinen, called 'Juice 40', running on 15 stations, and everything from a fishing report to a special

As throughout Scandinavia, barter deals are the rule, with Pyn Oy taking two minutes advertising per hour. For direct sales, prices vary from US\$ 100 to US\$ 200 per hour, depending on the size of the station.

In return comes the kudos of big name associations. Niemi cites 'The Lost Lennon Tapes', for which he produced a Finnish version on behalf of Westwood One: "It's exactly the kind of programme that can be promoted by stations here - something really special that would be completely out of the question to produce themselves. It's great for their profile."

With the market very much to itself - most competition comes from a few producers of single shows - Pyn Oy is in a position to consider and test new ideas. "The whole business is so fresh," says Niemi - in many ways summing up the whole Scandinavian situation. "At the moment there is a lot of demand. We are doing as much as we can get involved in - it's quite easy to think of ideas and let them develop." □

distributed concerts like 'Madonna Live From Barcelona' and 'The Wall' from Berlin."

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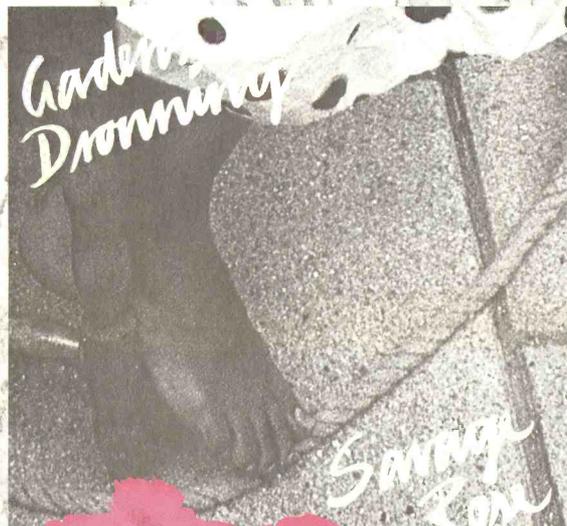
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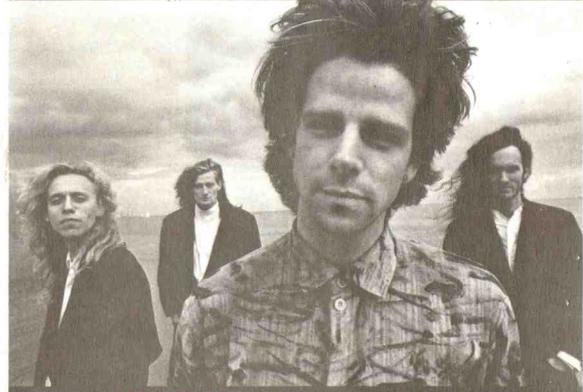


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SCANDINAVIA Commercial Radio And The Advertising Market

It's survival of the fittest in Norway and Denmark as too many stations battle for too little advertising. But two years on from deregulation, Chris Fuller finds advertisers' attitudes are softening towards the potential of commercial radio, and revenues are on the up.

In Denmark, Peter Brick, MD of Danish advertising agency Radio & TV Booking, predicts the national radio advertising market will be worth Dkr 100 million (app. US\$ 16.6 million) in 1990, double last year, and double his 1990 estimate for TV. But though, by any standards, this may appear a healthy increase, Brick says the advertising uptake has been "far slower than we anticipated" and totals are "way below what we perceive to be the potential here.

"Business has picked up markedly since the summer holidays, but we have to run faster. One of the problems we are facing is that companies who are having success advertising on the radio are unwilling to publicise it because they want the market to themselves. Then potential new clients are skeptical because we have no examples of success to show them."

Convincing the market

Radio & TV Booking concentrates its selling on a "Radio Denmark" list of 43 of the country's larger stations (there are around 300), all of which are allowed six minutes advertising per hour. Each station on the list, which spans the country, is pledged to carry out detailed audience research at least twice a year. Brick believes advertisers' doubts will "disperse with time and patience", but as many of

Denmark's healthier stations are still operating only at subsistence level, there are fears that this may happen too late.

In the Copenhagen market, Andrew Thompson, business manager of Radio Upton, one of the leading commercials, says ad revenues are up 20% on 1989 and predicts a similar rise in 1991: "I think the trend is healthy and we are relatively happy. We have a 50-50 mix of local to national advertisers like Burger King and Coca-Cola, with rates which take into account advertisers' catchment areas".

