EMI Electrola German Market Share Leader

by Paul Andrews

For the first time in its history, EMI Electrola held the largest share of the German album market in 1990, based on the latest estimates of Musikmarkt. The firm grabbed an 18.9% chart share over the year, leading Warner Music International (18.6%), BMG Ariola (18.2%) and PolyGram (16.1%).

EMI Electrola MD Helmut Fest attributes his firm's success to changing market conditions. The company's contribution to its parent company's success was led by Herbert Groenemeyer, who passed a total of five million LP sales during the year.

Pollack Media Unveils 'Simul-Operations' Strategy

by Jeff Green

At press time, the Pollack Media Group (PMG) announced a new strategy called "Simul-Operations." The company furnishes compatible programming, marketing and promotional plans to two or more stations in a particular metropolitan area, whether or not the stations are owned.

CEO Jeff Pollack says one goal of "Simul-Operations" is to create economies of scale for the sales departments, which can combine operations to represent the various properties. Another motive is to develop complementary programming and marketing schemes that assist participating stations in achieving their goals without competing or conflicting.

Radio Launches Heavy Gulf War Coverage

by Howard Shannon

European radio was not caught off guard by the war in the Gulf. Several EHR stations reported the need to reorient their music-led services in favour of news, while others the need is to keep listeners smiling.

And although at least one major public network said it would not reformat it, has issued a firm directive to its presenters on the "tone" of their programmes. A survey of EHR radio by M&M indicates that in many cases a News/Talk format has replaced where music trivia previously had dominated. There is no evidence of any European government issuing broadcast guidelines.

In the US, radio has initiated heavy coast-to-coast coverage. In fact, many European radio and TV news divisions have been relying chiefly on Cable News Network's live feed. Its coverage more resembled television news, while other stations had conflicting and competing formats.

The radical format change initiated by Antenne Bayern programme director Mike Haas echoes that of many of the stations questioned.

UK Moves Carefully With New Sponsor Rules

by Hugh Fielder

UK independent radio is reacting cautiously to the Radio Authority's new deregulated sponsorship code. While some stations are keen to take advantage of the new code, which allows any programme, except news bulletins, to be directly sponsored, others are still assessing the likely impact of increased sponsorship of their listeners.

Northeast Essex station Mellow 1557 is believed to be the first IR station to get its daily breakfast show sponsored. Mellow has signed a one-year deal with the Town And Country Building Society, which will finance the programme's operating and presentation costs. That show started on January 14.

Nigel Reeve, MD at Mellow's owners Invicta, says he is looking at several sponsorship proposals. "There are a number of fresh opportunities which are now open to us. It's a matter of picking the ones that are right for the station and our listeners." What it means is that we have increased our

No. 1 in EUROPE

European Hit Radio
GEORGE MICHAEL
Freedom
Epic

Eurochart Hot 100 Singles
ENIGMA
Sadness Part 1
Virgin

European Top 100 Albums
ELTON JOHN
The Very Best Of Elton John
Rocket

IF A LITTLE THANKS GOES A LONG WAY...
THEN, WE HOPE OUR BIG THANKS GOES A LONG WAY FURTHER!

Xavier Roy and the team at MIDEM would like to express their gratitude to the industry - the professionals, the artists, their business partners and the people of Cannes who, through their support, have made MIDEM the undisputed leading music market. And they wish you to join them in their celebration of 25 years of making music history.
Radio Academy Sets Ownership Workshop

Prospective radio station owners looking to build their own broadcast operation have an opportunity to learn first-hand several important elements involved in launching a station on February 26. The UK Radio Academy is staging a one-day seminar called "Getting On-Air...And Staying There!" at Kesington Town Hall in London.

Topics to be covered include: identifying your market; research; financial and business planning; marketing/sales/sponsorship; copyright; frequency planning/clearance; and regulations.

Speakers include several UK broadcasting executives, such as Fox FM MD Tom Hunter; Isle of Wight Radio MD Steve Oates; Radio Authority head of regulations Paul Brown, head of engineering Mark Thomas, and regulation officer Mike Phillips; Jazz FM MD John Bradford and promotions manager Katy Turner; Phoenix Communications MD Lawrence Hallett; AIRC marketing executive James Galpin; PRS head of broadcasting administration Tony Churcher; and CMA national development officer Steve Buckley.

The event, sponsored by KPMG Management Services and Peat Marwick McLintock, will also include a number of service clinics offered by various industry vendors.

Academy spokesman Ann James comments, "We know there are hundreds of prospective licence holders, and as we enter a year when they will be seeking to advance their plans, we hope that many of them will see the value in joining us for the day."

For further information, call the Radio Academy at 44-071-323-3837.

IFPI Puts Euro Piracy Bill At US$130m

by Hugh Fielder

Piracy in Europe is costing record companies about US$150 million a year, says the International Federation of Phonographic Industries (IFPI).

With the latest numbers are dropping as a percentage of worldwide piracy--estimated at US$1.1 billion annually--IFPI is concerned at the increase in illegal CDs in Europe. IFPI says, "Production difficulties have been overcome and the perfect medium has become the major format for pirates operating in Western markets."

More than half the pirate recordings sold in Germany are on CD, worth an estimated US$28 million. IFPI says this represents more than a third of the legitimate record industry's CD revenue.

IFPI estimates that, in 1989, 477 million pirate records were available worldwide. The biggest change was the move from cassette to CD.

On a global scale, legitimate business in Africa could face collapse from pirates. Biggest success: new laws in Singapore have contributed to reducing pirate recordings from 85% of the market in 1980 to 8% in 1989.

Only one of the 55 countries surveyed by IFPI reported that it had no piracy: Denmark.

Grundy Buys Consultancy; Renames 'Communicate Now'

by Jeff Green

Longtime UK broadcaster Tony Grundy has acquired 100% of UK-based radio management training firm Communicate Consultancy from Beacon Broadcasting Company. Grundy has renamed the company Communicate Now, and this week inked a major contract with Southern Radio PLC, which owns stations Ocean Sound/ Southampton and Southern Sound/Brighton. Grundy plans to broaden his services to the rest of Europe, with deals in France and Malta said to be imminent.

Having previously held 10% of the company as MD for the past seven months, Grundy gives up his concurrent post as sales director of Beacon-owned Connect Training Group, although he will remain associated with Connect through a variety of projects. Communicate course director Richard Williams is exiting for freelance work, leaving Grundy's firm with three full-time staffers, administrative personnel and a number of outside tutors.

Connect Group MD Charles Isles says, "The Communicate Consultancy was one of the original companies that it was thought Grundy's new consultancy would acquire. Grundy is a 16-year radio veteran, having been sales director at UK outlets Radio Aire/Leeds and Radio 210/Reading, where he became MD. Later, he helped Radio 210 merge with 2CR/ Bourne-mouth, and became CEO of 210 and 2CR. When Radio 210 merged with GWR in 1989, Grundy was named deputy group MD. His columns on management training appear regularly in M&M."

Grundy New Electrola MD

Lothar Meierzhagen, divisional MD of German company Electrola is leaving his post and will be replaced by Holger Müller, ex-MD of EMI Austria.

