Spain Increases Lead As Top Euro Radio Market

by Chris Fuller

Spain has boosted its lead as Europe's biggest radio market according to new estimates published by advertising agency Saatchi and Saatchi. The figures show Spain's 1990 radio ad spend increased 10%, to a total of US$ 660 million—the best growth rate in Europe.

Spain topped France (US$ 531 million, 7.2% growth), Germany (US$ 463 million, 6.4%), UK (US$ 266 million, 2.7%) and Italy (US$ 208 million, 9.4%).

For all of Western Europe, 1990 total radio ad spend increased by 9.4% to US$ 2,524 million.

At Spain's leading music network, SER's Los 40 Principales, programming head Rafael Revert believes radio has benefited from a rising gross domestic product (GDP). That, in turn, has sparked off growth in the service sectors, especially advertising and investment.

In 1980, ad expenditure was only 0.55% of Spain's GDP, a figure which nearly tripled to 1.59% by 1990.

Carlos Garrido, head of music at state channel Radio 3, describes Spain as "the fastest growing advertising market in Europe". He attributes radio's gains to improved programming quality and the relative poor performance of television.

New Year Rings In PD Changes

Farran Leaves NRJ

Dominique Farran has left French FM network NRJ as its programme director after two-and-a-half months. Farran joined NRJ on October 1 in a move to re-vamp the station's programming. He left RTL earlier last summer when his long-running "live" programme was dropped from the schedule.

Accustomed to RTL methods of working, the NRJ style came as quite a shock, says Farran. "The two worlds are very different. There is no comparison between the two. The problem was the timing."

Robinson Joins R.1

Chiltern Radio programme controller Paul Robinson has been appointed executive producer of mainstream programmes at Radio 1. He replaces Chris Lyceett, who was recently appointed head of music.

Robinson, who takes up his new job at the end of January, will be responsible for Radio 1's daytime output and will chair the weekly playlist meeting. "I'm only ten years older than Radio 1, and it was the station I grew up listening to on my car," says Robinson.

MIDEM: Forward Planner

In addition to the many radio and record-related sessions at MIDEM January 20-24 in Cannes, France, several special events have been scheduled, including a special ceremony January 23 for Philips president and former PolyGram International president Jan Timmer as Man Of The Decade.

Here's an update of activities worth checking out, with further details available by contacting MIDEM at 33-1-45 05 14 03.

○ MIDEM will pay a special tribute to Stephane Grappelli and Sir Yehudi Menuhin during a "Strings & Souls" concert January 21 in the Palais des Festivals. The Orchestra of Lyons will accompany the musicians, with special appearances by young string players from the Soviet Union, UK, Germany, China, France, Israel, and other countries.

○ For the third consecutive year, the Sony broadcast radio studio will be available for use by visiting journalists to help with the production of reports and for recording interviews. Located on Level 3 of the Palais des Festivals, the studio can also accommodate live broadcasts.

○ The late South African jazz guitarist Johnny Clegg will be honored with a tribute that features their album 'No Prayer For The Dying.'

GOLD PRAYERS - Roberto Citterio, MD EMI Italy and EMI Greece, presents Iron Maiden with a gold disc for sales of over 100,000 copies of their album 'No Prayer For The Dying.'
ENIGMA

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THE ORIGINAL

"SADENESS part I"
5"/7"/12"
Medley Secures Big Six Deal

by Paul Andrews

Leading Danish independent record company Medley is claiming its most successful year yet in the international arena, with the conclusion of European or worldwide licensing deals for six of its domestic artists.

Leading the pack is rock vocalist Hanne Boel, whose second album Dark Passion has reached triple platinum (240,000 sales) in Denmark. It was easily this year's biggest-selling album, Medley completing a central European licence deal for Boel in September with Metronome/PolyGram Germany, and claims growing interest from radio stations and record buyers since the single release, Light In Your Heart, at the end of November.

Also just signed to PolyGram Germany for Europe is Medley's Danish hard rock band Skagarack, whose first album is due for release in January.

Meanwhile, seven-piece rock/pop band Onetwo is following up its debut album, No Fuel Left For The Pilgrims, has already sold 450,000 copies around the globe. Following an international tour, D*AD are now recording their second LP in Copenhagen.

Finally, Yasmine, the acclaimed first act on Medley's new dance label, Soulpower, has also managed to strike a deal worldwide (again excluding Scandinavia and Australia), with Geffen Records. Yasmine's first single, Wanna Dance, is already climbing the Danish chart (currently no. 21), and an album will be released internationally in the spring.

"We are very pleased that Danish acts are finally being noticed outside their home country," comments Medley MD Michael Ritto. "And naturally I am delighted that Medley is showing the way." He points out that, locally, the firm is the largest independent, with a 30% share of the Danish product market, and 11% of the total market, but adds that "in 1991, I hope and expect to see Medley making its mark on markets in Europe and beyond, too."

Nearly £6 Million Flows into PPL coffers

UK independent radio paid £5.9 million to Phonographic Performance Ltd (PPL), the record industry's royalty collection body, in 1989/90.

Although it represents a 14.5% drop on the previous year, that figure was distorted by a one-off payment of £1.2 million by Capital Radio in settlement of a royalty dispute that had been going on for three years.

According to PPL chairman John Brooks, income from radio actually increased by £200,000 in 1989/90. "This reflects the fact that we have been granting experimental licences to new stations which we intend to replace with long-term licences under the new agreement."

"If this was to represent the future level then it would be disappointing. But there's more that can be gained from greater usage of records by radio."

The PPL's preliminary figures for the first quarter of 1990/91 confirm independent radio's revenue slump during last summer. Says PPL head of broadcasting Peter Rodgers. "It's down but it's less of a slump than many people imagined. Some stations have had a very tough time, but the overall gloom has been mitigated by good performances from some of the larger stations."

Brooks continues, "It will be a challenge to find a formula that is equitable to everyone because we are dealing with such a wide range of commercial radio companies, from tiny studios in major companies like Capital."

The current agreement has been extended for the second time while the Home Office incorporates the provisions of the Copyright Act and the Monopolies Commission report on statutory licensing into the Broadcasting Act. The PPL and the Association of Independent Radio Contractors are meeting to discuss a new agreement this month, but the feeling on both sides is that the agreement will ultimately be decided by the Copyright Tribunal.

PPL's total income for 1989/90 rose 15% to a record £23.6 million, due mainly to the reorganisation of its licensing operation for small venues playing music.

Revenue here increased by 53% to £9 million. Income from the BBC rose 13% to 8.2 million but commercial TV revenue fell 11% to less than £4 million.

UK Stations Shrug Off New Overnight Specialist' Quota

BRMB's evening schedule between 18.00-24.00 features two hours of pop and dance, two hours of indie pop and a two-hour dance show. BRMB's Managing Director Giles Squire says, "I feel there's a seamless join between specialist music and chart music. Most chart music at the moment is coming out of pop or dance and the rest comes from left field which is specialist music."

Sky FM New No.1 In Greece

Sky 100.4 FM/Attens has climbed to the top in Greece, virtually trading ratings and places with Antenna 97.1 FM.

Greek polling company Focus, citing research during November and December, says Sky FM ended 1990 with a 24.1% rating, compared with a 16.2% share a year ago.

The station, revamped last year with new management, knocked Antenna off the top spot in the latter half of the year. Antenna came in at No.2 with 15.7% - a stunning drop from the 25.2% it commanded a year ago.

Coming in third, says Focus, is Flash 96.1 FM with an 8.5% rating. Other stations, including the once-supreme state-run ERA, fall below that threshold.

Sky claims to have broken early morning records with a 29% rating between 06.00-10.00, a slot once held tightly by Antenna. Some media observers, however, suspect owner Yannis Alafouzos could be using his national newspaper to give Sky a little extra publicity.

Greece's Radio & Television Council said last year it would try to stop newspaper owners from controlling electronic media as well. To date, no new regulations have been set up.

ARTY PROMOTIONS HOLLAND

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Music & Media JANUARY 12 1991
Ruecker New BMG VP

Christoph Ruecker has been appointed VP international marketing at New York-based BMG International. He will report to Heinz Henn, senior VP A&R/marketing. Ruecker recently served as marketing director for Warner Music Austria.

Ruecker will be responsible for co-ordination and management of the MCA/Geffen joint venture on behalf of BMG International.

In March 1990, the MCA Music Entertainment Group bought Geffen Records from sole owner David Geffen. In November 1990, MCA announced it will switch its record labels from Geoff Emerick to Heinz-Gerd Freiwald.

GOING FOR GOLD - Peter Reichards, MD of SBK Records UK, presents SBK Vice Chairman Martin Bandier and SBK Records Chairman Charles Koppelman with gold and silver discs for hit singles and albums by Wilson Phillips, the Mutant Ninja Turtles and Vanilla Ice.

Capital Boost For Patsy Cline's 'Crazy'

Britains were "crazy" about Patsy Cline this holiday season—and the result is top ten sales in London.

Capital Radio started the Cline mini-revival in early December when it A-listed the late country singer's 1961 US hit Crazy the first week it was released. That move coincided with the TV broadcast of the biopic Sweet Dreams, starring Jessica Lange. Promotion head Phil Smith explains, "The reps reported an immediate interest in the soundtrack album, and you can't afford to miss that kind of opportunity."

The single received 37 plays in two weeks on Capital early December, he adds. "Now Radio 1 is starting to pick up on it." Last week, the release moved to 21 from 26 on the national Gallup charts after initially jumping to 47 from 66; it is already among the top ten sellers in London stores.

That fact hasn't been lost on other UK stations. Adding Crazy to its playlist are Metro FM/Newcastle, Fox FM/Oxford, and Radio Broadland/Norwich, and Downtown Radio/Belfast.

Crazy has been on Capital Gold's core list since the station's launch in 1988 and programme director Richard Park had no hesitation in crossing over to Capital FM. "I knew about it when it was a US hit and it's always received a high request on Capital Gold," he says.

Normally I don't like playlisting reissues, but there's always room for great records that haven't been hits over here before. I introduced it into Chris Tarrant's breakfast show and he really went for it. Now the other presenters have got behind it as well. HF

Unique Finalises Rock In Rio II Plans

by Hugh Fielder

This month's Rock In Rio Festival will be one of European commercial radio's biggest ever broadcasting projects. Syndicators Unique Broadcasting are believed to be spending over £100,000 during the January 18-27 festival to provide daily programming for participating stations.

The company is currently talking with some 30 UK stations, which Unique programme director Tim Blackmore says will provide 70-75% national coverage. In Europe, Unique has been talking to at least two companies each in 18 countries and deals have already been finalised for Germany, Norway and Finland which will be announced by the stations concerned.

Blackmore says, "Once the music industry gets used to the idea that commercial radio is able to organise itself into a national network across the UK as well as offering a pan European dimension, then we will be in a position to compete for more major events."

Participating stations will take two daily reports plus interview clips from Capital Radio and Network Chart Show presenter David Jensen in Rio De Janeiro from January 18-27, followed by five one-hour shows of live highlights from January 28 - February 1.

Blackmore, who is sending a five-man team down to Rio to provide coverage, says, "It's certainly the most expensive operation we have mounted in terms of artists' royalties and technical logistics."

Recent additions to the line-up are Judas Priest and Queensrhyche. Both join Guns 'N' Roses, Billy Idol, Robert Plant, Faith No More, Megadeth, INXS, Prince, New Kids On The Block, Debbie Gibson, Snap, Lisa Stansfield, Dee-lite with Bootsy's Rubber Band, Santana, Information Society, Colin Hay and Geoge Michael who will be teaming with Andrew Ridgely for a one-off Wham! reunion.

Brazilian bands include Laura Finokiaro (who just signed to WEA), seven-piece band Vit & Sangue, and Sergio Pena.

Upcoming Album Releases

**Artist** | **Title** | **Label** | **Producer**
--- | --- | --- | ---
Gerald Albright | Dream Come True | Atlantic | not listed
Ambitious Lovers | Lovestory | Elektra | not listed
Biscuit | Biscuit | CBS | Biscuit
Cry Wolf | Crunch | IRS | David Durkee
Dream Academy | A Different Kind | Warner | not listed
David Foster | River Of Love | Atlantic | not listed
E.P.M.D. | Business As Usual | CBS | E.Serman/F.Smith
Chris Isaak | Wicked Game | Warners | not listed
Katmandu | Kamandu | Epic | D.Baron/J.Purdell
Oscar Marzoroli | The Trees, The Bird | CBS | Various
Motorhead | Headline | Epic | Peter Selly
K.T. Oslin | Love In A Small Town | RCA | Various
Roger McGuinn | Back From Rio | Arista | D.Cole/R. McGuinn
Michael Rose | Proud | RCA | GOT/Abyda
David Lee Roth | A Lit Ain't Enough | Warners | not listed
The Samples | The Samples | Arista | Wolf Beary
Sting | The Soul Cages | A&M | H.Potter/Sing
Various Artists | Godfather II | CBS | not listed

European release dates for the period January 8-21. Please send your information to Macgiel Bakker before January 10 for inclusion in the next release schedule (issue 4). Fax (31) 20 669 1951.