Upton, which gathers 73,000 daily listeners (Gallup) with an AC/top 40 format, holds seminars for major customer groups and agencies to get the radio message across. Thompson: "When we talk to the media planners it's on a very long-term basis. We are looking to get involved in their strategies for next year, or the year after that."

"The key is to make them realise the benefit of radio as a supplementary service, as part of a three-dimensional ad campaign on TV, press and radio." Thompson does not perceive national commercial TV channel TV2 as a genuine threat but says, "I do, however, feel we have far more of a struggle gathering advertisers than TV. Visuals are far easier to perceive and so easier to sell."

In common with neighbouring Norway, Thompson believes the number of Danish commercial stations is growing too many. "After deregulation every man his dog was given a station and this slowed the emergence of a commercial sector. Now we are seeing that the grass-roots union-owned operations are beginning to fold and the business is becoming more homogeneous. It's all for the good. I can't see the Danish market sustaining more than 50 stations long-term, with a maximum of five in Copenhagen."

While Upton produces the

majority of its own ads, at Oslo's leading commercial, Radio I, MD Jon Morten Melhus is attempting to cut down on in-house production as this is "taking our eye away from the core business".

The CHR-based Radio I, which claims a 137,000 (25%) daily au-



Radio I MD Jon Morten Melhus

dience in the Oslo area, will, according to Melhus, bring in Nkr 12-13 million (app. US\$ 2-2.15 million) in advertising revenues this year, up some 30% on 1989. Owned by 55 private shareholders, Radio I accounts for some 50% of the total radio spend in Oslo (45 stations). According to Norway's biggest radio sales company, Salgavlengten, the Norwegian market will be worth Nkr 100 million this year, up 30% on 1989.

Noting the "steady ascent" of the market, Melhus cites Coca-Cola, Toyota, Shell, Esso, Pioneer, Filmet and Air Europe among Radio I's national customers: "I think radio has found a place here because it is so new and appeals to the creative minds in the advertising industry. We encourage this, of course, and award prizes to the agencies each month for what we judge as the most original and creative spots."

Competition

The vast majority of Norway's 400-odd commercial channels will die, says Melhus, and long-term the market could sustain "two or three" stations in each of the major cities. One fillip for the industry is next year's likely reduction of the government levy on radio advertising from 16% to

5%, according to Melhus "a far more realistic figure which will take away a big financial burden".

Aside from gaining control of its own right, Melhus believes radio is poaching advertising from print. The commercial TV, TV Norge and TV3, have been "too busy changing their programming in ratings battles" to gain commitment from the advertising industry, more channels are on the horizon and staffer competition with radio may result.

Stig Haug, media director at Salgavlengten, which liaises between agencies like McCann Erickson, Ted Bates and Young & Rubicam and around 130 of Norway's more significant stations, believes growth could be faster but the "ultra conservative" attitude of many companies is proving difficult to crack: "We will get there. It's easy to forget that this medium is still only two years old in Norway."

Finland's commercial radio industry, which had a four-year start-up in Denmark and Norway, showed a 45% growth in radio advertising in 1989, up to Fmk 175 million (app. US\$ 44 million). Compiled by Radiobooking, a Finnish sales house, based on the net receipts of 49 stations, this total includes a 100% rise for national sales (to Fmk 32 million, 18% of the total).

Radiobooking MD Heikki Rotko predicts that the market will jump again by 37% this year: "It is a thriving market." He adds that the government's careful approach to way licences were issued from 1985, which resulted in a gradual increase in the number of stations, has "benefited the industry enormously".

Meanwhile, the odd man out, Sweden, is still awaiting radio and TV deregulation, though leading stations such as Gothenberg's City 103 are hopeful of a change in the media laws before the end of the year and make no secret of their commercial ambitions. "We are gearing to become a commercial concern by 1992," says programme director Rolf Legfors. "But we are under no illusions that it will be easy. It may well take time for the market to respond and for us to become fully self-sufficient. We are well aware of what has happened in Norway and Denmark!" □

Radio Advertising Receipts

	1989	Estimate 1990
Denmark	8.3	16.6
Norway	12.7	16.5
Finland	44.0	50.2

Figures in US\$ millions

In The Land Of The Midnight Sun

In the far north of Europe, the sun shines continuously on isolated communities for weeks at a time in high summer, while the long cold winters are spent in seemingly unending darkness. Paul Andrews looks at how the region's radio programmers cope with such seasonal variations.