An official reason for his sudden departure has not been given, nor has it been disclosed what his new position will be. It is believed he will stay with EMI. Meierzhagen assumed the MD position on April 1 of last year, when EMI Germany split into two companies, Electrola and EMI. Electrola handles domestic repertoire and EMI--under the present leadership of Erwin Bach--Anglo-American material. Both Electrola and EMI divisional MDs report to Helmut Fest, MD EMI Electrola.

Müller will officially start in his new position on March 1. It is not known who his successor will be at EMI Austria.

NEWS UPDATE: Virgin's New Label

UK: Iron Maiden's No. 1 Single

G/A/S: Virgin Germany's Enigmatic Hit

SPAIN/PORT.: Luis Cobos Crosses Over

ITALY: Benson Joins RTL

FRANCE: Arcade/KFM's Woodstock LP

SCANDINAVIA: Norway's Airplay Chart

BENELUX: Belgian Talent Dominates Chart

STATION OPERATIONS

Q&A: Alain Levy

NEW RELEASES

SPOTLIGHT

MIDEM RADIO

MIDEM PUBLISHING

MIDEM CLASSICAL MUSIC

CHART SHARES

EUROPEAN HIT RADIO

STATION REPORTS

HOT 100 SINGLES

TOP 100 IN EUROPE

EURO & NATIONAL AIRPLAY

TOP 100 ALBUMS

OFF THE RECORD

CONTENTS
Night Belongs To Virgin; Jazz Label Goes Live

by Macgriel Bakker

Virgin this week launches its new jazz outlet, Night Records, with the release of four live recordings. Set up by long-time Atlantic producer Joel Dorn, the label intends to be an outlet for live music only and features previously unknown tapes from either the vaults or from private collections.

The first albums to be released by Night are Rahsaan Roland Kirk's The Man Who Cried Fire, recorded in Paris two months before the artist's death; Cannonball Adderley's Radio Nights, recorded in New York in 1967-68, including new live material from James Blood Ulmer and Dr. John. According to Virgin International's specialist label manager Guy Hayden, the initial campaign for Night will have a low profile, "We won't be advertising, except through the specialist jazz magazines. Also, the nature of the material makes it very difficult to programme on the radio."

Virgin International will be handling Night's marketing and distribution and all albums will be released Europe-wide. Joel Dorn will be visiting Europe in March for some promotional activities.

Upcoming Album Releases

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<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Producer</th>
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<tr>
<td>Cannonball Adderley</td>
<td>Radio Nights</td>
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<td>Joel Dorn</td>
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<td>John Barry</td>
<td>Dances With Wolves</td>
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<td>The Big Dish</td>
<td>Sunflowers</td>
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<td>Book Of Love</td>
<td>Candy Carol</td>
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<td>Joe Ely</td>
<td>Live At Liberty Lunch</td>
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<td>Gloria Estefan</td>
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<td>Eddie Harris</td>
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<td>Susanna Hoffs</td>
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<td>Inner Circle</td>
<td>Block Roses</td>
<td>WEA</td>
<td>I. Lewis/Inner Circle</td>
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<td>Jesus Jones</td>
<td>Doubt</td>
<td>Food/EMI</td>
<td>Various</td>
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<td>The Man Who Cried Fire</td>
<td>Night/Virgin</td>
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<td>Les McCann</td>
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<td>Tanita Tikaram</td>
<td>Everybody's Angel</td>
<td>East West</td>
<td>E. Argento/T. Ron Holle</td>
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European album release for the period of January 2-4. Please send your information to Rabbet Till before January 24 for inclusion in the next release schedule (issue 6). Fax (31) 20 669 1951.

Invicta, Crown 1990 Profits Drop

Despite an improved performance in the summer, the advertising downturn hit Invicta last year. Pre-tax profits dropped 56% to £248,000 for the year ending September 30, while turnover increased 7% to £42.2 million. Cost-cutting moves last February kept the downturn in revenue coincided with previously planned expenditure on new ventures, including the recently acquired Network 1597/ North East Essex station.

He adds, "Our policy this year is to sell our way out of the recession. The package of cuts and redundancies announced two weeks ago means that we have badgered for no increase in running costs this year. Meanwhile, declining ad revenue at London talk station LBC is blamed for the 89% crash in Crown Communications' profits from £6.25 million to £701,000 for the year ending September 30. Borrowings rose to more than £18 million because of its investment in the troubled LBC and the group's French network RFM. Although turnover improved marginally to £20.85 million, interest charges tripled to £1.87 million.

Night/Virgin Joel Dorn

The cost of splitting LBC into two talk stations -- one AM and one FM -- was £7.3 million. Crown has already earned nearly £6 million by selling its stakes in Radio Forth, Mercia Sound and Marcher Sound. It plans to reduce borrowings below £10 million. MF

NewsMakers

Music

Peter Einstein

- MTV Europe has promoted Peter Einstein as director, marketing and network development. He will create and manage MTV's newly-formed marketing department. Einstein, who began his nine-year career with MTV Networks in affiliate sales, was most recently VP, advertising sales, in Western Europe for MTV Networks.

- Ronder Music/London MD and VP of European A&R Stuart Hornall has been promoted to senior VP Ronder Music International.

- Steve Pedo has been appointed director, finance and administration at BMG International. He has been with BMG for eight years, where he was responsible for the company's Karussel Music & Video subsidiary. Pedo was previously responsible for the company's Karussel Music & Video subsidiary. Pedo is an experienced financial executive who will be based in London.

- PolyGram-owned Metronome Music has appointed Oliver Helwig head of A&R and marketing, promoted from the post of senior VP A&R.

- MTM has appointed new chairman of ORF/ Austria's Steiermark region. He is formerly editor-in-chief at the same station.

- DJ Grant Benson has left RTE 1 to join RTL's Hit Radio as DJproducer (full story page 10).

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Sony Music International

THE SONY FAMILY OF LABELS

COLUMBIA

EPIC

SONY CLASSICAL

SONY MUSIC VIDEO ENTERPRISES

SONY MUSIC PUBLISHING
EMI Strategy Boosts Iron Maiden To No. 1

by Hugh Fielder

Radio was not included in EMI's carefully calculated campaign which helped Iron Maiden grab their first UK no. 1 single.

Having seen that the band's nine top 10 hits last year were ignored by radio, the label did not expect much airplay for their latest single, Bring Your Daughter To The Slaughter, which was released on Christmas Eve.

As expected, the record did not feature on any UK airplay chart and was not played by BBC Radio 1. It also received no daytime play at all outside the chart shows.

EMI deliberately released the single on December 24, knowing many Iron Maiden fans would buy several or even all the formats, EMI has released the single on picture discs, 12" versions and single-sided discs with an etched B-side. "We followed the pattern of last year's series of double-12" packs," says Station: "We try to release something the fans want and give good value. The band's management are also their merchandising company and they know what their fans like.

EMI deliberately released the single on December 24, knowing the sales needed to reach no. 1 during the two-week period after the holidays are at their lowest for the year.

The only consortium to confirm it will be making a bid so far is Classic FM, backed by Carlton Communications, The Daily Telegraph, The Really Useful Group and Brian Brolly's ROSC Holdings. Both Capital and Real Radio have left Rough Trade, unhappy with the deal with Chapter 22, Cooking Vmyl, Lazy, Earache, Heavenly, Shimmy- Delivery, Acid Jazz, with Working Title and Mentorn to bid for one of the UK commercial TV franchisees. The board has also taken over the Channel 5 video company it launched as a joint venture with Hero five years ago.