For The Record

A transcription error in Music & Media's December 15 Loud 'N' Proud special inadvertently misattributed Uriah Heep's management. In fact the band is handled by Miracle. Our apologies to them for the misunderstanding.

For The Record

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United Kingdom

Yorkshire Television Pays £2 Million For 16% Of Jazz FM

by Hugh Fielder

Yorkshire Television has taken a 16.25% stake in London station Jazz FM. Neither side would discuss financial details, but it is believed the deal gives Jazz FM approximately £2 million additional backing, effectively valuing the station at about 12.3 million.

Jazz FM and Yorkshire already have existing commercial links through The Radio Sales Company, which sells national advertising for the station and is owned by Yorkshire TV.

Under the new agreement, Yorkshire TV will purchase an additional 16.25% ordinary shares in Jazz FM with an option to purchase further shares up to a total of 20%

Jazz FM has been seeking extra finance for some months and chairman Jasper Grinling says, "This share issue is in line with the company's declared position of strengthening the corporate structure in advance of the forthcoming developments of the independent radio industry in the UK."

In September last year (M&M 37), Jazz FM MD John Bradford first mooted the plan to issue new share capital and said any cash raised might well finance a long-term plan to open other local jazz stations away from the capital. The cities of Hull, Leeds, Bradford and Sheffield, all within a 3.3 million Yorkshire TV transmission area, would all have populations large enough to support a jazz station.

Yorkshire TV's commercial director Allan Hardy, who now has a seat of the Jazz FM board of directors, says, "In an increasingly competitive market, Jazz FM needs to ensure the station's future and ensure the quality of its product."

Jazz FM has finalised a sponsorship deal with The Famous Grouse Whisky Distillers for a 26-part "History of Jazz" special which will be broadcast weekly from the beginning of January.

The series covers 100 years of jazz and will air Sundays 21.00. Edited by jazz journalist Charles Fox, the series will be presented by US commentator Stan Dunn from KJAZ/San Francisco and produced by Jazz FM's Nick Freeth. It will cover the social and human history of jazz from its African origins to early European and US influences.

"It is the first time we have gone into radio and this series is the beginning of a longer term idea," says marketing manager Peter Dawson. "We approached Jazz FM because their audience profile is ideal for whisky drinkers.

Second Only to Capital
Atlantic 252 claims 2.3 Million Mainland UK

The UK's second-largest commercial radio station is now Irish. So claims Atlantic 252, the Irish-based longwave station aimed at the UK Midlands, which estimates it has some 2.375 million adult listeners weekly.

After just one year on the air, Atlantic 252 is boasting it trails only Capital FM as the largest commercial station in the UK among all adults (see table).

Based on a diary survey carried out to JICRAR specifications by Continental Research, Atlantic 252 estimates an 18% reach among 15-34 year olds (920,000) versus a total of 1.9 million listeners for all independent stations in the same area. The survey also gives Atlantic FM a weekly total of nearly 13 million listening hours, again exceeding all independent stations apart from Capital.

With about 40% of Atlantic's audience saying they have not previously tuned to commercial radio or a weekly basis, Atlantic is claiming to have increased the total reach of independent radio in its broadcast area from 48% to 52%.

Station manager Travis Baxter said the figures show a 55% increase since the last survey in May 1990. "It provides an even stronger platform from which to sell the very special opportunities that we are able to offer advertisers."

Baxter adds the study should prove the station should be included in JICRAR research so advertisers can work from one reference source.

Don Thomson, MD of Atlantic 252's sales agents The Radio Sales Company, says that the survey provides more information than JICRAR. "We approached a number of key members of the industry and asked them what they most needed when planning radio spends for their clients. To this end we stuck firmly to the JICRAR format but asked additional questions on lifestyle and listening at work."

As a "foreign" station, Atlantic 252 has not been eligible to join the UK's Association of Independent Radio Contractors which largely funds the JICRAR research. AIRC also remains opposed to links through The Radio Sales

Midlands Profits Drop
Midlands Radio profits fell £460,000 to £1.65 million for the year ending September 30. And this of course was only Capital FM as the largest station aimed at the UK midlands cities in the same area.

The station airs 10.00-20.00 daily with Kiss jocks working in two-hour shifts. "It provides a personalised service for shoppers and is a great promotion for us," says MD Gordon MacNearme.

By Rupert Taylor

GLR Emerges Unscathed From BBC Local Radio Cuts

According to the BBC's commercial manager, Paul Easton, the only AOR station, has been reversed despite cuts of £1.3 million in the BBC's local radio budget.

GLR, together with other metropolitan stations Greater Manchester Radio and West Midlands, had been under threat because of poor listening figures when compared to rival IR stations.

The decision for the BBC's metropolitan stations has been made at the expense of local radio expansion in the provinces. Plans for BBC Radio Dorset have been scrapped, despite the recent appointment of an MD. Another proposed station, BBC Radio Surrey & Berkshire, will continue but with just 37 hours of its own programming per week. For the remaining hours the Berkshire transmitters will relay Radio Oxford. While the Surrey Transmitters will carry Radio Sussex.

Some of the older, larger stations will have to make cuts which will be decided locally. And the Programme Services Unit, which acts as a BBC syndication and programming sharing service for the local network, will be scaled down.

GLR has just started the third year of its three-year experimental period and a full assessment of the station's format and audience will be made as originally scheduled towards the end of this year.

GLR in particular had been accused of wasting frequencies by former Home Office minister David Mellor, who described the station as "not a particularly attractive prospect. The BBC must think hard about whether it is occupying frequencies without making use of them."

But the BBC's regional broadcasting MD Ron Neil defends the station, arguing, "The achievement of GLR has been to reach half a million Londoners in what was a highly competitive situation. Recent research has shown that GLR is increasingly seen as an up-and-coming radio station."

by Paul Easton

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Borsum Says Survey Better Than Okay

OK Radio MD Ingo Borsum says he is pleased with the results of the first trend study to be carried out since the station underwent a major format change last August.

Comments Borsum, "Last summer's media survey indicated that our previous AOR format was too specialised to attract the number of listeners we need. "Since switching to a classic CHR format, there has been a vast improvement in listenership and advertising revenue."

Borsum adds, "Local advertising revenue has increased by 300% since the format change. This is the most important indication of market acceptance."

Surveyed were 800 people in Hamburg, with six rival stations available in the city were taken into account: NDR 2, RHH, OK Radio, RSH, Radio 107 and fm.

Borsum says the survey shows that OK Radio has now moved ahead of RSH in Hamburg, and is now the city's third most popular station behind NDR2 and RHH. However, he refuses to reveal exact listening figures.

Klassik Achieves 14% Reach

Sueddeutscher Rundfunk (SDR) and Suedwestfunk (SWF) began simulcasting a number of programmes on redistributed frequencies January 1. The idea of closer co-operation stems from failed merger talks early last year (M&M March 3).

Both stations have created new identities, S2 Kultur and S4 Baden-Wuerttemberg. SWF 1 will also broadcast the SDR 1 programme five days per week from 22.30 until midnight, while the pop music and information channel SDR 3 will relay SWF 3's night-time programme weekdays. S2 Kultur is jointly produced by both stations.

The programme will feature a classic music-based output on SDR 2- and SWF 2's frequencies in Baden-Wuerttemberg and Rheinland-Palatinate, and also on satellite.

S4 Baden-Wuerttemberg will transmit a 70.30 schlagerevolksmusik mix, while a common network will be supplemented by regional productions for both stations. The new joint programmes will eventually be heard throughout most of southwestern Germany, including the cities of Koblenz, Mainz, Karlsruhe, Stuttgart and Mannheim. However, S4 will not be heard in the northern part of the region, the Rheineland Palatinate, until the necessary frequencies become available in June.

Klassik Radio output is dominated by established repertoire from composers such as Mozart, Schubert and Rachmaninov. Jazz is also included, and speech content includes financial news, culture and lifestyle features targeting a high-income audience.

Klassik is the first of a number of pan-European classical music stations to open. Dutch-based Concert Radio was due to go on air by the end of December, and RTL has plans for its own service, RTL Classic.

Other stations in the Infratest survey included public station NDR 3 (5%), Deutschfunk (5%), NDR 4 (3%) and NDR 3 BL.

M&M Bolsters Coverage

Music & Media is pleased to announce further improvement to its coverage of the German radio and music industries, with the appointment of Mal Sondock as a new correspondent in the region.

Based in Cologne, Sondock is MD of his own company, Mal Sondock Music Productions GmbH, and will be building on his many years of experience in the industry to provide added depth to our reporting of all aspects of the German market.

Mal Sondock can be contacted directly on +49 221 321091, or via any of M&M's main editorial offices.

Saturns' debut LP and single to commemorate the sale of and Lichtman with gold discs for Franco Lichtman. Chairman and joint-CEO Doug founder Ahmet Ertegun, co-executives including Atlantic since changing its name from East West has held results during the first sales convention were:

Atlantic Success: Annual Turnover Soars In 1990

by Bob Lyng

Atlantic Records recently achieved its best year ever in Germany, and the US label's senior executives celebrated by coming to visit.

Managing director East West Records Juergen Otterstein says that the 40-year old label, until recently

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**FRANCE**

**ZELNIK OUTLINES PLANS FOR 90's**

**SNEP Aims Initiatives At Government/Industry**

by Emmanuel Legrand

French music trade body SNEP has outlined its major goals for the next few years, with the issuing of a series of initiatives for government and music industry. The organisation says they should produce an annual growth rate of at least 10% for the French music business. Paramount is a renewed call for support from satellite music TV channel Eurumusique, which is credited as helping to increase the export of French product (M&M, November 24). The initiatives were detailed by Patrick Zelnick, president SNEP and Virgin France, together with CBS France president/Henri de Bodinat and PolyGram France VP/Denis Boyer.

SNEP has called for:

- Promotion for the image of record producers to improve relationships with broadcasters. De Bodinat says both should work together, acknowledging one another's interests.

- "We are asking FM stations to play new artists because it is in their long-term interest. We also ask for diversity and fair competition when creating new formats, providing French broadcasting authority CSA will take these into account when granting frequencies. And we demand adherence to SNEP's ethical code."

- "Granting a terrestrial TV frequency to a music channel! The future of music channel MCM-Eurumusique has been at stake since president Alain Guirand announced his intention of shutting it down if no terrestrial frequency is awarded. According to Zelnick, "The lack of a French music channel is a handicap, one our American and British competitors don't have as they benefit from MTV."

- Industry sources agree it seems increasingly likely that the CSA will grant a new frequency. A decision is expected soon.

- "Implementing and adapting the 1983 law protecting producers' rights. SNEP claims that performance rights still cause a problem, saying "It is intolerable that wealthy companies such as radio stations and discoteques still refuse to acknowledge their legal obligations." (M&M November 3)

- "Lowering the VAT rate. The reduction of VAT from 33% to 18.6% in 1987 improved record sales, but SNEP now wants the same 5.5% rate as books. Zelnick reasons, "The music industry currently pays more taxes to the government than the cinema and publishing businesses put together."

- "Promoting the export of French music and expanding the production of music videos. Export has become a major concern for the music industry. Denis Boyer says, "For a long time, French production has suffered because French is not the language of rock and generates little interest abroad."

- "Fortunately, things have changed, musical quality is improving and French music videos have gained international recognition for their quality. Paris has become a centre for what is called world music. Export is essential and conditions are better now than they were." Since mid-November, there has been a French music office in New York to promote products in the US.

- "The initiatives together..." say they will produce an annual growth rate of at least 10% for the French music business.

**RTL Record Auction**

Luxembourg-based private station RTL has raised a record Fr. 500,000 (app. US$ 100,000) for charity by auctioning gold discs awarded to French artists. The highest bid was for a diamond disc of Francis Cabrel's Sarbacane, raising Fr. 110,000. Johnny Hallyday's Cadillac raised Fr. 60,000 and duo Felix Gray and Didier Barbelivien's A Toues Les Filles Fr. 36,000.

**Inter Transmusicales**

Transmusicales first collaboration with public radio station France Inter took place last month when the station broadcast live the La's concert.

"We are asking FM stations to play new artists because it is in their long-term interest... we also ask for diversity and fair competition when creating new formats!" Patrick Zelnik (above)

**SNPE Aims Initiatives At Government/Industry**

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Sinead O'Connor and Madonna.

Kiss Kiss Airs 1990 Year-End Top Ten

Nothing Compares 2 U by Sinead O'Connor was the best song of 1990, according to the Naples-based private network Radio Kiss Kiss. The station had drawn up its own playlist based on a top 100 singles chart for a special New Year's Eve programme.