Towns and villages around the Arctic Circle tend to be close-knit communities. Such isolated locations and scattered populations, together with the extremes of summer and winter, mean the area's local radio stations have a specific role to fulfil.

Winter nights

During the long night, Icelandic state broadcaster RUV plays an

important role in keeping national morale high, and the population in touch with one another. Head of entertainment Olafur Thordarsson: "From about October it gets very gloomy here. Even when there is no snow, it rains a lot and it's very dark."

"We have to keep people happy when they can't go out. You have to be quite aware of what is being played - nothing too depressing. It's quite difficult to do, more a way of how things are presented, rather than just not playing the blues. We play a lot of that sort of music, which is popular, but we try not to make the people sad with it!"

A crucial part of this psychological exercise is letting listeners use the radio as a means of self-expression. RUV runs a half-hour nightly phone-in all year round in which listeners can sound off about any issue, from political debates to personal quarrels. Thordarsson claims it is one of the

station's most important shows, "the way of letting out their feelings when they are shut up".

But high above the Arctic Circle in Norway, at NRK's Troms (Tromsø) opt-out, editor-in-chief

claims a 50% daily reach among a potential 150,000 audience for its two-and-a-half hours of programmes. Although based on local information, music plays a part too. Local folk and classical ensembles

"In the winter, when people need to feel closer, we tend to transmit even more local information,"

Jorma Yypanaho

Ariit Rivold does not find the extremes affect programmes very much. "We have profile based very much on news, and of course the winter darkness and summer midnight sun are part of that. But we are so used to it, possibly we take it too much for granted!"

Close-knit communities

Even so far north, finding listeners is no problem. NRK Troms

in particular are likely to get an airing.

But Rivold insists this does not imply insularity. "The pop music played on the national channels is just as popular here. To be a little pretentious, we are less isolated because we are so isolated. People make a real effort to keep up with the European scene actually because they are so far from the centre of it!"

Mega's programme is about 50% music, with over half of that Finnish and a heavy concentration on oldies, although it also carries two local charts and the

communities remain close-knit, even in the depths of winter, the radio is perhaps more important in providing that link with the rest of the world than as a substitute for local social contact.

In Finland, it is much the same story. Private station Radio Mega serves Oulu, a city of 100,000 people at the northern end of the Gulf Of Bothnia, plus 50,000 in its hinterland. The station lies only 200 kilometres outside the Arctic Circle but despite midwinter temperatures of -20C or less, it has far from a captive, house-bound audience.

MD Jorma Yypanaho: "People stay inside, but they are not necessarily at home. They go to concerts, theatres, restaurants and ice rinks, or they carry on with their hobbies. Even in winter we visit many places with the station. We have a car which goes out into the city and sends back reports!"

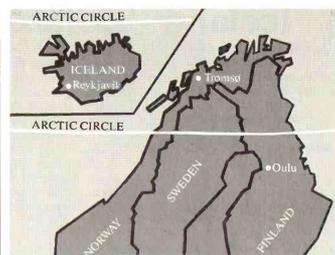
Mega's programme is about 50% music, with over half of that Finnish and a heavy concentration on oldies, although it also carries two local charts and the

Coca-Cola Eurochart. Like other northern stations it claims high penetration, reaching as many as 90% of its potential audience over a week.

The community link is perhaps one reason for this high listenership. The high proportion of speech programmes is devoted mainly to local news and sport. "In the winter, when people need to feel closer, we tend to transmit even more local information," says Yypanaho.

Summer presents rather different expectations from radio. Yypanaho: "When the sun is shining 24 hours we don't need to provide such a heavy programme. In Finland, it's very common for people to have summer cottages outside the city, and almost everybody has the radio on there and when they're driving out in the car."

"It's a good time for listening. They have more leisure time, so we try to give them more entertainment, of all kinds. People love to discuss things in the summertime, so we have phone-ins, and we also send our radio car out into the



countryside!"

Further north, in Tromsø, NRK's Rivold senses similar changes, but reacts to them less. "Listening patterns do change in the summer. But we have no seasons for programmes, we just try to have a slightly lighter profile with more entertainment, and not so much seriousness early in the morning which is our prime time!"

And the entertainment has to go on far into the night, as Thor-

darsson explains: "We have to remember that people may not go out until midnight. Many go to bars and clubs, so there aren't as many listeners, but we have to remember that we are entertaining people who may go out with their radios!" In the "frozen north" brief respite, they may actually be tuning into the summer hits on the beaches at three in the morning... □

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Iceland - Isolated But Not Insular

Just 40,000 square miles and with a total population of under 250,000, Iceland is too often Scandinavia's forgotten territory. Chris Fuller discovers that its musical potential is contrary to its size.