INR Bidders Cautious About Revealing Plans

The UK Radio Authority has disclosed the new independent national radio (INR) guidelines, but potential bidders are not disclosing their plans.

The Revolver's Sales Team

Independent distributor Revolver has set up a new sales and marketing team after ending its agreement with Rough Trade. Despatch of the records will be handled by Pimacol.

Revolver already has distribution deals with Chapter 22, Cooking Vinyl, Lazy, Earache, Heavenly, Shimmy-Disc, Special Delivery, Acid Jazz, Young God and Sarah, some of whom have left Rough Trade, unhappy with problems they see in the company's new distribution system introduced last autumn.

IR Staff Cutbacks

Three more independent radio (IR) stations have announced redundancies following the January 30 loss of 11 jobs. At Surrey-based County Sound, the staff is being trimmed to achieve cost savings. The number is deemed to be determined by the local market.

Levi's Punk TV Ad

Affordable and cool, Levi's adver...
EMI Music Publishing
United Kingdom

127 Charing Cross Road  London WC2H 0EA
Phone: 071-434 2131
Fax: 071-434 3531
ENIGMA HIT EURO NO. 1

Virgin Happy With 'Sadeness'

by Paul Andrews

Virgin Germany broke new ground last week when Enigma's Sadeness Part 1 hit no. 1 on the Coca-Cola Eurochart Hot 100 Singles. The release is the company's and the group's first to reach the top spot.

The single has been no. 1 in Austria, Belgium, Greece, the Netherlands and Switzerland, and last week it added the UK to the list. Sadeness Part 1 topped the German hit parade for the past 10 weeks, whereas it has platinum status (500,000 sales). Meanwhile, Enigma's album, MCMXC a.D. has been in the top 5 in Germany and Belgium.

Virgin attributes the record's success to its distinctive and original "Gregorian house" style, combining medieval chants and a current dance beat. Says Virgin MD Udo Lange, "It's a very innovative sound. And people have really taken to it. There have already been about half a dozen releases in Germany imitating the same style."

Adding to Enigma's achievement has been Virgin's strategy not to use traditional promotional methods for the record. "There were no interviews or TV appearances. But as a dance record we concentrated on pre-releases to clubs and the trendsetting record shops. Nevertheless, it started getting radio airplay very quickly, which we hadn't expected," says Lange. "And as the first AC stations to pick up the track were in Northern Germany, among them Radio 107/Hamburg. Radio 107 head of music Peter Steppich says, "When we got the disc from Virgin, we had no idea what it was. But when we listened, while it wasn't the sort of track we'd normally play a lot, it was so intriguing we just decided to put it on-air to see what happened."

"When we did, phone lines were jammed for 20 minutes with listeners asking about the track and where they could get it... We've never had a reaction like it."

Steppich says the secret of the track's appeal is the combination of ancient and modern elements. "It's a strange mix, but it's sexy as hell. You can't help wanting to listen to it."

The man behind Enigma is publicity-shy leading producer Michael Cretu, who used the name Curly MC for the project, which was recorded at his studio in Ibiza. Cretu's wife, Sandra—who has had a string of German hits for Virgin, including Maria Magdalena, Hiroshima and Stop For A Minute—recorded some of the vocals. That also caused a great deal of interest in German when it was disclosed.

Lange explains, "A lot of the papers have reported this as a new departure for her, which it isn't. She just happened to help Michael out. That has helped Enigma, but it wasn't really fair to Sandra, she has her own career and was shocked to be so closely linked to this."

The follow-up to Sadeness Part 1 is slated for European release in early February. Lange says the track will be a remix of one of those on MCMXC a.D, though he does not say which.

PolyGram Restructures Marketing: Klose Named MD

by Wolfgang Spahr

In a major restructuring of marketing operations, PolyGram Germany has concentrated eight of its divisions into a single structure, called Polymedia Marketing Group.

MD of the new organisation will be Werner Klose, who has been responsible for the company's Karussel Music & Video subsidiary. Polymedia's business affairs director will be Wouter de Groot, previously controller of Polydor.

PolyGram divisions incorporated into Polymedia are: Polystar (headed by Chris Georgi), PolyGram Video (Svetko Goozalan), Polyphon (Holger Muesener), Karussel (Gerd Brendemuhle), special marketing (Henning Kunnecke), international music service (Uwe Bahl), merchandising (Peter Kaundinya) and media relations (Inge Schierholz).

PolyGram president Wolf-Dieter Gromatke, says the reorganisation comes in response to changes in market conditions.

"New media, different ways of distribution and innovative soundcarrier strategies are demanding of PolyGram a more flexible co-ordination of marketing resources. It is important to market our resources in a very efficient way that today's media have to be reached is as large as possible." Klose adds the new group's structure is intended to generate "synergy effects" within PolyGram's marketing operations.
GOING FOR BAROQUE

Cobos Crosses Over; March Pan-Euro LP Release Set

Luis Cobos continues to cross over with his latest LP Suite 1700. The album, which was released last November, entered the local charts at no. 3 and has already gone double platinum in Spain. It will be out this March in South America, the US, UK, France, Italy and Switzerland.

The Spanish conductor’s popular arrangements of classical themes have been among Sony Music Spain’s biggest sellers in recent years. Sony Music Spain international manager/A&R Bruno Galindo says, “In Spain, Luis Cobos’s records receive heavy airplay on AM stations and are backed by advertising in FM stations.” Suite 1700 received marketing support through merchandise, print and radio ads.

The conductor’s penultimate LP, Opera Magna, released in November 1989, went quadruple platinum in Spain and gold in Mexico and Argentina. The single and LP featuring world-class Spanish tenor Placido Domingo and the Royal Philharmonic Orchestra also charted in the UK. This success was preceded by his 1988 LP Vienna Concerto, which went quadruple platinum in Spain and gold in Belgium, Mexico and Argentina. His 1986 recording, Russian Romance, sold 500,000 units in Spain and topped the charts in Venezuela. It also went gold in Belgium, Finland, France and Mexico.

Tomas Martin Blanco has been named director-general of ONDA CERO, replacing Ricardo Vaca. Blanco was formerly head of programming at leading private Spanish network SER. The move comes as a surprise, since Vaca’s post had been ratified when charity ONDA bought the station last April as part of its 5 billion (app. US$ 51.7 million) buyout of the 73-station network. ONDA CERO has since acquired more stations and now owns 104 stations.

Radio Andorra also began test transmissions on January. The TV station is to begin full transmissions by autumn. The newest broadcasting network went on the air in early December in the Southeastern region of Macia.

SLAUGHTER

STICK IT TO YA in 1991

Yes! Slaughter the only rock band to break in the USA in 1990 are set to do the same in Europe in '91. While album sales head for double platinum status in the USA, Slaughter themselves head for Europe.

See Slaughter ‘Live’ with Cinderella.