Artists counting up the top 10 are: Madonna, Vogue, Mango, Come Mora Lisa, Lucio Dalla, Attenti Al Luppo, George Michael, Praying For Time, Deee-Lite, Groove Is In The Heart, Nino Buonocore, Serianni, Fabrizio de Andre, Don Raffaele, Madonna, Justify My Love, and Lucio Battisti, La Spoa Occidentale.

Says station programme director Gianni Simioli, "The top 10 contains all the musical phenomena of 1990." Simioli says that Deee-Lite were the surprise newcomers of last year and likens their success to that of De La Soul in 1989.

Dimensione Suono Looks To 100,000 Sales

Rome-based national CHR station Dimensione Suono has launched its latest compilation album, Dimensione Suono Hit. Last summer the station sold more than 100,000 copies of a compilation called Dimensione Suono Estate.

The new BMG Ariola-distributed album includes tracks by Lisa Stansfield, Soul II Soul, MC Hammer, Snap, Mellow Man Ace and Aswad.

Says station programme director Bruno Ployer, "We asked those who bought our summer compilation to telephone us what they liked and did not like. We had hundreds of calls."

Ployer says Lisa Stansfield and Snap are the two most popular acts, adding "We have not included any cover versions and were asked any cover versions and were asked. We had many missed out on the last one by not stocking it on the first day because we felt many missed out on the last one by not stocking it on the first day of release."

Dimensione Suono is promoting the album with a heavy on-air advertising plus heavy rotation of the tracks included. The station has an average daily audience of 952,000 (Audiradio).

Nueva Debuts AC Catalogue

A new adult contemporary label Nueva has launched its first product with the release of a number of albums by Italian acts. They include Alessandro Moro, Lanfranco Malaguti, Enzo Pietropaoli and Fabrizio Serra, Art Erios, Claudio Fasoli, Pamela Fries and Antonio Onorato.

Nueva is marketing the releases using an original logo for each style. Says label MD Giovanni Cereda, "The company has set up with the aim of reaching a similar market as GRP Records. Nueva has been the catalogue of GRP-owned New Sound Planet.

Nueva is aiming at both the national and international market. Says Cereda, "We plan to be aggressive without compromising the quality of music. There is something happening with adult contemporary music, it is a new trend."

Nueva has a distribution deal with Fonit Cetra Records. Creda says he hopes the label will win airplay on state radio channels Rai 3 and Rai Stereo Notte and national private station Radio Monte Carlo.

RMC programme controller Novella Hazan welcomes another new national specialist label. "I am very happy and think it's very encouraging. I'd like to see Italians producing more creative forms of music. There are a lot of talented national artists who do not have any labels of their own." Hazan confirms that she has already programmed Nueva artists Antonio Onorato and Alessandro Moro.

MONTI SECURES MAJOR CLIENT

RTL 102.5 Clinches Coca-Cola Sponsorship For Chart Show

by David Stansfield

The Bergamo-based private national station RTL 102.5 Hit Radio has signed a sponsorship deal with Coca-Cola for its chart show "RTL Hit Parade". No figure has been released.

Coca-Cola has also invested in eight daily advertising spots on RTL 102.5. According to station director Guido Monti, "It is the station's first major client and was organised by Rete-owned Open Space advertising agency. We are now beginning to secure important deals and expect more international advertising clients in the near future." He declined to give further details.

Monti puts much of the network's current success down to a strict CHR format. Says Monti, "Clients have the guarantee that their products will be advertised simultaneously throughout the country and without interference. They are also interested in our policy of not airing local advertising."

The hour-long "RTL Hit Parade" is broadcast on Saturday and Sunday at 14:05 and presented by Ronnie Jones. A 13 minute best of "RTL Hit Parade" presented by Thomas Damiani is aired Monday-Friday at 14:05.

RTL 102.5 Hit Radio also made its debut at this year's Bologna Motor Show along with other stations Rete 105, 101 Network, Radio DeeJay and Radio Dimensione Suono.
JOBS SECURE AS STATIONS MERGE

Canal Pop Joins Revamped RNE 3

by Anna Marie de la Fuente

Madrid-based private station Canal Pop ceased broadcasting in its own right three days before Christmas, though there have been no job losses among the 12 staff.

Says Canal Pop station director Jose Visufia, "The 24-hour rock format will instead be incorporated into RNE's new music station, the revamped RNE 3." It had been airing from separate studios at the state-run network.

In an attempt to target an audience demographics from 15-44 to a more defined 14-25, Visufia is programming a CHR style likened to that of UK state radio BBC Radio 1. Canal Pop's output was formerly Anglified American adult contemporary. "There were too many pop music stations," says Visufia reflecting on the defunct Canal Pop. Canal Pop's FM frequency is to be reallocated by Spanish state telecommunication body, SGEC. Canal Pop head of programming Carlos Garrido is now programme co-ordinator at RNE 3.

CD Players Top Million: Prices Fall

by James Bourne

An IFPI study reveals there are now over one million CD players in Spain, up 250,000 over 1989. But while CD sales are up substantially, the CD's market share is still below that of other European territories.

The IFPI report shows that although Spain was the 11th largest record and tape market in the world last year, CD sales accounted for only 10% of units sold. Analysts blame both the high price of CDs for Spanish consumer reluctance and the lack of local production facilities. There are now three Madrid-based CD plants, though sources at all three confirm they do not expect to see prices fall.

Says Ibermemory technical manager Sebjo Reig, "Production is only economical for runs of over 10,000 CDs, a figure within reach of very few artists in Spain."

However, CBS Spain president Manolo Diaz points out that the price "has come down in real terms over the past three years, as inflation has risen above the average retail price of a CD. The introduction of the CD has not been as fast in Spain as in other countries, but the growth trend is irreversible."

Nonetheless, the Spanish market as a whole has grown dramatically over the past three years, and an estimated 4.5 million CDs have been sold this year, compared to 2.9 million at this stage last year.

Gallup Figures: Viborg Still Top

by David Rowley

Jutland-based Radio Viborg is Denmark's most listened to commercial station for the second year running, according to a commercial radio survey from Gallup. It also indicates an increase in listening hours and weekly reach.

The survey was commissioned by the national media advertising agency Radio Booking (previously known as Radio/TV Booking) and used between 400 and 1,500 diaries. The daily audience for the CHR-based Radio Viborg rose from 142,000 in the last survey to 209,000, ahead of Voice Of Copenhagen at 171,000 (up 55,000). Aalborg Naerradio follows with 125,000 (up 27,000).

"Head of Music at The Voice Bo Berg says, "I am fantasticaly surprised at the figures. It shows that we are doing what the public wants."

An additional part of the survey covers The Voice's satellite cable service, which began broadcasting nationally in August.

According to Radio Booking, the satellite service wins around 40,000 listeners per day. Says Radio Booking manager Kirsten Thorbjorn, "This is such a new thing in Denmark that I do not think anybody had such high expectations."

SCANDINAVIA

LOOK SHARP! - EMI recording artists Roxette, who are among the nominations for Best International Group at the 1991 Brit Awards, are presented with platinum discs for their 'Look Sharp!' album. From L-R: EMI Records UK GM Mike Andrews; Per Gessle; Marie Fredriksson; Brits producer Jonathan King; John Meyers from EMI promotions and Jonathan Green, EMI product manager.

LIVE FOOLS - CBS Sport Immaculate Fools, Kevin and Paul Weatherall (left and centre) receive a gold award for sales of over 50,000 copies of their first album "Another Man's World" from Rafael Revert, musical manager of the FSC network, when the two brothers came by for a live interview.

Salvat Editores Awards

The winners of music publishers Salvat Editores annual awards Voices Of Contemporary Spanish Music awards are: LosBravos; LosBrincos; Paco de Lucia; Duo Dinamico; Julio Iglesias; Mecano; Radio Futura; Miguel Rion; Juan Manuel Serrat and Ultimo de la Fila.

Duo Rank Third

Flamenco pop duo Paco Ortega and Israel Montero clinched third place at the US-based Organisation Of Iberamerican TV (OTT) festival.

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Raptori Wrap Up

Finnish rap group Raptori could well be the country's first super act of the decade. Rapping in their native tongue "in order to get the message through" - Raptori's debut album Mou! is nearing sales of 100,000 (double platinum), while the debut single Oh Baby has gold.

Favours Radio

Danish national media advertising agency Radio/TV Booking has sold off its television division in order to concentrate on radio.

Says Radio/TV Booking manager Kirsten Thorbjorn, "It is better to concentrate on radio, which will expand more than TV over the coming years." The company is now called Radio Booking.

Privates Unite On Networking

A "worried" SPRFL (Federation Of Finnish Private Local Radio) has sent a strong message to the Finnish Cabinet voicing concern about the status of independent broadcasting in the country.

Member stations of SPRFL have told the government that they want more networking to cut costs. At present, Finnish privates must originate 75% of their own material. The letter says this should be reduced to no more than 25%. The stations also demand abolition of the simcast ruling which limits a "local" programming network to a maximum of three stations.

According to SPRFL, the total radio advertising revenue is expected to increase by 15% this year, reaching approximately Fmk 280 million (app. US$ 75 million).
Putting The Format Puzzle Together

by Scott Lockwood

As private broadcasting matures as an industry in Europe, there's still a lot of debate about whether or not to formally format a station. While some broadcasters argue against a 24-hour format, others create what they believe is a format.

Should you format? Is your existing format working? Let's take a closer look.

To Format Or Not To Format? Yes!

Break your ideas of formatting being a strange American phenomenon. Formats work all over the world, regardless of location. Your radio station is a product to the listener and the format provides an image of what the listener will find.

Clarity is the key to success. Listeners today want something simple and good and formats achieve this. A format can also be described as an organized formula for success. Success favours the prepared and organized individual. This is true in other businesses, and broadcasting is no exception.

So you want to be organized and successful. You accept the idea of a format. How is it that you make a winning format work?

Find Your Niche & Keep It Simple

The genesis of any format starts before any record is played or presented. It begins in the mind with an aural perception and vision of what the station should sound like. Successful program directors (and stations) seem to be those who know where they're going and where they want to be. Work is planned, the plan is worked.

You needn't think for days, weeks or hours about your concept. Simple logical reasoning will do fine providing that you are impartial and have little emotional attachment to certain records, presentation styles, etc. Most times in life, it's the simple things that work best and this has been proven true over and over again with formats too.

A classic example is KIIS-FM/Los Angeles. In the late 70's KIIS-FM offered what was known as the "Format Of The Month Club", changing constantly with little success. In 1982 they realized there was no CHR format offered among 84 signals and filled the hole. A year later they were a runaway number one in town (and still perform well). Nothing intellectual here, just logic and simplicity. Find a hole and fill it.

True, what works in L.A. doesn't necessarily sell in Hamburg, Paris, London, or Milan but the basics remain: contemporary for young people, traditional for older folks, etc. Your choices are broad, but somewhat limited at the same time. So think simple. Don't try to be a hero inventing new formats until obvious opportunities have already been maximized. And remember that just because someone is providing a certain format doesn't automatically mean they're doing it well; the void may still exist. Research and your experience can guide you here.

"Don't try to be a hero inventing new formats until obvious opportunities have already been maximized."

To answer these questions, let's say you're buying a Top 40 or European Hit Radio (EHR) station, named RADIO XY. Our story should sound like this:

RADIO XY is an EHR station appealing to 14-17 year-old teens and young adults 18-25, plus some older adults who like the image of keeping up with modern times. The listening audience will appeal to a wide class of people who simply like hit music. We desire to appeal a little more to women than men and imagine our ideal listener being a young woman at 21 years old.

Whatever your concept, bear in mind that it will make or break you in the long run. Develop it so that a listener only needs to listen for ten minutes and know exactly what you do.

Put Your Strategic Plan Into Writing

Once you've found a market niche, it's time to sit down and do some basic written work. To make your idea succeed, you'll need a short constitution and a format story. Everything should be clearly explained on one sheet of paper. If you're on the second, third, or fourth page, you may be making too many complications to explain to your staff. The risk is losing a clear team focus.

Here are some basic questions every programmer must ask himself: What is my target demographic (age group)? What percentage of women vs. men should we have? What lifecycle(s) should my audience comprise? (executives, working class, etc.) Finally, are you clearly positioned as a music or personality talk station? How much talk versus music?

Public 24 Hours A Day

SWF3, Serving The Bader Public 24 Hours A Day

Format: Broad-based CHR/AC
Music/Speech: 70/30
Core artists: Current listeners poll includes: A-Ha, New Kids On The Block, Steve Miller Band; Bette Midler; BAP, Vanilla Ice; Maria McKee; Enigma.
Top show: "Pop Shop"
Hours on air: 24
Target audience: 12-35
Coverage: Baden and surrounding areas.
Address: PO Box 820, Hans-Bredowstrasse, 7570 Baden Baden, Germany.
Telephone: 49 7221 92.
Frequency: FM throughout Baden.
Ownership: Public (Sudwestfunk)
Founded: 1973

DJ/Producer Wolfgang-Michael Schmidt

"SWF3 was the first station in Germany with a full programme of rock and modern music for younger people, in the early 1970s. It started with a single programme called 'SWF Pop Shop', but over the years it grew. Two years ago we finally reached a full 24-hour service."