Visitors to Iceland, in the far north of the Atlantic, will be struck by its beautiful snow and icecaps, pristine air, abundant puffins and high prices (a beer costs the equivalent of £ 5 or US\$ 9.45). And, in the capital city of Reykjavik, they will also notice a thriving local music scene.

Inspired by the international acclaim heaped upon The Sugarcubes, Iceland's most successful export, dozens of proficient Icelandic rock and pop bands jostle for stage-space in the city's clutter of small venues.

Local Product

The Sugarcubes remain firmly Iceland-based, despite their continued cult success in the US, UK and across the Continent. Over the past few years the band have encouraged and developed local talent via their own multimedia company, Bad Taste, the most staunchly independent of the island's half-dozen established record labels and also a publisher of poetry and novels.

Recent Bad Taste releases from the likes of Reptile, Ham and Bless have gleaned considerable music press coverage, if not radio airplay, on both sides of the Atlantic. In Europe, Bad Taste output is via UK independent Workers' Playtime, it has a US distribution agreement with Rough Trade and is currently inspecting options for distribution and licensing in other parts of the world.

In outspoken style Einar Orn, Sugarcubes singer and driving force behind Bad Taste, deserves the general image of Iceland as an obscure and culturally-barren outpost: "People don't regard us as literate or even with brains. As we are on the outskirts of what is supposed to be Western civilisation we do not get taken seriously."

Over half of Iceland's population is concentrated in and around Reykjavik, and Orn observes "bands can get very popular by playing cover versions at dances. But if you insist on playing your original music, as The Sugarcubes always have, you don't get to play these dances or get popular. We took another route. When we got famous abroad we immediately got famous in Iceland!"

Radio Play

But, despite the band's reputation, Orn contends they still get little attention on Icelandic radio, which consists of two RUV (Ríkissutvarpið) national sta-

channels and four notable private ones. "We are not accepted as a radio-friendly or even normal band. The radio in Iceland is very dull and unimaginative, very top 40-oriented, as everywhere. It does not worry us because this kind of system has always and always will be against an organisation such as ours". But he adds that home-grown talent in general gets "a bad deal" at radio. It is a point reluted by Olafur



The Sugarcubes' Einar Orn, speaking during the recent Copenhagen Music Seminar

Thordarsson, RUV head of music: "We see it as a function of the state channels to support national talent so we give all types of Icelandic music, from folk through jazz to rock and pop, a good deal of attention. We regularly record and air sessions with local groups and visiting musicians, which the private stations rarely do."

While Channel 1 concentrates on news and high culture, Channel 2 is more youth-oriented though the target audience remains broad. Tune in during the day and you will be as likely to hear Louis Armstrong as Madonna.

Thordarsson: "The format has broadened in recent years, aiming to pull in everyone from teenagers to over-60s". The change is partly in response to the private stations, which target more tightly, though Thordarsson observes that "in a country the size of this you have to keep changing to keep the audience interested. They will just switch to something else if they get bored" and the population is so small we cannot afford to lose anyone"

The national channels operate on tight budgets, funded by a monthly tax on radio and TV

owners plus, controversially, advertising. Bjarni Thorsson, programme director of popular commercial channel Stgarnan (The Star) and national celebrity via his TV show 'Pop and Coke', regards RUV's advertising rights as "grossly unfair". The Star's parent company, the Icelandic Broadcasting Corporation (IBC), is lobbying parliament in an attempt to get the laws changed.

"The radio market is overcrowded here anyway and RUV has an unfair advantage over the commercials," says Thorsson. "Everybody who owns a radio set is taxed around Ikr 2,000 per month (app. US\$ 34) to fund the public channels, even if they don't listen to them. And then they steal our potential customers by undercutting our rates. They have it both ways."

Commercial Radio

Stgarnan, a CHR/hard rock station targeting 15-25 year-olds in and around Reykjavik, plus sister station Bylgjan (The Wave), an AC outlet aimed at 25-50 year-olds across the west half of the country, are widely regarded as Iceland's most popular privates though official ratings are not available. They claim to pull weekly audiences of up to 70,000, which in Thorsson's view is "way ahead" of the other notable privates Adal Stodin and FM 95.7.