JANUARY
22nd Stadthalle, Offenbach • 23rd Music Hall, Hanover • 24th Docks Konzerte, Hamburg
27th Metropol, Berlin • 28th Halle Gartlage, Osnabruck • 29th Bisquithalle, Bonn • 31st Eberthalle, Ludwigshafen

FEBRUARY
1st Jurahalle, Neumarkt • 3rd Forum, Ludwigsberg • 4th Deutsches Museum, Munich • 5th Eulachhalle, Winterthur • 6th Teles Stadtteil, Austria
8th Palasport, Florence • 9th Palatruzzadi, Milan • 11th Elysee Montmartre, Paris • 15th K. B. Hallen, Copenhagen • 16th Annexet, Stockholm

The Album ‘STICK IT TO YA’ LP/MC/CD
New single out now ‘Spend My Life’
Benson To RTL; Will Work With UK Labels

by David Stansfield

DJ Grant Benson has quit his post at leading private station Rete 105 to join RTL 102.5 Hit Radio/Bergamo as DJ/producer. UK-born Benson worked at British pirate Radio Caroline and at stations in the Netherlands and Israel before joining Rete 105 five years ago.

Benson says greater responsibility in his new position is the main reason for the year-end move. "At Rete 105 I was simply a jock, and I wanted to broaden my experience. RTL 102.5 is one of the few Italian stations that has an Anglo-American approach to broadcasting and programming. With my past experience I found that easier to identify with."

Benson will manage overseas affairs, which includes dealing with UK record companies. At Rete 105 he was the main man behind last year's Knatchworth live concert broadcast and hopes to be involved in similar events at RTL 102.5.

"RTL 102.5 is one of the few Italian stations that has an Anglo-American approach to broadcasting and programming." - Grant Benson

Radio Club 91 Attracts Night-Owls

Radio Club 91/Naples is launching a late-night local news and information segment. The new programme will be combined with the recently introduced oldies programme, which is broadcast nightly from 24.00-06.00.

Says station director Franco Mori-Rosso, "We have a 60/40 EHR content. The audience demographic is 15-55 and the introduction of oldies, focusing on music from 1940-1965, is enjoying great success with mature listeners."

To promote the service, the station has launched a local ad campaign costing L600 million (app. US$500,000). Radio Club 91 first began broadcasting in 1976 and is now a key player in the southern region of Campania.

New Francis LP

BMG/Arista artist Mike Francis for the first time is recording an album in Italian. Lyrics are being written by Mogol, who has penned songs for such artists as Lucio Battisti, Lucio Dalla and Gianni Morandi. The LP, titled Francesco, is scheduled for a late March release.

Mickey Mouse Chart Deal For Milan's Rete 105

Milan-based station Rete 105 has struck a deal with Walt Disney's Italian subsidiary that will put the station's international chart in the popular weekly magazine Topolina (Mickey Mouse). Disney's two leading magazines Il Giornalino and Topolina are read by more than five million people from the age of six upwards.

The station has also reached a promotional agreement with Anicint, the film promotion company. The station's logo will appear after the screening of each promo clip in the cinema and on TV. Says station spokesperson Edoardo Haaran, "We have a reciprocal agreement. They screen our logo and we advertise their movies on air."

Rete 105 is the leading private national broadcaster with an average 3.3 million reach (Datamedia).}

Suono Oldies Show Gets Sunday Slot

From the end of January, Radio Centro Suono/Rome will be devoting Sunday mornings to oldies. Programme director Alberto Castelli for the R&B station says the new 09.00-12.00 slot will also include Motown trivia and news.

Castelli believes the slot will help satisfy current audience demand for oldies.

Castelli admits to being influenced by US broadcasters. He explains, "The US black music stations often offer oldies shows on Sunday mornings. I was very impressed."

The music content in the provisionally titled "Centro Suono Oldies" programme will cover the years 1940-1970. Artists featured will range from Cab Calloway to the Temptations.

Radio Centro Suono broadcasts in central Italy to an average daily audience of 85,000 (Audiradio).
**NEWS BRIEFS**

**Transmitter Deal For RFI**

Telediffusion de France (TDF) has just signed an agreement with Radio France International (RFI) to modernise RFI's facilities and increase by seven the number of short wave-transmitters. The TDF/RFI investment is worth Ffr1 billion (app. US$196 million) over the next six years.

RFI has not been able to compete effectively with major players like the BBC World Service and Voice Of America because of its weak broadcasting capacities, especially in Asia and South America.

Traditionally, RFI has a strong following in Africa and the Middle East, and a long-term expansion plan was adopted last year by the French government. RFI's budget is supported by the French ministry of foreign affairs.

**Noah Ends RFM Show**

Tennis star Yannick Noah has left RFI following the end of a three-month contract as guest presenter. RFI's director of programmes, Jean-Bruno Michaud comments, "Generation Woodstock appeals to a very much the same target audience as RFI, the 25-40 year olds, so it makes sense to promote this particular compilation to our listeners. Although we are not going so far as to devote a whole programme to the subject, the style of the album fits in well with the RFI sound."

RFM will also be airing daily early-evening ad spots from January 14 - February 10. The campaign, worth Ffr4 million (app. US$780,000), will run from January 17 - February 28. A video clip based on songs from the LP -- including such acts as Jimi Hendrix, The Byrds, and Lovin' Spoonful -- will also be shown on Antenne 2, Canal Plus, M6 and cable music channel MCM. Press advertising covers national and specialised magazines, with the campaign running from January 15 - March 15.

**Arcade/RFM Release Woodstock Generation LP**

by Jocqueline Eacott

Compilation specialists Arcade rang in the new year by hyping the hold with the launch of the double album: Generation Woodstock on January 14.

Arcade is teamed with national AC network RFM on a major promotion campaign, the first time the two partners have worked together on such a project.

The usual label/radio collaboration consists of the radio exchanging advertising time for TV time and/or inclusion on the album's cover. However, RFI is taking the promotion one step further by introducing a seven-minute Generation Woodstock feature in its nightly show presented by Sergio le Buffalo (19.00-20.00 Monday - Friday). The sequence, running from January 14-February 14, will feature a different title from the LP nightly, together with a short history and a competition for listeners.

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**Lloyd Cole Goes Gold**

International artist Lloyd Cole has been awarded a gold disc for sales of more than 100,000 of his latest album No Blue Sky. The album stayed in the charts for four months. Press exposure and radio play on key stations helped Cole gain a wider recognition.

Head of product Nicole Schless explains, "We sent this tape [Cole] to retail chain FNAC and they immediately decided to launch a huge campaign for the album's release. Radio was also quick to catch it. The single No Blue Sky was played almost instantly by the major FM stations. Max Guazzini of NRJ has put it on his playlist and so did Skyrock, Europe 2 and RFM. "The song stayed among the top 10 songs in the Media Control for four months. Unfortunately, the single failed to crack the top 50. It only reached no. 51. But just before Christmas we released a second single, Downtown, with the ambition to crack the top 50. Lloyd Cole's position is similar to that of Chris Isaak, who is well known in France but less so in the US.

**RFM Joins Regis 1, Leaves IRS**

by Emmanuel Legrand

RFM has signed a deal with sales house Regie 1, giving the Europe 1 subsidiary exclusive rights for the national AC network.

The deal ends RFM's ties with IRS, the London-based sales house owned by Crown Communications, which opened a Paris bureau only last summer.