"As a public service station, we offer a broad range of music. Of course, it has its ups and downs, but on the whole it's hit radio rather than MOR. There's a lot of good, well-known music at the heart of it, but we're always looking to find exciting new things and something different. And we don't mind being outspoken - we'll recommend records or say 'Don't touch this album'."

"There is no formal playlist, and we don't use a computer scheduling system. But the music editors have a weekly meeting to listen to the new releases and decide what to programme and what not to.

"The overall format doesn't change a lot from day to night. Daytime programming is magazine-style, mainly music but with information: news, weather, traffic, service announcements, and so on. In the early evenings, 'Pop Shop' targets younger listeners. "The 'SWF Radio Club', nightly from 21.00-midnight, is for specialist shows. For instance, on Fridays we play songs from the US, UK or German charts; another show presents new CDs in depth, playing up to five tracks from each, and we plan to do a show of film soundtracks. That's also when we sometimes air sport, or present concerts."

"We always try to have concerts from our region, though SWF3 never promotes them, or sponsors events. The station area is too big: if we backed something in Stuttgart it would have no relevance to listeners in Freiburg. There is a 'Pop Shop' roadshow which goes out and about, though."

"'Pop Shop' also has a 'Hotline' for listeners' requests, which are compiled into a Sunday evening show, the only chart we have. We use a lot of material from the BBC Transcription Service; we were the only station in Germany to air their McCartney on McCartney', which we did just before he started his tour. In February, we are doing 'The John Lennon Story', in 29 parts."

"Competition from private stations presents no real problem. They have affected us a little since they started, but our audience is quite steady. There are people who leave the station because they want to listen to more German music, which is what plenty of the privates offer, but we don't let that change our style."

"As for advertising and marketing, we have the normal posters and press ads. Our agency, Ogilvy & Mather in Frankfurt, also came up with an original concept for the cinemus: they make a weekly mini-radio programme which is played in the two minutes just before the main programme starts, when the cinema is darkened. There's our normal ID signal and an announcement. This is SWF3, then an excerpt from our programme, with a joke or something."

"We find people accept it very well, and look forward to a new gag every week. It's very successful!"
**1991 - Spanish Music Comes Of Age?**

With the band Mecano recently topping the French charts and making significant inroads elsewhere in Europe, Spanish music is starting to have significant impact and influence away from home. Adrian Vogel, international director and A&R manager at CBS Spain, talks to James Bourne.

Q: Since you have occupied this post at CBS Spain what would you say have been the main changes in the Spanish market?

A: I think that Spanish music has come of age. When it came to pop music we catered to Latin America and it was an MOR type of thing. Spanish artists' success in European markets were isolated cases like Juan Pardo in the Netherlands or Valdo De Los Rios. They were exceptions that confirmed the rule.

But now artists have reached a level of maturity. Records are better produced, songs are better crafted and other garkets are looking at what is coming out of Spain.

Q: How would you say the rest of the world has reacted to this change?

A: In the last three years I have noticed a change in the way our product is received. When we used to service our repertoire, it was difficult to make people listen to it.

All A&R departments receive a lot of records, product that is available for licensing or that comes from your own record company. You have to prioritise.

English-language product from the UK or the US is always a no. 1 priority. Australia has now reached that level. In Spain, certain Latin American countries plus France and Italy would be priorities. The same thing applies to an A&R department in Germany or in Sweden. In other words, Spanish product would always come after local product, English-language product or product from neighbouring countries. Spain was low in the level of priorities.

This has changed in the last three years. You notice it because you send something out and you get immediate reactions. I do not always mean positive reactions, but you do get some feedback. We are not on the bottom of the pile any more.

Q: What do you think the boom has led to in Spain?

A: The talent has always been there, but the priorities of the artists are different now to what they were a few years ago. Obviously there are other factors, such as the economic growth of the country in the 1980s and the consolidation of democracy.

Then there is the element of fashion – suddenly Spain has become an active part of Europe. Films such as Saura's Carmen have helped the movie industry to sign artists and the way we do business. We would not really give the credit to the way we do business. We are not on the bottom of the pile anymore.

Q: How does that help? Artists like Cobos?

A: Everyone. It also means that the consumer is more demanding. So, record companies, radio, artist, managers and songwriters all have to live up to expectations of quality that the consumer is demanding.

At the end of the day, Top 40 radio is a universal format. Everybody plays the next George Michael record or a Michael Jackson record so local artists have to compete with such artists. They have to do songs that are as good as those being released by the George Michaels and the Michael Jacksons, and the production quality has to be high.

Q: Who does that help? Artists like Cobos?

A: Everyone. It also means that the consumer is more demanding. So, record companies, radio, artist, managers and songwriters all have to live up to expectations of quality that the consumer is demanding.

Q: Has radio in Spain contributed negatively, positively or not at all to this change?

A: I think it is a bit like the record companies. As you start to find better talent, you become more demanding. But the artists can say they have to be better because radio is playing better records. It is all very interconnected. We all have our share in this but I insist that talent is the no. 1 reason.

Q: Why is there suddenly this burst of talent?

A: The talent has always been there, but the priorities of the artists are different now to what they were a few years ago. Obviously there are other factors, such as the economic growth of the country in the 1980s and the consolidation of democracy.

Then there is the element of fashion – suddenly Spain has become an active part of Europe. Films such as Saura's Carmen have helped the movie industry to sign artists. They have to do songs that are as good as those being released by the George Michaels and the Michael Jacksons, and the production quality has to be high.

Q: Do you think the boom has lasted?

A: Yes, because it is not something that is being forced. I think it will get stronger and stronger. Everyone is becoming more demanding. The artists are more demanding with their expectations and the way they want to present themselves.

For example, there has been major improvement in live shows. Before they were just live, now they are really shows. Obviously there were exceptions in the past but now it is a trend. And the acts that do not really take care of their live shows are going to struggle to survive.

Before, Spain was cut off from the rest of the world, but now top artists like Madonna come and play here. Spanish artists are facing up to the competition. We are not isolated any more.

Born in Bucharest in 1956, Adrian Vogel moved to Spain at a very early age. His father was a professional football coach, most notably at Real Madrid and Vogel remains a committed fan. He has Spanish nationality.

Vogel began to work in radio in 1971, helping out on the show "Musicalandia" at Radio Centro, Madrid, before becoming a DJ at Radio Popular FM, Radio Espana FM and at RNE1. He also worked on musical programmes for TVE. He founded the magazines "Air" and "Ozoro" and has contributed to several others. In 1977 he joined CBS as A&R label manager, moving to manager Epic International and then CBS International manager. Between November 1981 and 1986 he was at CBS New York as product manager at Geffen, Epic and Columbia. Since returning from New York he has been the international director/A&R manager at CBS Spain.
Spotlight

Germany

Enigma
- Signed to Virgin Germany (worldwide)
- Publisher: Data Alpha/ Mambo
- Singer(s):
- Management: Juergen Thuernau
- Current album: MCMXC a D released on December 1
- Current single: Sadness Part I released on October 1
- Recorded at Michael Cretu's private studio, Ibiza
- Producer: Enigma (Michael Cretu)
- Single currently no. 1 in Germany, and platinum (500,000 copies sold). Album no. 3 and gold (250,000). Second single (title tbc) due for release in January
- Euro releases: Album and single have been released in the GAS territories, Scandinavia, Benelux, UK, France, Italy, Spain and Greece. Single has reached no. 1 in Austria, Switzerland, Belgium, the Netherlands and Greece, no. 6 in the UK, and no. 2 in the Coca-Cola Eurochart Hot 100 Singles

Nobody was more surprised by the sudden success of Sadness than Virgin. The 'gregorian house' track reached no. 1 faster than any new release in German history - before its video clip had even been finished. The record company had planned to play on the Enigma "mystery" to reach the charts in the New Year, and had done virtually no promotion on the title.

Portugal

Rui Veloso
- Produced by Rui Veloso and Carlos Te
- Management: Sommagigo, Lisbon

Rui Veloso is one of the most acclaimed purveyors of Portuguese pop. His debut album Ar de Rock released in 1980, was the first album to be recorded with Portuguese lyrics and it soon acquired gold status.

His fourth album Rui Veloso released in 1986, went double platinum (80,000 copies sold), as did the double live release Ao Vivo.

Mingos & Os Samurais is a conceptual double album and has already become the first studio album of original material to be awarded platinum status for advance orders.

The album rocketed to No. 1 in the Portuguese album chart two weeks after its release, where it remained for the following fifteen weeks. The single Nao Ha Estrelas No Ceu is currently no. 1, followed by A Paixao at no. 2. Pan-European Spotlight: Artists featured have achieved Top 15 chart status in the European Top 100 Albums within the last five years.

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

Westernhagen

Marius Mueller-Westernhagen has become one of Germany's biggest selling artists and has released over a dozen albums since his recording debut in 1972 with 'Gib Bayern Zurueck An Die Bayern'. His first gold record came in 1981 and since then all of his records have gone gold and/or platinum.

by Claire Heffernan

Signed to Warner Music Germany, Westernhagen's new double album Westernhagen Live entered the European Top 100 Albums at no. 22 in October of last year. Westernhagen Live has already sold over 700,000 units in Germany and sales are still extremely strong. It has also been released in Switzerland and Australia. The first single released from the live album is Freiheit (Freedom) and is currently no. 38 in the German chart.

Bernd Dopp international marketing manager at Warner Music says, "In spite of heavy competition the album went to no. 1 in Germany. This is something very special, and I can't recall a German artist ever going to no. 1 with a live double album. The album has been done without any overdubbing and recreates the whole atmosphere of his shows."

Included in the Warner Music's 'Millioneading marketing package, Westernhagen Live was supported by extensive radio advertising last year, as well as with massive decoration material for retailers, large-scale posters and an advertising campaign including all of the major German illustrated magazines and music press. The album is also available through retailers as a live video. "The video is now WEA Hamburg's most successful video ever, it beat out Madonna and Phil Collins,' says Dopp.

Alexander Mortiz, product manager at Warner Music adds, "Westernhagen has been touring most of this year in and around Germany and has had quite a hectic schedule."

Westernhagen Live was recorded at the Westfalenhalle in Dortmund on December 20 1989 using the Euronord Mobile 3. Mixing was carried out in the Can Studio and was produced by Rene Tinner and Westernhagen himself.

His previous 1989 album Hallolojo is his best selling release to date, reaching platinum (500,000 copies) and has sales nearing the one million mark (double platinum). It has remained in the German charts since 25 August 1989 and is, at press time, at no. 71.

The majority of his songs are published by his own More Music, but some of his more recent hits are co-published by Kick Musikverlag while his older film hits are published by MUIS. All of his affairs are handled by Alexander and Gotz Elbertz-hagen of Cologne-based Kick Musikverlag.

Born in Dusseldorf on December 6 1948, Westernhagen began his film career at the age of 14, when he was offered a leading role in Scholom Aleichem's film Theo Gegen Den Rest Der Welt (Theo Against The Rest Of The World) in 1960.

He has received numerous awards for both his acting and recording achievements, including The Golden Camera, the Ernst Lubitsch Prize, and the Golden Jupiter.
NEW RELEASES

SINGLES

Beats 4U featuring Charisma
*I Am Your Fasher - Electrola*
A German outfit play a commercial mix of house and 70s disco. Coupled with the poppy chorus, this could find them a willing ear with top 40 programmers.

Mariah Carey
*Someday - CBS*
Upbeat dance pop with a prominent role for Carey’s joyful and confident vocals. The third single from the self-titled debut LP.

Ray Charles
*I’ll Take Care Of You - Warner Brothers*
Taken from the album *Would You Believe*, this is sweet, medium-paced R&B, featuring Charles’ intimate vocals.

Fancy
*When Guardian Angels Cry - Metronome*
Cosmopolitan pop in a Pet Shop Boys mould, verging on kitsch. Their sound goes from the German singer’s latest LP *Fancy 5*.

Whitney Houston
*All The Man That I Need - Arista*
A staggering gospel-tinged ballad with an overwhelming build-up in the chorus. A prime contender for top 5 in the EHR airplay chart.

Quincy Jones
*The Places You Find Love - Qwest/Warner*
A colossal production with elocut, tribal vocal harmonies, giving ample space to Chaka Khan and Michael Jackson-soundalike Siedah Garrett.

Jo Lemaire
*C’est Mon Bateau - WEA*
A modestly constructed ballad - contains just an acoustic guitar and Belgian singer Lemaire’s restrained vocals.

Charles D. Lewis
*Soca City - Polydor*
More festive music from Trinidad adapted to Western standards; synthesizers, a fast talking-jock in the bridge and the occasional heavy guitar lick. The follow-up to the European hit single *Soca Dance*.