The two IBC stations, which also operate the country's sole commercial TV station (Stod 2), feature around 85% international to 15% national music and share a slick, tightly-playlisted style owing much to an ongoing consultancy agreement with noted Los Angeles-based programmer, Jeff Pollack.

"We tend to play more Icelandic-language material in high summer and at Christmas, which is when the new records are released here", says Thorsson, citing The Sugarcubes, Studmenn, Ny Dansk, Stjornin and controversial 'troubador' Bubbi Morthens among the most regularly playlisted on Stgarnan.

Thorsson: "We are certainly supportive of Icelandic music - there are a number of good bands coming through - but young people's tastes here are wholly international and we must reflect that. The Star is very CHR, very top 40,

though against that we also mix in a good deal of hard rock from the likes of Moley Crue, AC/DC, Whitesnake and The Choirboys". The station also operates its own top 30 - a curious hybrid based on listener popularity, national sales and DJ preference, which airs every weekend. The country's only other chart of note is an album sales listing in the DV Listinn newspaper.

In contrast to the fast-moving star, Bylgjan has a 'more talk, less music' catchline, with more extensive news and sports coverage and a ballad-oriented output with Phil Collins, Nat King Cole, Elvis Presley, Elton John and Paul Young core artists.

Record labels

Thorsson believes that local record labels, of which the two largest, Skifan Music (also part of the IBC group) and Steinar, act as licensees for the multinational major labels, "are showing much greater faith in home-produced music than they did 10 years ago. But the market is so small here

that it can be frustrating for young musicians and they inevitably have to travel to Europe and the US, as The Sugarcubes did, to sell large amounts of records. Bubbi Morthens was the biggest-selling local artist here last year and that album just made 15,000, extremely small by international standards".

Further, due to stark language differences between Iceland and Sweden and Denmark - Icelanders speak a far purer version of ancient Norse than the rest of Scandinavia - Icelandic bands fare poorly in crossing over into neighbouring territories, and vice versa. Skifan Music MD and part-owner of IBC, Jon Olafsson, says that alongside its licensing of import deals with A&M, Arista, BMG/Arista, EMI, Island, PolyGram and Chrysalis, the company boasts a healthy local roster, with Stjornin, Then Came The Sun, Strax and Homeywood "all displaying international potential".

With total album/CD/cassette deliveries for 1989 totalling 0.35 million (there is no singles market) here, Olafsson says that average



Bubbi Morthens, regularly playlisted

sales for a local language album is between 3,000 and 5,000. Gold awards are given for 3,000, platinum for 6,000.

Olafsson too is tired of Iceland's image as "a lost island at the top of the Atlantic. The Sugarcubes did the industry a service by drawing international at-

tention to what we've known all along. This is a goldmine of great talent and great music. It's about time the UK and the US stopped being obsessed by what is happening on their own doorstep and started looking around for new bands. And they should start here."

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Sample Stgarnan Chart, September 1-8

- | | |
|---|----------------------------|
| 1. (1) <i>Thieves In The Temple</i> | Prince |
| 2. (4) <i>I Don't Love You Anymore</i> | Quireboys |
| 3. (2) <i>Civil War</i> | Guns N' Roses |
| 4. (8) <i>Can Can You Party</i> | Jive Bunny |
| 5. (13) <i>Praying For Time</i> | George Michael |
| 6. (18) <i>Love And Affection</i> | Nelson |
| 7. (10) <i>Tom's Diner</i> | DNA featuring Suzanne Vega |
| 8. (3) <i>Violence Of Summer</i> | Duran Duran |
| 9. (16) <i>Rub You The Right Way</i> | Johnny Gill |
| 10. (6) <i>Can't Stop Falling Into Love</i> | Cheap Trick |
| 11. (-) <i>Turtle Power</i> | Partners In Kryme |
| 12. (5) <i>Blaze Of Glory</i> | Jon Bon Jovi |
| 13. (15) <i>Cult Of Snap</i> | Snap |
| 14. (7) <i>Vision Of Love</i> | Mariah Carey |
| 15. (19) <i>Brodkaupsdansinn</i> | Todmobile |
| 16. (23) <i>Itsy Bitsy Teeny Weeny</i> | Bombalinarina |
| 17. (-) <i>Now You're Gone</i> | Whitesnake |
| 18. (11) <i>Unskippy Bop</i> | Poison |
| 19. (-) <i>Heart Of Stone</i> | Taylor Dayne |
| 20. (9) <i>Lies</i> | En Vogue |

Based on sales, listener and DJ preferences