Explains Regie 1 marketing director Alain Touzet, "RFM will be included in our two advertising packages and will have access to all gathered data. But this does not mean RFM is now part of the Europe 1 group. They remain 100% independent; our deal concerns sales only."

The packages to which RFM is being added are: Radio Music, alongside Europe 2 and Skyrock; and Radio Puissance 3, with Europe 1, Europe 2 and Skyrock.

Touzet adds, "The arrival of RFM will add some 1.5% to 1.6% of cumulative audience to these offers, giving us a leading sales position among other FM proposals."

It's anchors away for another fleet of hits!
Airplay Chart Planned For Norway

by Paul Andrews

A new national EHR chart based on radio airplay is being planned in Norway.

The project is being developed by PolyGram Norway head of promotion David Fishel, who says the first chart could be published by the end of March. He says the idea already has support from both public and private stations, and hopes to formally approach Norway's other record companies soon.

Currently, the territory has two singles charts. One is published by the daily newspaper VG and based on retail figures; the other is by its competitor Dagbladet from whole-sale totals. Fishel hopes the new chart will merge with or replace the surveys now in the country.

However, local industry observers agree neither survey can be considered totally reliable. Reasons: the size of the samples taken, the small scale of the Norwegian singles market, and the difficulty of controlling system abuses.

Radio 102/Kopervik head of music Egil Houeland confirms stations' general welcome for the chart, but adds that questions of how to ensure that it remains representative remain unanswered. "Some kind of weighting should be introduced to reflect the influence of stations, but they also have to regulate it so that national NRK doesn't swamp the locals."

Similarly, if powerplays are given extra weight it could cause unrealistic fluctuations in the chart, or even open the way to a payola at the top of playlists. Nevertheless, I am not worried about this initiative coming from a record company executive, as long the radio stations are involved fully from an early stage."

Fishel first suggested the idea in PolyGram's promotional newsletter, and says response was immediate and enthusiastic. "I put out the feelers because local radio, in particular, is really taking off here now. So airplay is certainly becoming an important factor for the record industry. Since then, letters of support have just been pouring in from radio. I have had only one negative response."

The big boost came from national public NRK radio, which has said it supports the idea and wants to be involved in the project.

Fishel says he has concluded a deal with an unnamed major international advertising agency to provide logistical support for the project. The agency will also seek a sponsor for the project.

"Once a database is established, which itself is not difficult, there will be very little physical work involved in actually compiling the chart. We estimate the sponsor would have to make an initial injection of only about Nkr50,000 (app. US$13,000)," he adds. Fishel is now planning to set up a "think-tank" committee of record industry, national and local radio and agency representatives, plus independent figures such as a music journalist, to oversee further development of the plan.

"They will start to look into the details of costs and how the chart will be put together. I think we will probably start with a singles top 20 (chart) based on reports from about 30 of the major local stations covering the whole country, plus NRK's P2 youth programming, with expansion to a longer list and an album chart possible later."

Raptori Approach Double Platinum

by Paul Andrews & Kari Helopaltio

Finland is on the verge of having its first home-grown supergroup of the 1990s. Rap act Raptori's second single, Debbie Gibson's Viras Paaza Mix hit No. 1 in the national charts in the week of January 7-11. With sales of 90,000, the group's debut album, Moel, is rapidly approaching the double platinum status (100,000 copies). The last Finnish act to achieve this was Dingo six years ago.

"The project is being developed formally..."
National Talent Dominates Belgian 1990 IFPI Charts

by Marc Moes

The 1990 IFPI international top 75 singles chart includes a record 27 Belgian titles.

National artists during the week of January 7-11 occupy the top three spots for “best international album.” Clouseau holds the top three spots for “best international album.”

The 1990 IFPI chart ranked by IFPI Belgium director Vincent van Mele comments, “We had hoped to achieve a sales figure of Bfr5 billion (app. US$66 million) this year, but we only achieved Bfr4.8 billion. Our turnover is up 20% and a considerable part of this is due to national talent.”

The IFPI year-end charts were broadcast on Studio Brussel and the French-language Radio 21 during the first week of January.

IFPI Belgian director Vincent van Mele comments, “We had hoped to achieve a sales figure of Bfr5 billion (app. US$66 million) this year, but we only achieved Bfr4.8 billion. Our turnover is up 20% and a considerable part of this is due to national talent.”

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Boudisque Adds Dance Labels

Boudisque Belgium has announced the signing of a distribution/promotions deal with major dance labels Go Bang! and Torso Dance.

Boudisque Belgium MD Lieven van den Broeck says, “Dance product went down slightly after the new beat explosion. But the Manchester scene injected new blood into the dance floors. Our Go Bang! label—for which we concluded a European deal with Sony Music—a brand new album of the legendary American group with all their biggest hits, A RAPPING CHICKEN AND A DUCK AFTER THE SUCCESS OF ‘CHECK OUT THE CHICKEN’ WE PROUDLY PRESENT ‘LIKE A YO YO’ INCLUDING A NEW ANIMATION-VIDEOCLIP

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De Bazelstraat 36, 1222 RJ Hilversum (Holland)
Telefoon 036-831354, fax nr. 036-839636

20 YEARS BROTHERHOOD OF MAN
A brand new album of the legendary U.K. group with all their biggest hits, and hitpotential new songs!
Creative Commercial Production: Making Sense And Money!

After a decade of massive expansion and investment in commercial radio in the UK, how much of this investment has gone into the development and improvement of radio commercials?

by Jonathan Booth

Radio commercials have been around in the UK for nearly 20 years. Programming, news and features have become increasingly sophisticated, but advertising hasn’t enjoyed the same developments.

There are several reasons for this, but the most telling are the problems in understanding how radio advertising works, and how it differs so crucially from every other type of advertising. Very little time or money has gone into furthering that understanding and what efforts have been made may have been meagre in meaning, but were often cosmetic.

Virtually every station has a commercial production department, responsible for writing and producing radio ads for the station’s local clients. This may involve anything up to 60 commercials every week, each requiring a briefing session, writing, approving, voicing and mixing, and often eating as well. Until a very few years ago the entire cycle would have been done by one or two people as all too many stations it still is.

Of course, it is possible for one person to get 60 ads on-air in a week. What is hard is for any seed of creativity to germinate from that position. How can a writer be expected to create well-thought-out and effective campaigns when by far the most important part of the ad, the script, can only be allocated 10 minutes’ work?

The Changing Production Department

Things have changed in the structure of departments over the last few years. The small pool of commercial producers have moved around the network, where they seek better support, better equipment and an increase in their traditionally meagre salaries.

But has the overall attitude of stations to their commercial producers changed during those years? Unfortunately not, and we are all to blame. Management is to blame for not understanding how the creative radio sales work and not training themselves or their sales team to understand it. We spend little enough on sales training in this country, as Tony Grundy pointed out in this column just before Christmas. We spend nothing at all on creative training, either how to do it or how to use it.

Radio is a difficult enough medium to sell well, so let’s at least use the tools properly, of which creative and exciting commercials can be the most effective. The days are surely gone when the MD of a station welcomes the new sales exec, who has never sold media in his life, with the words, “Here are your keys, son. Now get out and don’t come back without an order.”