Matt Bianco
*Wap Bam Boogie - East West*
Curious but contagious instrumental mix of Philly soul, boogie woogie and house-influenced vocals. The song loses some of its momentum in the bridge. Taken from the latest The Best Of LP.

MC Hammer
*Pray - Capitol*
Another smart slice of poppy hip hop. The third single from the 10 million-selling hit hammering album, with some of its rhythm taken from Prince’s *When Doves Cry*.

Alexander O’Neill
*All True Man - Tabu/Epic*
Gracious pop soul underpinned by a slick rhythm arrangement and an economic chorus.

Vanessa Paradis
*Dis Laï Toi Que Je T’Aime - Polydor*
The French singer’s squeezed vocals are set against sluggish, meandering synthesizer arrangements.

Seal
*Crazy - ZTT/WEA*
A truly remarkable album of traditional yiddish music by this singer/performer. Emotional and moody music combining the wailing vocals of the east with the melodies of the west. Something special indeed. Contact: Karin Nauwelaers at tel. (32) 3-225 1012; fax: 3-225 0772.

Angelo Badalamenti
*Music From Twin Peaks - Warner Brothers*
Another off-beat album, released after the success of an equally off-beat TV series. This one, however, has no novelty value. Badalamenti’s songs - or themes - are moody instrumentals (‘Cruise sings on three tracks only) marked by a highly effective simplicity, mixing jazz, 50s pop, ambient and minimal music. As intriguing as the series. Try: Audrey’s Dance, Laura Palmer’s Theme and the single *Failing*.

Beggars & Thieves
*Beggars & Thieves - Atlantic*
Cult-like heavy rock by this long-haired US four-piece. Straightforward and slow-stepping loud guitar riffs and thundering drums in a raw, but not too heavy production by Steve Thompson and Michael Barbariero. Enjoyable. Rock and and album programmers should give it a try. Recommended: No More Broken Dreams, Kill Me and Love’s A Bitch.

Lonnie Gordon
*I If You Have To Stand Alone - Bitel/Supreme*
Unmistakably a SAW production. Classic bubblegum pop: danceable, melodic and easy to digest. Gordon is one of the more skilled singers on the SAW roster and her vocal craftsmanship adds a soulful touch to the trio’s pop sensibilities. Best: Better Off Without You, Best Of Friends and Right Before My Eyes.

Malou
*Malou - Polydor*
Gypsy Kings’ fans should take notice. Malou might wipe the Kings right of the musical map with this album full of uplifting flamenco. Crystal-clear acoustic guitars tangle along, with percussion and handclaps providing a steady and irresistible beat on which Malou’s wailing voices have every chance to flourish. The best of Spain’s tradition in a updated setting. Try: Es El Amor, Color Y Raza and Campesino.

NEW TALENT

Fielfraz
*Shine – Gemyld (Denmark)*
Good-time party rock by this Danish four-piece. The album is a clean-cut production of several styles including metal, new wave and beat. Fielfraz have a keen ear for melodies and harmonies. A consistent and high-quality album. Contact: Annette Elmo at tel. (45) 8-614 9700; fax: 8-614 9707.

Jacqui Sussholz
*Yiddish Is Forever - Sweetwood (Belgium)*
A truly remarkable album of traditional yiddish music by this singer/performer. Emotional and moody music combining the wailing vocals of the east with the melodies of the west. Something special indeed. Contact: Karin Nauwelaers at tel. (32) 3-225 1012; fax: 3-225 0772.

King Olivers Love Twist
*KOLT*
*The Garden Of Lust - Uncle Jazz Prod. (Belgium)*
A Belgian outfit delivering a poppy dance single, featuring a rap and some fabulous horn parts. Their sound goes back to the white funk sounds of the early 80s. Contact: Dirk Godts at tel. (32) 16-200 561; fax: not listed.

Troll
*Put Your Hands In The Air - Somet (Sweden)*
A female seven-piece from Sweden specialising in cheerful, almost child-like pop with an instant sing-along chorus. Their sound goes back to the white funk sounds of the early 80s. Contact: Dirk Godts at tel. (32) 16-200 561; fax: not listed.

Singles and albums featured in New Releases are listed alphabetically. Selections include those which have achieved significant airplay within the last four weeks and those released to have musical merit. Records mentioned in New Talent are by acts signed to independent labels for which license and/or publishing rights are available, except as noted.

Please send your samples to Machigal Bakker, Rijnburgstraat 11, 1059 AT Amsterdam, Holland.

MUSIC & MEDIA JANUARY 12 1991
**EHR TOP 25**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
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<tr>
<td>LONDONBEAT/I've Been Thinking About You</td>
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<td>M.C. HAMMER/Pray</td>
<td>(Capitol)</td>
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<tr>
<td>KIM APPLEBY/Don't Worry</td>
<td>Parlophone</td>
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<td>MARIA McKEE/Show Me Heaven</td>
<td>(SBK)</td>
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<tr>
<td>JON BON JOVI/Miracle</td>
<td>(Vertigo)</td>
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<tr>
<td>ENIGMA/Sadness Part 1</td>
<td>(Virgin)</td>
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<tr>
<td>LYERS, MICHELS &amp; SOULSISTER/Through Before We...</td>
<td>(EMI)</td>
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<tr>
<td>PRINCE/New Power Generation</td>
<td>(Virgin)</td>
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<td>PET SHOP BOYS/Being Boring</td>
<td>(Parlophone)</td>
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<tr>
<td>LONDONBEAT/A Better Love</td>
<td>(Anxious/RCA)</td>
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<tr>
<td>ELTON JOHN/You Gotta Love Someone</td>
<td>(Rocket)</td>
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<tr>
<td>PHIL COLLINS/Do You Remember</td>
<td>(Virgin/WEA)</td>
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<tr>
<td>SNAP/My Little Boy</td>
<td>(Logic/Ariola)</td>
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<tr>
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<td>WILL TO POWER/I'm Not In Love</td>
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**EHR NEW ADD LEADERS**

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The EHR Top 25 chart is based on a weighted-scaling system. Songs are played by achieving status by major EHR reporting stations. Unlike MCA's European Hit Chart Top 25, which includes reports from stations across a general audience, these stations target specific genres and weight songs according to their perceived popularity. Songs scored are weighted by market size and by the number of hours per week devoted to the format. The EHR Top 25 chart, unlike MCA's European Hit Chart Top 25, is compiled from a different set of sources, including both music and media. The EHR Top 25 chart is updated weekly and is available for viewing at AmericanRadioHistory.com.

**CHARTBOUND RECORDS**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
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<tbody>
<tr>
<td>THE BEAUTIFUL SOUTH/A Little Time</td>
<td>(GoDisc)</td>
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<tr>
<td>RIGHTIES BESTWERS/Unchained Melody</td>
<td>(Nerve/Polydor)</td>
</tr>
<tr>
<td>TWENTY 4 SEVEN/You Dreaming?</td>
<td>(Fable/BSCM)</td>
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<tr>
<td>PROCLAIMERS/King Of The Road</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>MILL VANILLI/Keep On Running</td>
<td>(Hanso/Aria)</td>
</tr>
<tr>
<td>MAXI PRIEST/Human Work Of Art</td>
<td>(Virgin)</td>
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<tr>
<td>BLACK BOX/Fantasy</td>
<td>(G/A)</td>
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<tr>
<td>INXS/Disappear</td>
<td>(Mercury)</td>
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<tr>
<td>CLIFF RICHARD/Saviour's Day</td>
<td>(EMI)</td>
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<tr>
<td>MARIAN CAREY/Love Takes Time</td>
<td>(CBS)</td>
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<tr>
<td>BREATHE/Say A Prayer</td>
<td>(Virgin)</td>
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<tr>
<td>WILLIAM DOOLEY/Impulsive</td>
<td>(Mercury)</td>
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<tr>
<td>THE FARM/All Together Now</td>
<td>(Produce)</td>
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<td>SINHEAD O'NEILL/Three Babies</td>
<td>(Ensign)</td>
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<tr>
<td>VAUGHAN BROTHERS/Tick Lock</td>
<td>(Epic)</td>
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<td>WHITNEY HOUSTON/All The Man I Need</td>
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<td>NEW KIDS ON THE BLOCK/Let's Try It Again</td>
<td>(CBS)</td>
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<td>BILLY IDOL/Prodigal Blues</td>
<td>(Chrysalis)</td>
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<td>DIMPLES D/Sucker DJ</td>
<td>(FB)</td>
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<td>RAY CHARLES/IT'll Take Care Of You</td>
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<td>THE LA'S/There She Goes</td>
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<tr>
<td>JULIE CRISCH/Falling</td>
<td>(Parlophone)</td>
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<td>NEW KIDS ON THE BLOCK/This One's For The Children</td>
<td>(CBS)</td>
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<tr>
<td>JAMES INGRAM/I Don't Have The Heart</td>
<td>(GWest/WB)</td>
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<tr>
<td>KIM WILDE/World In Perfect Harmony</td>
<td>(MCA)</td>
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<td>BELINDA CARLISLE/If I Could Be Believe</td>
<td>(MCA)</td>
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<tr>
<td>INNOCENCE/A Matter Of Fact</td>
<td>(Columbia)</td>
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<tr>
<td>CHRIS ISAAC/Wicked Game</td>
<td>(CBS)</td>
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<td>UB40/Impossible Love</td>
<td>(Virgin)</td>
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<td>ADIUS/More Than Words Can Say</td>
<td>(Virgin)</td>
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<td>RALPH TREVIST/Sensitivity</td>
<td>(Arista)</td>
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<td>SOUL II SOUL/Missing You</td>
<td>(Virgin)</td>
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<tr>
<td>POISON/Somebody To Believe In</td>
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</table>

The EHR "chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough playpoints to rank among the EHR Top 25. The second number represents how many stations reported it to EHR for the first time, meaning that they previously charted or are still active, although placed off the Top 25 by other songs which may be better quality for "chartbound". Songs which have received no new playpoints for twelve consecutive weeks will be deleted from this chart, but may reappear with new playpoints. In the case of this chart, songs are listed alphabetically by title.

**EHR TRACKING REPORT**

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The EHR "A Rotation" leaders are those songs which have the highest number of playpoints playing them at "A" or heavy rotation during the week. Those definitions are set by the individual stations. In the case of this chart, songs are listed alphabetically by title.

**EHR REPORTERS**

The following stations were weekly contributors to Music & Media's European Hit Radio show. The reporting deadline is 1:00 CET on Tuesday.

**COUNTRIES**

ASIA: Japan (Anxious/RCA)

EUROPE: England (Parlophone)

FRANCE: France (Parlophone)

ITALY: Italy (Parlophone)

Netherlands (Parlophone)

Spain (Parlophone)

Switzerland (Parlophone)

UK: UK (Parlophone)

USA: USA (Parlophone)

**WHOLE ILLUSTRATION**

The EHR Tracking Report represents the single, unsimplified, total number of EHR reporting stations playing a song. The number is based on a designated number of playpoints, playing on "A" or "B" stations and weighted by market size and by the number of hours per week devoted to the format. Songs are played by achieving status by major EHR reporting stations. Unlike MCA's European Hit Chart Top 25, which includes reports from stations across a general audience, these stations target specific genres and weight songs according to their perceived popularity. Songs scored are weighted by market size and by the number of hours per week devoted to the format. The EHR Tracking Report is used to determine which songs are included in the Top 25 chart. The number of playpoints required to include a song in the Top 25 chart is called the "threshold". In the case of this chart, songs are listed alphabetically by title.
We charted 74 singles and 31 albums in the BENELUX charts.

WE THANK ALL OUR ARTISTS, LABELS AND LICENCEES WHO MADE THIS ACHIEVEMENT POSSIBLE TOGETHER WITH US.

WE performed extremely strong

IN 1990

Who joins us this year?
**Vaya Con Dios Nears Million Mark**

by Marc Moes

Vaya Con Dios are the first Belgian act to achieve double platinum status (100,000 copies sold). The achievement came through the BMG Ariola album Night Owls.

The duo also fares well outside its home market. The album is fast approaching the million mark in Europe. According to BMG Ariola, gold status is expected in Germany (250,000 copies), France (100,000), Austria (25,000), Finland (25,000) and Greece (50,000). In Holland and Switzerland, the album has already reached platinum (100,000 and 50,000 copies sold respectively).

The single What's A Woman? has spent nine months in the Coca-Cola Eurochart Hot 100 Singles and was no. 47 in M&M’s 1990 year-end chart. The new single Night Owls, has so far sold 900,000 copies across Europe.

**VTA Posts First-year US$ 60 Million Profit**

VTM chairman Jan Merckx has announced a 1989 net profit of Bfr 181 million (app. US$ 60 Million) in the television station's first annual report.

VTM is credited as having a crucial influence on the Belgian music industry with its highly-rated 'Tien Om Te Zien' music programme.

VTM CEO Leo Neels comments on VTM's upward climb within the Flemish market saying, "We enjoyed a 31% market share in the first week of broadcast. Our turnover is now more than Bfr 3 billion and our net profit is Bfr 181 million."

Programme director Guido Depraztere said that during its first year, 42% of productions were Flemish and cost Bfr 1 billion, with other programming adding up to just Bfr 200 million. The station plans to move to bigger premises in 1992.

**Live Emphasis For RTBF 'Felix' Show**

Belgian TV station RTBF claims that after just three months on-air, its new weekly TV music show for teenagers is reversing what it sees as "the tide of clip-oriented presentation".

"Felix", which the French-language network presents on Saturday evenings on the first channel, La Une, concentrates on interviews and live appearances by national and international acts.
CNR RECORDS
PROUDLY PRESENTS

GUNG-HO
THE NEW SENSATION!

COMING OUT SOON

CNR MIDEM-STANDNO. 02.24 TELEPHONE (09-33.93.39) 8226
IF IN DOUBT, CONSULT THE PUBLIC

ELISA WAUT
"WOOD NYMPH BLONDE"

Produced by Jean-Marie Aerts (Urban Dance Squad, Arno).
Elisa Waut's new album is on the edge of avant-garde and pop.
Watch out for the sensual video of the first single "Vanilla".
Album release January 14.

BLUE BLOT
"BRIDGE TO YOUR HEART"

Probably the best bluesrock band in Europe. Produced by Dani Klein
(Vaya Con Dios) and Marty Townsend.
Album release January 21.

dIRK BLANCHART & THE GROOVE QUARTET
"MAMA LUBA"

A very strong adult orientated pop album from one of Belgium's finest
producers & composers: dIRK BLANCHART.
Current hit single "No regrets".

VAYA CON DIOS
"NIGHT OWLS"

1,000,000 albums in Europe!
Belgium - Double Platinum
Switzerland - Double Platinum
Holland - Platinum
Germany - Gold
Finland - Gold
Austria - Gold
Greece - Silver

LP 210.994
MC 410.994
CD 260.994

LP 211.300
MC 411.300
CD 261.300

LP 211.082
MC 411.082
CD 261.082

LP 210.600
MC 410.600
CD 260.600
Fair Shares For All In Dutch Public Broadcasting

National public radio in the Netherlands was, until eight years ago, prefixed with the near-legendary title Hilversum. Today the five channels are simply known as Radio 1 (news and information, established 1928), Radio 2 (light entertainment, est. 1928), Radio 3 ("pop", est. 1965), Radio 4 (classical, est. 1975) and Radio 5 (specialist and minority interest programmes, est. 1983).

The Dutch radio networks have a curious audience demographic. The pop channel, Radio 3, takes about 65% of total listening (source: NOS research). Figures show it used to be 78%.

But though the Radio 3 network itself might have the lion's share of listeners, no one broadcast supplier can claim domination. Airtime is divided on a daily basis: Monday (AVRO); Tuesday (VARA); Wednesday (EDV/VPRO); Thursday (TROS); Friday (Veronica); Saturday (NCRV), and Sunday (KRO). NOS has one hour every evening except Sunday.

With little domestic commercial opposition to date, the importance to record companies of the third channel is very high indeed. The system operated by Veronica is typical of many. Deputy programme director Hans van der Veen sets aside an hour each Thursday morning, the day prior to actual broadcasting, for labels to meet with his presenters and producers and brief them on new product.

Radio 3 manifests itself in a way most listeners to radio in other countries would find curious - unsettling even. Turn on the radio for a morning coffee break and rather than find a familiar voice each day, you instead get a different presenter. Familiarity only emerges on a rotated weekly basis.

The pop network is not for sale of the traditional public service mould, programme (including NOS in its separate status as broadcaster) receive income not only from a licence fee, but also advertising sold centrally and then distributed by STER - and subscribers (listeners and viewers who are regarded as "members" of the broadcast association).

Allocating airtime

The subscriber, in fact, must do no more than take out an annual subscription to his or her association's weekly TV listings magazine (which of course also carries radio listings). Such is the hybrid nature of Dutch broadcasters, most supply airtime to both the radio and three channel television networks.

If total magazine subscriptions rise above 800,000, an association is classed as an "A" status broadcaster (Veronica, AVRO, TROS, KRO, NCRV and VARA) and wins a larger share of available airtime.

by Howard Shannon

Where Dutch public broadcasting steps out of line with most other European radio is that the channels are variously "strip programmed" by nine programme providers, with no programme on-air for more than 18 hours at a time. Terminated "associations", they are: AVRO, KRO, NCRV, VARA, VPRO, TROS, EO, Veronica and NOS. With the exception of TROS, EO and Veronica, the associations have remained the same for 60 years.

At the centre is NOS (Netherlands Broadcasting Corporation), the government-controlled umbrella broadcast company to which the eight programme associations must orbit and which allocates airtime.

Several of these are linked historically to groupings in Dutch society: KRO is Catholic, NCRV Protestant, VARA socialist, EO Evangelist and VPRO liberal Protestant.

Newest addition to the network in the mid-70s was the non-aligned Veronica, originally a 60s off-shore pirate radio station.

While of the traditional public service mould, programmers (including NOS in its separate status as broadcaster) receive income not only from a licence fee, but also advertising sold centrally and then distributed by STER - and subscribers (listeners and viewers who are regarded as "members" of the broadcast association).
A GIANT HIT FROM A SMALL COUNTRY

THE NITS
"GIANT NORMAL DWARF"

THE ALBUM

THE SINGLE

Coming soon new releases by GOLDEN EARRING • PIET VEERMAN • THIJS VAN LEER • THE PILGRIMS • EASY MONEY • TEN SHARP

Sony Music Entertainment (Holland) B.V.
Advertising On Local Radio Legalised Through Compromise

On January 1, local commercial radio became legal in the Netherlands. But, in typical Dutch fashion, the move was less a revolutionary leap forward than an intricate compromise. Its aim: to accept inevitable change, while disrupting existing interests as little as possible.

by Paul Andrews

Although authorised as long ago as 1986, local radio in the Netherlands has survived since with the odds stacked against it.

The system was established in an attempt to regularise the pirate FM stations which had flourished uncontrollably in the early 1980s. Just as in the previous decade offshores pirate Radio Veronica had been integrated into the national broadcasting structure, so its successors were offered a compromise solution to bring them within a legal scheme.

The new structure permitted one "free" station to operate in each town in the Netherlands. In the two largest cities, Amsterdam and Rotterdam, the licencees assumed the role of umbrella organisations, "sub-leasing" transmission time to local authorities to allow for frequency sharing between the many associations seeking airtime.

But, however, the 1986 law imposed tight restrictions on all the new local stations. In particular, it limited their transmitter range to a few kilometres, and did not permit advertising, sponsorship, or any similar commercial activity.

But the legislation also failed to provide for any guaranteed alternative means of revenue for local radio, such as licence fee income. As a result, the 250 or so stations now operating have had to survive from whatever earnings they can come by from other sources.

In many cases, municipal subsidies have become an important source of income. But local councils are under no obligation to provide for local radio, and many refuse to do so, leaving stations to rely on volunteer labour, individual donations and merchandising.

Advertising ban

The introduction of advertising has always been an obvious answer to the problem of financial security. Many of the stations themselves perceive a ready market for their product, and aspire to create professional, full-service local radio of a type beyond their present resources.

"We know there would be an opportunity for us to succeed with a fully commercial, professional station," says Unique FM programme director Louis Stuster. Originally a pirate, Stuster says, "About a year ago, a report showed that we have about a 10% reach in the city. That's about 50,000-70,000 people, which is more than enough to attract advertisers, and I am sure that with professional status we could build our quality and thus the audience."

With such a potential, some locals had already jumped the gun, to introduce so-called "grey advertising" - finding ways to mention companies on air in return for donations. Although illegal, such activity was difficult to control, and along with the general financial weakness of local stations, last year turned out to be the situation once again to be regularised with the introduction of commercial broadcasting.

The system was established in the early 1980s. Just as in the previous decade, it flourished uncontrollably in the Netherlands. But, in typical Dutch fashion, the move to other groups to allow de facto commercial broadcasting.

Radio Veronica had been integrated into the national broadcasting structure. In line with its general character, Extra 108, with a view to launching a commercial service in early 1991.

Ronald van Wechem, who is planning the service for Salto, explains: "There are no particular problems with the discussions, but they do take time. We won't be able to get a commercial station going immediately, but I am optimistic it could be in place by about March.

"We want the newspapers to participate with investment, so they will obviously want to have some say in financial and organisational matters. The actual programming is something Salto will remain responsible for, but we have to consult with the investors. We have done research on potential formats, which we are now discussing."

He expects Amsterdam's commercial station to be music-dominated, targeting a broad audience. "It won't be extreme - not a pure dance station, for instance - but there will be an urban feel. Obviously, a local information service will be an important element, too."

However, the Amsterdam situation is complicated by the fact that the new station will take over the existing frequency, 107.9MHz, currently being programmed by Unique FM and CHR service Extra 108. Both fear they will be swept aside by a new commercial service controlled by the publishers. "They've decided they don't need us any more," believes Extra 108 management board member Ferry van Beek. "The newspapers and Salto seem to have ideas of their own about local radio - they think it has to be something very parochial, something that's not powerful enough to threaten the newspaper advertising.

"That's not the kind of thing the people of Amsterdam are waiting for. We've been doing local radio here for five years, and have established a connection with the people here. We tell them what's happening in the city, but have a worldly outlook, which fits its personality."

Like Unique's Stuster, van Beek feels that having established an identity, Extra 108 has a strong commercial and moral case for being allowed to exploit the new opportunity. However, despite a campaign on its behalf by prominent figures in the Dutch media, Extra 108 no longer expects a re-eval, and declared its intention to close down on December 31.

However, van Wechem emphasises that both existing stations remain candidates to provide commercial programmes.

"Both have been invited to submit a business plan. Either one, or a combination of the two, could be awarded the service or part of it. Nothing is settled yet, and can't be until we have reached agreement with our partners."

So, while a framework for commercial radio has at last been agreed in the Netherlands, its final status remains a matter to be thrashed out over months, perhaps even years, between the many parties involved in its development.
By the end of 1991, radio broadcasting in Belgium will have undergone major changes. With the recent anti-network law passed by the Flemish community government, and new legislation pending in French-speaking territory, private radio is facing a complete overhaul.

About 660 radio stations currently broadcast in Belgium, ranging from networks like Radio Contact, Nostalgie and RFM to foreign operations like NRJ, Fun Europe 2, Metropolys, Sky Rock and, with a whole range of community stations in between, many broadcasting pre-recorded programming.

The responsibility for broadcasting in Belgium is split between the two community governments. The Flemish and French community cultural ministers decide if a station in their own territory should be approved, and if it is, the PTT will then allocate a frequency between 102-108 MHz on the FM dial. But, with changes in media legislation, different rules will soon be operating in both regions.

Anti-network laws

"In Flanders, with some 400 stations on the air, the whole frequency spectrum is overcrowded," says Jean Pierre van Dromme of the PTT Radio Department. "The only way to solve this situation is through the new legislation."

This new law explicitly forbids stations from sharing the same name, logo or programming and limits stations to an eight kilometer broadcast radius (to ensure maximum listening comfort). Networks like Contact and Nostalgie are currently looking at the new rules in detail to see if they should take action against them. The laws are due to become operational early this year.

Stations will have six months to conform to the new rules or they will have to disappear from the dial. "If the new laws are followed by the book, I foresee about 100 stations in Flanders shutting down," says van Dromme. "A few Radio Contact stations may go, as will other stations owned by one company, and cassette-operated stations such as the so-called 'border radios' who have an audience in Holland but broadcast from Flanders."

"I foresee about 100 stations in Flanders shutting down,"

- Jean Pierre van Dromme

The PTT target is 100 stations, but Jean van Dromme, PTT official, agrees that following the legislation will force networks to stop, but he is realistic about the legal powers open to him to enforce the new law. "You cannot expect us to control all outlets with six or seven staff members."
New legislation
While Flanders is heading towards a "no network" situation, the French community government is currently preparing a media law which will not only allow networking, but the down-legging of foreign satellite stations.

The French community has some 220 stations of which 80 bigger outlets have a 12-16 kilometre radius. Alongside three major networks (RFM, Contact and Nostalgic), French networks have also invaded French-speaking territory, but most of them have rather weak stations there in comparison to the Belgian networks. The strength of a network is not measured in terms of individual outlets, but in terms of antenna power and transmission radius. And, save for two stronger Fun outlets in Brussels and Liege, French network affiliates occupy the weaker frequencies.