Clients are to blame for not insisting on better commercials to advertise their products. It is certainly true that often quite often they do not know the difference between good and bad ads. But then, whose fault is that? Ours, for not educating them; their demands and our response can only improve with a bit of enlightened self-interest.

And we should also blame the writers and producers for not constantly striving for greater understanding, for not fighting hard for what we know is right and for continuing to compromise our ideas before they reach the paper because it makes for an easy life.

And what about the producers? Are there enough out there, and are they good enough?

When I started in UK radio there were 40-odd stations and 40-odd producers (some very odd). Now there are 100 stations and probably 180-200 people who call themselves commercial producers. But many of them are very young people who have been given no training except what they can pick up on the run. They have no experience in dealing with clients or selling alongside sales execs. They may not have any knowledge of broadcasting law or how to write for the ear. They may be bursting with enthusiasm and possibly even some talent. But unless those qualities are nurtured and the system around them is right, what fraction of the investment required for the understanding and support needed to make the most of its potential. Few people know that not only can it work extremely well, it does work; in a few, a very few, enlightened stations.

Back in the days when I was a one-man operation, I heard of a commercial production department where they had their own Neve studio and four writer/producers. Four! It sounded like Shangri-La, but when I got there it turned out to be even better. Not only were there other like-minded writers to bounce ideas off, but there also was a sales and management structure that positively encouraged creative ads and constant client contact.

That Metro Radio’s philosophy on commercial production has not spread wider is quite beyond me because no matter how you look at it, it works. On the creative side, they are constantly winning advertising awards and in 1987 I understood they were the most awarded station in the world.

Financially a constant problem for most MDs, Metro’s commercial department makes an enormous profit for the group. They’ve proved that it is possible to support seven or eight full-time staff and two dedicated studios, and contribute much-needed extra revenue for the station, both visible and invisible. If a creative writes a great 40-second ad which the client can use to sell the client up from 30’, there is 10% extra revenue straight away. Thus the relationship between creative and sales, traditionally one of friction and even distrust, is the area where Metro gets it right.

Mike Lynch is associate director of sales at Metro Radio and is in no doubt of the value of commercial production. He explains, “Sales and commercial production work hand-in-hand at Metro; it is very much a team effort. On as many ads as possible, the creative and a sales exec will go out together to see a client and all three of them will work together to solve the client’s marketing problem. We also work alongside agencies’ creative departments, where they can share in our specialist knowledge and expertise in radio. I think the bond between our team and the clients has grown over the years to one of trust and mutual respect.”

Lynch continues, “I think the attitude still exists in many stations that commercial production is seen to be a cost centre as opposed to a potential profit centre - that it is a necessary evil. We sell the airtime, now we had better get an ad made as quickly and cheaply as possible. Of course, you end up with a bland approach to the creative angle and the result is exactly that - bland; campaigns which do not work, and dissatisfied clients who do not come back.”

Getting It Right

Metro is not the only station getting it right. Essex Radio’s commercial production department, which underwent a virtual renaissance two years ago after a creative consultancy, immediately started making money and is now happily winning awards. Radio Tren’t’s creativity is also well known, and there are others, but far too few if the current stations are to compete in the future. New stations will arise on the doorstep or join local press in the fight for the area’s advertising budget, and the added value that creativity can give a client will become even more crucial.

And it is not even as if there were any excuse; I sometimes feel MDs should be offered two playing cards and asked to pick one. One says in large capital letters “MAKE MONEY” and underneath in tiny letters “and it makes sense”. The other card says “IT MAKES SENSE” and underneath “and you can make money, too”.

Remember, if radio itself is not offering the full power of the medium to its clients, who are we doing a disservice to but ourselves? Why it requires intensive training in writing and producing, investment in the necessary systems, and expertise and the vision to turn intangible potential into tangible revenue.

Jonathan Booth has been writing and producing radio commercials for seven years, both in radio stations and freelance, and has won over a dozen international awards for radio advertising from London, New York, Chicago and Los Angeles. As senior director of Broadcast Creative Consultants, he divides his time between writing radio ads and undertaking creative consultancies for UK radio stations. Jonathan can be reached in the UK at 44-81-673-7307.
**Q&A**

**Levy Details Polygram Interests**

A: Our basic job as promotion, facility development, merchandising, concerts such looking simply too small to deal with it. Coming out of the US that needs enormous wealth of product coming out of the US that needs attention and one company's simply too small to deal with.

Q: You have also set up a PolyGram Diversification Fund in the UK, which has the stated aim of looking into new businesses such as pay-per-view, multimedia, marketing, concert promotion, facility development and artist management. What is the business philosophy here?

A: Our basic job as a music company is to break acts, and follow them down whatever path they take in order to break them, whether they are making TV programmes for them, merchandising, whatever it might be. This is where I see all music companies going, it is obvious that in 10 years' time the world of music and movies will have virtually merged and will be termed as entertainment. You do not have to be a great guru to appreciate that if you do not diversify you die.

Q: Do you foresee diversifying away from the core business of music into other, unrelated areas?

A: Yes, it is a key factor in the group's success and certainly something I do not want to see change. I would say PolyGram is almost a worldwide federation of companies, each of which is largely autonomous. I think, however, the group could do with some reinforcement in terms of London and that management is drawn from various cultures and nationalities. Obviously when you are talking about a CBS [now Sony Music] or a Warners you are talking about a US company with international subsidiaries. That is not the way we think or are structured. I am not saying one is bad and the other is good, I am saying it is a different type of animal. But there is no doubt that being so multi-cultural is an asset on which we should capitalise.

Q: In Europe, PolyGram is one of the first major record companies to make a financial commitment to radio with investments last year in Hamburg's Klassik Radio and (via Island) a 15-20% holding in Paris station Oui FM. Did you initiate the Oui FM project?

A: The idea was proposed to me and I discussed it with Chris Blackwell because it seemed the right route and that is why we went into it.

Q: What will be your first priority on assuming the PolyGram presidency?

A: Initially I will certainly go on concentrating on the US operation. I have started some important changes there and I want to make sure they are carried through fully and correctly. I guess that will be one of the major priorities I have for 1991. I foresee spending about one-third of the year in the US. After that is completed I will take a close look at the organisation of PolyGram on a worldwide basis, because I think we have to get set up for the '90s.

Q: You recently launched a new US record company, the PolyGram Label Group (PLG), headed by Rick Dobbins and based in New York. What will be the role of this operation?

A: I am not a great believer in pyramidal structures leading directly to one boss. In the US, basically the old PolyGram is being split into three units from a creative point of view. One of these is classics and jazz, another is Mercury which is a stand-alone record company with a normal record company structure. The third is PLG, which is really a marketing and promotions machine being fed by a number of creative units, namely London Records, Smash and Polydor. It will also fulfil some of the field functions for Island.

So in the pop areas we will have two very different companies trying to achieve success. Part of it is in recognition that smaller is more beautiful but we must also acknowledge that we have an enormous wealth of product coming out of the US that needs attention and one company's simply too small to deal with.

Q: Our basic job as a music Strategic thinking, which is one of the things I will come to address.