Dominique Vosters from the French community's media council has been working on new media law for a year, and hopes to have it passed at the end of 1991. "There are two major clauses," says Vosters. "One states that stations in the French community must at least produce 20% of their programmes (between 07.00-22.00) in house. The other 80% of output, plus the night programmes, can be supplied through networks. A second and even more important rule is that all stations in our community have to broadcast at least 50% Belgian-produced programming. This includes the 20% already mentioned. Consequently, stations will be able to either retransmit programmes from other Belgian stations or to receive 50% of programming through foreign satellite stations from 07.00-22.00."

Community government spokesman Christian Bourgoignie says although discussions are far from over, draft legislation could be on the table by the end of January. He says the new rules are likely to contain a number of extra obligations for the privates. "The networks will have to broadcast a number of regional programmes, to pay a fee to a radio production fund and they must produce a certain number of programmes within the French community."

If the pending French community law adopts most of the ideas currently under discussion, the two regions will end up with markedly different approaches to commercial radio. In Flanders, networking is being banned, and stations will have to produce 80% of their programming in house. The majority of advertising time will have to be filled by clients from within their eight kilometre broadcast radius, and stations will be subject to increased government control.

In French-speaking territory, networks will be allowed to operate, providing they broadcast some regional programming. But stations will only be required to produce 20% of output in house, allowing stations to buy programming from other Belgian companies (including the Flemish stations) and to down-leg foreign satellite broadcasts.

However, the situation develops, it seems likely that private radio in Belgium faces a difficult, and complicated future.
**Amazonia**

Rumba Trees - Red Bullet
Spanish guitarists and charting are the main ingredients of this sentimental, semi-instrumental track. Reminiscent of the Gypsy Kings.

**Bel Canto**

A Shoulder To The Wheel - Crammed Discs
A highly original ballad, accompanied by irresistible, heavy beats from this internationally still underrated Belgian/ Norwegian act. The song is a strange marriage of emotional, Nordic melody and poppy sophistication. Deserves airplay.

**Beyond The Blue**

Beyond The Blue - Polydor
A duo made up of Dutch studio musicians Lex Bolderdijk and Emile den Tex with a debut release of flawless, smoothly textured US-style AOR. Check: Atlantic Summer, My Town and Bleeding Heart.

**Black Lake**

War... No War (The Hidden Power) - CNR
A hard-hitting, militant synth-rock track from this Dutch act. Boosted by a heavy production.

**Dirk Blanchart**

No Regrets - BMG Ariola
A new Dutch singer, who's rocking, synth-based pop track from this Belgian trio. Simple, but it sticks.

**D-Shake**

My Heart The Beat - Go! Bang!/Boulevard
A techno record in the acid house tradition, but also with a cultish, synth-minded, Xymox-like approach.

**Gordon**

I'm Never Gonna Stop Loving You - CNR
Emotional MOR balladry from a Dutch singer with a future. Suitable for CHR and AC formats.

**Infobeat**

We've Got The Funk - Bite/CNR
A funky dance track from Holland, appropriately equipped to take the clubs by storm. Sensual, rough and slick at the same time.

**Rene Froger**

Just Say Hello? - Empire
An uplifting, up-tempo, mainstream pop song, carried by this Dutch star's powerful vocals. This song converts a famous Motown riff (from the Jacksons Five's I Want You Back) to great effect.

**The Jack Of Hearts**

Blue - Munich
The Amsterdam-based five-piece have delivered a varied blue-rooted album that could gain them a considerable reputation on the European rock scene. Produced by the veteran American Blues rocker Steve Van Zandt, this record is quite successful. Its material has a tight and solid swing to it.

**Jade 4 U (101)**

Hear Me Coming - Dance Opera
A very sexual record from this Belgian act, full of female, physical explicitness. But it is, of course, the addictive club groove that makes it work.

**Kadanx**

Van De Wereld - Cloud/Masters
Fresh and cozy, melodic pop/rock from this Dutch-language band. Medium-paced, skillfully textured ballads with friendly, though somewhat thin vocals dominate the album. The band's forte are undoubtedly their knock for tunes.

**King Bee**

Royal Jelly - Torsos/CBS
Amsterdam-based posse King Bee provide some crucial grooves and rhythms on their debut album, a record that could easily have come from London, the Bronx or Copenhagen for that matter. They mix house and hip hop perfectly and All Star Fresh's choice of samples is inspired and original.

**Leopold 3**

Alleen Voor Jou - Antler Subway/EMI
A rocking, synth-based pop track from this Belgian trio. Simple, but it sticks.

**Leyers, Michiels & Soulsister**

Heat - EMI
Blue-eyed soul from Belgium. Lightweight love songs supported by "You Can't Hurry Love" Motown beats, and topped off by smooth vocal harmonies. Slick retro soul, capably moulded in modern top 40 material by producer Chris Lord-Alge. Steve Winwood guests on Sweet Dreaming.

**Lisa Lux**

Let's Have A Party - Red Bullet
A house groove and a gritty, soulful voice make up this dance contender by the Dutch Lux. Note the acoustic guitar break. Highly suitable for radio.

**Maarten**

Separate Ways - Indisc
Fresh Dutch singer, who's romantic voice perfectly suits this slow version of Elvis Presley's classic. Mainstream and emotional.

**Michele Meyer**

Before I Let Go - BMG Ariola
A funky and soulful dance record from this promising new singer. An elastic, Nile Rodgers-like guitar lick and some slick samples provide the perfect backings for Meyer's sensual vocals.

**Michel Moers**

Fishing Le Kiss - Crammed Discs
French-language pop from this interesting Belgian artist. He has a special knack for combining wayward, atmospheric, strongly percussive arrangements and captivating, computerised grooves. Very striking and effective. Lune De Miel is probably one of the most jazzy hip hop tracks ever released.

**Robert Strating**

Several Feelings - Indisc
This album's subtitled, Romantic Piano And Synthesizer Melodies, says it all. This is a velvety background material for late-night mainstream programming. Strating's slick compositions, lush piano style and majestic presentation make international success very possible. Check out Reverbera (the current single).

**The Serenes**

Barefoot And Pregnant - Integrity
Candid, jangly guitar pop from a Belgian band with a very British sound. Most of the material is quiet and semi-acoustic, with the emphasis on melody and melancholy.

**Terra Nera**

Terra Nera - BMG Ariola
A mini-album from this Dutch sextet with six traditional folk songs originating from Greece, Bulgaria and notably Yugoslavia. The tracks switch from sad songs full of melancholy to a merry dance (Pervano Kolo, also on single). A very special effort.

**Johnny Voorbogt**

Skywalk - Red Bullet
A self-written instrumental track by mainsteam artist Voorbogt. Cosy, unpretentious Dutch material.

**Walter Trout Band**

Life In The Jungle - Provogue
Trout, former guitarist in John Mayall's Bluesbreakers, comes up with a excellent blues album, destined to make him really big as a solo artist. The LP's splendid opening number, Good Enough To Eat, is stunning and track after track, the album is one continuous proof of Trout's outstanding skills as a blues guitarist, singer and writer.

**Elisa Waut**

Vanilla - BMG Ariola
A sweet and mellow, slowly additive pop song, with a very tasteful synth accompaniment from this Belgian top artist. Taken from Wood Nymph Blonde, this single is fairly representative of the mood on that magnificent album. Deserves to become a hit all over the place.

**Y.B.U.**

Keep It Up! - SSR/Crammed Discs
An indispensible dance record, with larger-than-life beats and featuring Annem & Marian Dredder. She has a powerful, somehow Sinead O'Connor-like vocal direction. Flawlessly produced.

Compiled by Pieter Kops
### United Kingdom

#### A List:
- RADIO CLYDE/Glasgow: Patsy Cline Crazy
- GLR/London: Ralph Tresvant Sensitivity
- CAPITAL RADIO/London: Richard Park - Prog. Contr.

#### B List:
- OCEAN SOUND/Faraham: Enigma - Sadeness Part 1
- Robert Park - Mercy Me

### Capital Radio/London
- Ralph Tresvant Sensitivity
- Tongue 'N Cheek: Forget Me
- Mike Mattock - Head Of Music

### Sysco
- STATION REPORTS

### France
- Athens Radio: The Nits - Giant Normal Dwarf
- Radio Munich: John Lennon - Imagine
- Lifting Technologies: þ516

### Germany
- WDR 1/Cologne
- POP SESSION - Weekdays 6-8 PM
- HH RADIO: Stefan Kiefer - Head Of Music
- Radio Cologne: John Lennon - Imagine
- RFI - Berlin: Will To Power - I'm Not

### Austria
- AUSTRIA 0222/2573583
- CSFR 0212/345678
- SWITZERLAND
- DENMARK 41/123456
- FRANCE 01/1234567
- GERMANY
- SWEDEN 0764/68070
- NETHERLANDS 01/4886798
- FINLAND 0212/345678
- ITALY 03/4567890
- SPAIN 01/543210

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STATION REPORTS

DENMARK

Foged/Head Of Music
RADIO VIBORG
PP Del Amitri- Spit In The Rain
Bo Berg - Prog. Dir.
Leif Wivelsted - Head Of Prog.
DANMARKS RADIO/Aarhus

PROCLAMERS- King Of The Road
E.Brickell & TNB- Mama Help
E.M.F. Unbelievable
A -Ha- I Call Your Name
Happy Mondays- Kinky Afro
After 7- Can't Stop
Robert Palmer/UB 4o- I'll Be
Elisa Fiordillo- On The Way Up
Cinderella- Shelter Me

Yasmin- Wanna Dance
Carpenters- Merry Christmas
Yasmin- Wanna Dance
Wilson Phillips- Impulsive
New Kids On/T Block- This One
Enigma- Sadeness Part 1
Francesco Napoli- Santa Lucia
Seiko- All The Way To Heaven
Tino-Jeg Si Hoj

Carol° Every Beat Of My Heart
AD AD C&C Music Factory - Gonna Make
Tuija Lindell - Co-Ord.
Joke Linnamaa - Prog. Dir.

ENGLAND

Yazoo- Situation
Metal Gurus- Merry Christmas
Yazoo- Situation
Carpenters- Merry Christmas
Carpenters- Merry Christmas

Yasmin- Wanna Dance
Carpenters- Merry Christmas
Yasmin- Wanna Dance
Yazoo- Situation

ANTENNA 97.1 FM/Amsterdam
Michael Taosoupolous
Head Of Music

A List
Twenty Four Seven Action
George Michael Freedom
Robert Palmer/UB 40 I'll Be
George Michael- The Pain
Jonav Jani Jokivain
Steffen Sorensen Part 1

VIOGUSA

STUDIO D/RADIO NOVO MESTO
Route Box - Prog. Dir.

A List
Jonatan Jacksonville- Love
INXS- Disappear
Lennie Gordon- I Go How I Wanna Go

POLEN

POLSKIE RADIO 1 & 2/Warsaw

Active Rotation:

MC Hammer- The Pay
Madonna- Justify My Love
Freddie Mercury- One And Only

Heavy Rotation:

MC Hammer- The Pay
Madonna- Justify My Love
Freddie Mercury- One And Only

INXS- Disappear
Lennie Gordon- I Go How I Wanna Go

Ireland

IRELAND

CORK 90 FM/Cork
Callum Bell - Prog. Dir.

A List
Steve Wonder- Keep Our Love
Van Morrison- Brown Eyed Girl
Robert Palmer/UB 40 I’ll Be
Waterboys- This Year’s Love
Chris Isaak- Wicked Game

Whitney Houston- Never Gonna Give You Up
Stevie Wonder- Keep Our Love
Van Morrison- Brown Eyed Girl
Robert Palmer/UB 40 I’ll Be
Waterboys- This Year’s Love
Chris Isaak- Wicked Game

EIRE 2/Athens
V. Leokou - Head Of Music

A List
Dave Stewart- Patty Cake
Cold Water (New Direction)
Soup Dragons- Mother Nature
George Michael- Freedom
Vanilla Ice- Ice Ice Baby

Whitney Houston- Never Gonna Give You Up
Stevie Wonder- Keep Our Love
Van Morrison- Brown Eyed Girl
Robert Palmer/UB 40 I’ll Be
Waterboys- This Year’s Love
Chris Isaak- Wicked Game
Vanilla Ice- Ice Ice Baby

Voya/Europe
June Brown - Director

A List
Steve Wonder- Keep Our Love
Van Morrison- Brown Eyed Girl
Robert Palmer/UB 40 I’ll Be
Waterboys- This Year’s Love
Chris Isaak- Wicked Game

Whitney Houston- Never Gonna Give You Up
Stevie Wonder- Keep Our Love
Van Morrison- Brown Eyed Girl
Robert Palmer/UB 40 I’ll Be
Waterboys- This Year’s Love
Chris Isaak- Wicked Game

Music & Media's FAQ number for reporting playlists is:
(+31) 30-669-1951.

For information about joining the M&M reporting team, call Peter Bertelsen:
GLORIA ESTEFAN
coming out of the dark
taken from the forthcoming new album "into the light"
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Original Label/Publisher</th>
<th>Countries Charked</th>
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<td>I'm Your Baby Tonight</td>
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<td>Step Back In Time</td>
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<td>Qu'est-Ce-Qu'on Fait Maintenant</td>
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<td>Groove Is In The Heart</td>
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<td>The Anniversary Waltz - Part Two</td>
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<td>Tears Of The Earth</td>
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<td>All The Man That I Need</td>
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EUROPEAN AIRPLAY TOP 50

1. **JIMMY SOMERVILLE** - *To Love Somebody* (X-Records/WAG Music)

2. **THE PROCLAIMERS** - *King Of The Road* (Chrysalis (Burlington))

3. **LADY GAGA** - *Just Dance* (Interscope/Divertion)

4. **MADONNA** - *Vogue* (Virgin)

5. **JESSICA SIMPSON** - *To Love Somebody* (Sony BMG/Madamedecafe.com)


7. **JIMMY SOMERVILLE** - *To Love Somebody* (Chrysalis (Burlington))

8. **ICE ICE BABY** - *Ice Ice Baby* (RCA/20. (17))


NATIONAL AIRPLAY

UNITED KINGDOM

1. **GREEN DAY** - *Good Riddance (Time Of Your Life)* (Reprise)

2. **A-HA** - *Take On Me* (MCA)

3. **JIMMY SOMERVILLE** - *To Love Somebody* (Chrysalis (Burlington))

4. **RUTS D.C.** - *What's Your Angle (For Fun)* (Go!Discs Music)

5. **THE PROCLAIMERS** - *King Of The Road* (Chrysalis (Burlington))

6. **PET SHOP BOYS** - *Being Boring* (BMG/Ariola)

7. **THE BEAT** - *One Two Three Four* (Virgin)

8. **PET SHOP BOYS** - *Being Boring* (BMG/Ariola)

9. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

10. **PET SHOP BOYS** - *Being Boring* (BMG/Ariola)

GERMANY

1. **BILLIONAIRE BOYS CLUB** - *I Love You* (EMI)

2. **THE BEAT** - *One Two Three Four* (Virgin)

3. **PET SHOP BOYS** - *Being Boring* (BMG/Ariola)

4. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

5. **PET SHOP BOYS** - *Being Boring* (BMG/Ariola)

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7. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

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9. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

10. **PET SHOP BOYS** - *Being Boring* (BMG/Ariola)

FRANCE AM

1. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

2. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

3. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

4. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

5. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

6. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

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8. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

9. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

10. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

FRANCE FM

1. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

2. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

3. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

4. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

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8. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

9. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

10. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

ITALY

1. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

2. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

3. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

4. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

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8. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

9. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

10. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

Netherlands

1. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

2. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

3. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

4. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

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8. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

9. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

10. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

SWITZERLAND

1. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

2. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

3. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

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9. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

10. **PET SHOP BOYS** - *Predicate* (BMG/Ariola)

M&M’s National Airplay charts reflect the 20 songs receiving the most airplay in each country listed. The individual charts are compiled by various media controllers and research organizations, based on reports from participating stations representing various formats. These charts are combined and weighted to comprise the European Airplay Top 50 chart above.

M&M also surveys nearly 100 contemporary music stations to develop the European Hot Radio chart, which can be found on page 16. That chart and its related statistics detail singles-based airplay specifically targeting 12-29 year-olds on a lifetime or past time basis.
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<th>ARTIST</th>
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<td>Elton John</td>
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<td>UK.D.B.N.L.E.A.CH.S.DK.NL.GR.FI.SI.GR</td>
</tr>
<tr>
<td>Phil Collins</td>
<td>Please Hammer Don't Hurt 'Em - Capitol</td>
<td>UK.D.F.I.E.N.L.B.I.A.CH.S.DK.SEGR.FI.IR</td>
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<tr>
<td>Madonna</td>
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<tr>
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<tr>
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<td>UK, D, F, B, N, I, E, CH, S, P, DK, I, IR, GR</td>
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<tr>
<td>Paul Simon</td>
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<td>UK, D, N, I, E, CH, S, P, DK, I, SF, GR</td>
</tr>
<tr>
<td>Enigma</td>
<td>MCMXC A.D. - Virgin</td>
<td>UK, D, B, N, L, E, A, CH, S, DK, SEGR,FI</td>
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<tr>
<td>Paul McCartney</td>
<td>Tripping The Live Fantastic - Parlophone</td>
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<tr>
<td>Supertramp</td>
<td>The Very Best Of ... - A&amp;M/Arcaide</td>
<td>UK, D, B, N, A, CH, S, DK, SEGR</td>
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<tr>
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<td>Jimmy Somerville</td>
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<tr>
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<td>Shaking The Tree - Golden Greats - Virgin</td>
<td>UK, D, B, N, L, E, A, CH, S, DK, NL, GR</td>
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<td>David Hasselhoff</td>
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<td>Vanilla Ice</td>
<td>To The Extreme - SBK</td>
<td>D, A, CH, S, DK, NL, GR</td>
</tr>
<tr>
<td>Bee Gees</td>
<td>The Very Best Of The Bee Gees - Polydor</td>
<td>UK, D, B, N, L, E, A, CH, S, DK, NL, GR, FI, SI, GR</td>
</tr>
<tr>
<td>The Police</td>
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<td>D, B, N, L, E, A, CH, S, DK, NL, GR, FI, SI, GR</td>
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<tr>
<td>Status Quo</td>
<td>Rock All Over The Years - Vertigo</td>
<td>UK, D, B, N, A, CH, S, DK, NL, GR, FI, SI, GR</td>
</tr>
<tr>
<td>Cliff Richard</td>
<td>Face To Face ... The Event - EM</td>
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<td>ZZ Top</td>
<td>Recycle - Warner Brothers</td>
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<tr>
<td>Led Zeppelin</td>
<td>Remasters - Atlantic</td>
<td>UK, D, B, N, L, E, A, CH, S, DK, NL, GR, FI, SI, GR</td>
</tr>
<tr>
<td>INXS</td>
<td>X - Mercury</td>
<td>UK, D, B, N, A, CH, S, DK</td>
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<tr>
<td>Herbert Groenemeyer</td>
<td>Luxus - Electrola</td>
<td>D, A, CH, S, DK</td>
</tr>
<tr>
<td>Pet Shop Boys</td>
<td>Behaviour - Parlophone</td>
<td>UK, D, E, L, A, CH, S, DK</td>
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<td>Patrick Bruel</td>
<td>Alors Regarde - RCA</td>
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<td>Soundtrack</td>
<td>Pretty Woman - Pretty Woman - EMU USA</td>
<td>UK, D, E, A, CH, D, K</td>
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<tr>
<td>Westernhagen</td>
<td>Live - Warner Brothers</td>
<td>D</td>
</tr>
<tr>
<td>M.C. Hammer</td>
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<td>UK, D, B, N, L, E, A, CH, S, DK, NL, GR, FI, SI, GR</td>
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<tr>
<td>AC/DC</td>
<td>The Razor's Edge - Atco</td>
<td>UK, D, E, L, A, CH, D, K</td>
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<td>UK, D, E, L, A, CH, D, K</td>
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<td>Scorpions</td>
<td>Cancer World - Mercury</td>
<td>D, A, CH, S, DK, NL, GR</td>
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<td>New Kids On The Black</td>
<td>Mascher mpire - Baby Records</td>
<td>Rondo Veneziano - Polygram</td>
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<td>Cinderella</td>
<td>Heartbreak Station - Vertigo</td>
<td>UK, D, E, L, A, CH, D, K</td>
</tr>
<tr>
<td>Soundtrack - Tour Of Duty</td>
<td>Tour Of Duty - Magnum</td>
<td>FA</td>
</tr>
<tr>
<td>Claudia Baglioni</td>
<td>Olivo - CBS</td>
<td>D, A, CH, S, DK</td>
</tr>
<tr>
<td>Poah</td>
<td>25 - La Nastria Storia - CGD</td>
<td>UK, D, E, L, A, CH, D, K</td>
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<tr>
<td>Placido Domingo</td>
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<td>UK, D, E, L, A, CH, D, K</td>
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<td>Tomas Ledin</td>
<td>Tillthågsspellem Svensl - Record Station</td>
<td>D</td>
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<td>D</td>
</tr>
<tr>
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<td>Scene De Viv - CBS</td>
<td>D</td>
</tr>
<tr>
<td>Alain Souchon</td>
<td>Nickel - Virgin</td>
<td>D</td>
</tr>
<tr>
<td>Chet Atkins &amp; Mark Knopfler</td>
<td>Neck And Need - CBS</td>
<td>D</td>
</tr>
<tr>
<td>Toto</td>
<td>Past To Present 1977-1990 - CBS</td>
<td>D</td>
</tr>
<tr>
<td>Ella</td>
<td>Rien Que Pour Caire - GM/Ariola</td>
<td>D</td>
</tr>
</tbody>
</table>

The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. © BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.
Guidelines for the UK's first independent national radio licence are scheduled to be released later this week by the Radio Authority. But even before the announcement, rumours are flying the highest bids have already been submitted. Anyone hear the sound of "milkchurn" music in the background?

Owen Oyston finally got a little needed cash to help pay down his bulging debt load at Transoir Communications, acquired about £8,000,000 for the sake of Miss World. Oyston sold the 40 year-old beauty pageant to founder Eric Morley. Oyston had wanted to give Miss World a facelift, but decided his balance sheet needed upgrading instead.

The new year could bring some new blood to French music television channel EuroMusique. NRJ and RMC-MMC reportedly are ready to launch a joint venture (12% each) in the channel. Filling the void, water company/cable operator Lyonnaise des Eaux, which owns cable channel Première. Little wonder Lyonnaise des Eaux has been trying to keep EuroMusique from getting, a terrestrial frequency in Paris.

The food shortage hasn't kept the Soviets from wanting their MTV. The music channel is close to signing a deal that will probably increase its penetration and double its broadcast hours.

Are you getting, used to Sony Music? This month CBS Records officially changes its name worldwide, and then the CBS label name becomes Columbia. The whole process should be complete by February 1, which is the start of CBS record books. Sony Music's new fiscal year. Meanwhile, telephone operators at the company's UK operation takes no chances and answer "Sony Music Entertainment/CBS."

"It's 500% with a bullet! The British Phongraphic Industry and the parent company of UK trade paper Music Week have finally made their deal. They now have joint control over CD Information Network (CIN), the company which holds publishing and broadcast rights to the national Guitar charts. The CIN will be used to create online and radio. BPI vice chairman Rupert Perry proclaims "dealt at" the agreement, which was reached, he says, "after some lengthy discussion."

Holland-based TV/record merchant Arcade International will soon launch in the UK in a dozen-month trial publishing division. This is to be the responsibility of the company's new director of record/publishing operations, Andre de Raaff, who joins January 14 from the Warner Basart group. He will also oversee all aspects of Arcade's record company, Indisc, and consult on its TV merchandising strategy.

Lastly, as a footnote to our page three story about PPL UK payments, we may add one further report: royalties from companies supplying "music on the telephone" recorded by a massive 45%. Many choose to replace their pop music services with the more popular sex phone-ins.

not so much at programming level as the day-to-day working conditions. The radio is a very closed company entirely controlled by the person, Jean-Paul Baudecrux.

Max Guazzini, director general and program director at NRJ, comments, "We separated following a mutual agreement," Guazzini refuses to make any further comment on Farren's departure, and points out Farren was still in possession of the employment period required by French law.

Guazzini will now assume Farren's responsibilities, while looking for another candidate. It's likely Farren's replacement will be taken from the FM world rather than from an AM station.

Regarding his brief stay at NRJ, Farren says the network is suffering from a certain lack of direction at programming level. "The problem is the radio is no longer a single direction," He adds, "It's wavering between several styles but this is something that can be resolved."

in many regional private commercial channels continue to struggle against the dominance of the public (ARD) stations. But Bavaria's Antenne Bayern, Germany's eighth most successful commercial outlet and the top non-state operated, marketing director Herbert Binder puts the station's growth down to "creative marketing" aimed directly at the Bavarian public station BR 3.

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The misses media mix differs from other major European territories, says Meaza, because TV has grown up so differently. "Here Silvio Berlusconi crossed Italy's borders in 1975," said Meaza, "and it was the worst performing market in 1990 with an all-media advertising down almost 2%".

"The 2.7% forecasted growth of UK radio (sliding from 13.5% growth in 1989), says Nigel Walmey, MD Capital Radio/London, "is symptomatic of the general economic environment."

Yet 1991 will "clearly be a tough year" because of the continuing economic downturn, Walmesly is bullish on future prospects. "The longer term picture is very bright and positive, the expansion of the industry and the number of new stations which will be coming on air over the next few years. I am confident that the radio's advertising share will grow steadily."

"Next week Music & Media presents part two in this series: a territory by territory examination of radio advertising prospects for the next three years."

OFF THE RECORD

Not too long ago, Sony Music announced its intention to move into the record business.ファンで、TVで、FMで、ラジオで。

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