Q: Is this decentralised approach a major strength you have over the other majors? A: I have been at PolyGram for six years so I really do not know how the other record companies are run right now. It is really a broader question. One PolyGram's biggest assets is that it is a truly multi-national company in the sense we are Dutch-owned, the management is based in France, the US, Japan and the UK. Levy Details Polygram Interests... while the other majors could be described as national or regional companies. Levy is one of the youngest men ever to assume the loading role of a major record company, succeeding David Fine, who becomes chairman of the UK PolyGram division aswell.

Q: You have now launched a PolyGram on a worldwide basis, close look at the organisation of that is completed I will take a third of the year in the US. After that is completed I will take a close look at the organisation of PolyGram on a worldwide basis, because I think we have to get set up for the '90s.

Q: Q: The UK is a fast-developing market. Is PolyGram not interested in becoming involved with one of the proposed national commercial stations there?

A: I have not had any discussions on this matter with Oise [Maurice Oberstein, PolyGram UK chairman] so I do not know where they are on this. It seems to me that the UK market is so chart-sensitive that I would be reluctant to get into one radio station and risk losing support from others. But this is where you see PolyGram's decentralised structure at work. It is up to Oise to decide on that and make a proposal. Then we would take it from there.

Q: The relationship between radio and records has always been an uneasy one. Does cross investment as at Oui FM indicate that relationship is changing?

A: By nature I think that making programmes and broadcasting them are two different animals. It is very difficult to keep a Chinese wall between the two, but when that wall is bridged there is a tendency towards bad radio playing good records or bad records being played on a good station, which will eventually kill the station. It is very difficult to maintain an equilibrium because the objectives are simply not the same. Our objective is to sell records whereas the objective of radio is to get the best ratings possible.

"As regards Oui FM, I personally felt that French radio was too formatted towards top 40 and there were not enough opportunities to break new acts or develop new sounds."

From January 1, Alain Levy becomes worldwide president and CEO of PolyGram, the lead company outside the US and one of the three largest in the world. At age 44, Levy is one of the youngest men ever to assume the loading role of a major record company, succeeding David Fine, who becomes chairman of the UK PolyGram division aswell. Levy, a Frenchman, joined the Dutch-owned PolyGram in 1984 from the managing directorship of CBS France. For four years to 1988 he was CEO of PolyGram's French operation after which he was appointed executive VP, PolyGram International, with responsibility for the group's popular music division as well as for music publishing, France and the US. Levy played a key role in the negotiations with A&M and Island Records, which PolyGram acquired in 1989. Formerly wholly owned by Philips, 20% of PolyGram's stock was floated on the New York and Amsterdam stock markets in December 1989, raising US$ 560 million. The company's capitalisation now stands at US$ 3 billion. With A&M and Island fully assimilated, the group aims for 15% of the world recorded music market.
A Tribe Called Quest
Can I Kick It? - Jive
The New York rap crew proves their music can be "double-streiside". Based upon samples of Lou Reed's classic Walk On The Wild Side, this two-dimensional rap comes complete with an extravagant 3D-sleeve.

A.G.A.
Take Good Care Of My Heart - DA Music
German soul with a Milli Vanilli slant. Adequate, formula pop.

The Big Dish
Miss America - East West
Energetic and engaging pop from this Scottish band, previously signed to Virgin. Taken from their forthcoming album Satellites, this thoughtful music, featuring lead singer Steven Lindsay's passionate vocals.

Boogie Down Productions
Ita Know The Rules - Jive
Hip hop wrapped around a groovy guitar riff, influenced by James Brown.

Edie Brickell & The New Bohemians
Manila Help Me - Geffen
When it comes to singing, mother's help is certainly not needed. A bluesy-tinged rock single with a distinctive 70's feel, aptly produced by Tony Berg. Should give them the deserved break on both EHR and rock formats. Taken from the new LP Ghost Of A Dog.

Francesco Napoli
Il Bu Hana/BMG Ariola
The Italian singer seems to be having quite a party with this joyful sing-along in a 'carnival in Rio' style.

Oscar
What's Going On - ABS
Marvin Gaye's evergreen style lives on through Dutch singer Oscar, ex-Mai Tai. The sparse synthesizer arrangements provide enough room for the soulful vocals to shine. Breaking out on Dutch radio.

Ricchi e Poveri
Una Domestica Con Te - EMI
'Musica Italiana': enjoyable, unassuming tunes with mainstream appeal.

Splash
Set The Groove On Fire - WEA
The US outfit signed to Warner Music Germany. Dance specialists will love this burning follow-up to 1 Need Rhythm, with all its rap and hip hop leanings. With the success of Snap in mind, this cut is radio-worthy too; Top 40 programmers should take notice.

Winger
Miles Away - Atlantic
History repeats itself with another Boston-moulded band, grossing in contagious hooks and furious guitars.

Working Week
Testify - Virgin
Featuring new vocalist Eyon Waite, the UK pop/jazz combo make a welcome entry on the dance scene with this Philly-soul inspired club record. Atmospheric synth backdrop, arranged with enough pop sheen to ensure mass radio embrace.

Chris Daniels & The Kings
That's What I Like About The South - Provogue
An uplifting album from an eight-piece party band with spacy horn section, from Boulder, Colorado. With their delicious mixture of horn-funk, rock & roll, blues and soul, The Kings regularly tour the US. They are often compared to acts like Little Feat, Southside Johnny, Tower Of Power and Fishbone. Check out their outrageous version of Roll Over Beethoven, John Heart's Rider With The King and the self-written Hot Summer Nights. Al Kooper produced.

Elisa Waut
Wood Nymph Blondie - BMG Ariola
Typical continental pop from Belgium. Lead singer Elisa's restrained vocals are coupled with Hans Helewaut's delicate pop, topped off by Jean-Marie Aerts' surprisingly sable production. Check out She Angel and We Sail Home Together.

Joe Ely
Love At Liberty Lunch - MCA
Hard-rocking country, the kind of music that's A1 on the jukebox but nowhere on the charts. Nevertheless, this live registration is very much suitable for album programmes. Me And Billy The Kid is an instant novelty with its funny front-days lyrics. Are You Listarin' Lucky? as Ely himself sings. Yes sir, we are.

EPMD
Business As Usual - Def Jam/Columbia
As expected from this label: hardcore rap with great street credibility. LL Cool J joins the club on the track Rampage, the helpless of the complete set. Rap Is Outta Control on this self-produced LP.

Pauline Ester
Le Monde Est Fou - Polydor
Popular song taken from the hit album On The Wild Side, this two-dimensional floor filler, though EHR should pay close attention to.

Bale Mandonga
Freedom - DWA/Sugar (Italy)
Itno-highship ready to change the world. This cry for freedom is very danceable and accessible. The right edit could set pop radio ablaze. Contact Carlo Antonelli at tel. (39) 2-508 41; fax: 2-508 4261.

Pontus & Amerikarnera
En Bla Dog - Sonet (Sweden)
Popular song taken from the hit album Via Satellite, now out on 45. Good ladies can cross borders, but an English translation would work wonders. Also a take on the album, featuring some more bright poppy tunes. A Swedish sextet has got style, that's for sure. Contact Lars-Olaf Helen at tel. (46) 8-6273 800; fax: 8-983 070.

John Schwab
Crack Of Dawn - Sisapa (USA)
Veteran rocker who used to play in the band Magggy Lane (who released four albums on Atco) with his first solo release. John Cougar Mellencamp's drummer Kenny Aronoff gives a helping hand on this attractive album cover in the Bob Seger vein. Contact: Dutch CNR at tel. (31) 35-255 611; fax: 35-236 122.

Ron White
Fly Like an Eagle - Sixdiney (Germany)
Cover of the Steve Miller '70s classic with a smooth reggae dancebeat, loads of reverb and an effective harmonica solo in the middle. The extravagant rhythm suits the song well. Will go down a treat in clubland. Contact tel. (49) 89-984926; fax: 89-980255.

Celine Dion
If There Was Any Other Way - Columbia
Popular song taken from the hit album Unison. Satisfying entry on the dance scene with this Philly-ders. Also take a listen to the album, featuring some more bright poppy tunes. Arranged with enough pop sheen to ensure mass radio embrace.

David Lee Roth
Lil Ain't Enough - Warner Brothers
Lead guitarist Jason Becker replaces Steve Vai on this entertaining new album, the follow-up to the hard rock classic Skycraper. Coupled with a solid production by Bob Rock, Roth excels, and even plays a fine harp on this 12-track CD. Sensive Shoes is a nice, tight fit, just the right size.

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 releases (where) to have musical merit. Records mentioned in this section are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Macgiet Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.
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and now:

- **HUMANTRONICS**
  - The sound of Afrika

- **BABYROOTS**
  - No woman no cry

- **BALE MONDONGA**
  - Freedom

- **WAREBAND**
  - featuring Ted Robinson
  - Party children

- **RAIMUNDA NAVARRO**
  - Jungle fever

- **DFB**
  - featuring Walter Barbara
  - Nessun dorma

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January 14, indicates Queen's direction Worldwide's problems. "Apart from Freddie Mercury's operatic that's for the '90s. It's back to basics - back to person at the station, the song's quality in its entirety. According to a spokes entry follows." EMI expects a high UK chart show and other stations are bound to the week on BBC Radio 1's breakfast problems so far in the UK with playing such that this is irrelevant. He says, "No manager Neil Cox, the band's fame is important than the duration. According to Robbert Tilli, Queen's 16th album "Innuendo" on February 4 marks EMI Music Worldwide's most important recording this year. The release of Queen's 16th album "Innuendo" on February 4 marks EMI Music Worldwide's most important recording this year. The band's latest album, "The Miracle", sold close to two million copies in Europe and was no. 1 in the European Top 100 Albums chart for four weeks in 1989. Queen's Track Record Queen (1973), Queen II (1974); Sheer Heart Attack (1974), A Night At The Opera (1975); A Day At The Races (1976); News Of The World (1977); Jazz (1978); Live Killers (1979); The Game (1980), Flash Gordon (1980); Hot Space (1982); The Works (1984); A Kind Of Magic (1986); Live Magic (1986); The Miracle (1989); Innuendo (1991). All albums released on EMI. Tracklisting Innuendo: Innuendo; I'm Going Slightly Mad; Headlong; I Can't Live With You; Don't Try So Hard; Ride The Wild Wind; All God's People; These Are The Days Of Our Lives; Delilah; The Hitman; Bijou; The Show Must Go On. All songs written by Queen. Recorded in Metropolis, London, and produced by Queen/David Richard. "You shouldn't forget that Queen have a lot of fans", says lead of music Egil Houeland. "Although the song is not played in the mornings or at breakfast slots, reserved for more poppy material, we do play it once a day in the afternoons. It is currently no. 37 in our airplay top 40 but moving up." Other stations currently playing the single include Greater London Radio, Chiltern Radio & Northants and Severn Sound in the UK, NOS in the Netherlands, Radio 21 in Belgium, Radio P4 in Sweden, Radio 24 in Switzerland and RTM in Italy. EMI has set up radio spot campaigns during the first three months of this year on UK, German, Dutch, Portuguese and Norwegian stations. In the same territories, TV campaigns, based around the video clip, will be implemented. EMI is destined to improve the sales of 1989's The Miracle, of which 1.4 million copies were sold on the Continent and a half-million in the UK. Cox says, "This album is certainly their best since 1975's A Night At The Opera. This is a typical Queen album and we want to win back some old fans and bring in some new ones, too. Don't forget Queen have one of the greatest fan clubs in the world, so we have one of the greatest fan clubs in Europe." Promotion possibilities will be limited, as the band have not planned to go on tour this year. Dr. Alban is a Norwegian citizen who came to Sweden 12 years ago. He practised as a dentist for a couple of years until he embarked on a career as a DJ. After opening up a popular underground club and a clothes shop in Stockholm (both named after Prince's song Alphabet Street), Alban contacted SweMix. A renowned remix organisation (De La Soul, George Michael, LL Cool J), SweMix released the tribal ruck single Hello Afrika in May last year. After meeting Markus Loeffel at the New Music Seminar in New York, a licensing deal for the G/A/S territories was struck with Frankfurt-based Logic Records. Meanwhile, both the single and album hit top 10 in Sweden with the latter reaching gold status (50,000 copies). The follow-up single No Coke--the B-side of Hello Afrika--is already platinum (50,000 copies sold) in Sweden. It broke all records by staying for five consecutive weeks at no. 1 in national radio SR's popular show "Tracks". That's a feat not even achieved by ABBA. United Kingdom Jesus Jones Jesus Jones are not receiving regular airplay on European radio. So far, the band scored three hits in the UK: Real, Real, Real. Right Here, Right Now (both from 1990), and their current single Bright International Young Thing. The band's second album, Doubt, should bring them more recognition in mainland Europe. With lead singer Mike Edwards producing most of the tracks on the LP, the band's style ranges from hard-hitting rock to dance. Last year the band supported The Cramps on their European tour to promote the debut album Liquidizer. 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.
IN FRENCH, TALENT IS A THREE-LETTER WORD

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MIDEM Radio 1991: Reaching Further Than Ever Before

It was five years ago that MIDEM Radio started; a result, it is said, of organisers of the annual Cannes-based conference noting that somewhere between 60-70 radio people had shown up. Since there was no specific radio angle for them to latch onto, questions were asked. It emerged the burgeoning radio industry was there for the same reason as other areas of the music business: to take in the seminars and meet colleagues.

by Howard Shannon


As he details, "The first two years of MIDEM Radio were static, at around 70. Word must have caught on, though, as the following year numbers more than doubled, and again the next year. In 1990 we registered an overall 25% increase, giving a radio attendance of some 500."

"I really wanted to move away from conferences elsewhere. In other countries, so what I really wanted to do his best to play devil's advocate with a roving mike in the audience. I visualise him sweeping down on people and stirring them into making comments."

"There is no question that radio is of growing importance to the music business; there is a natural link between the two. Of course, radio is more mature in other countries, so what I really want to see this year at MIDEM is an increase in non-European participation."

Which is precisely what is slated to happen. "US-based Westwood One, for instance, is sending seven delegates, including its CEO Norm Pattiz. That's good to see."

Fixing Panellists

Cole arranges MIDEM Radio by "suggesting to the organisation's management a moderator and panel, waiting for the okay and then fixing it." And he maintains that people are "honoured" to be asked to speak. "After all, most of their peers will be there in the audience. This year, only three out of some 50 speakers have said they are unable to accept."

Lessons Learned

Cole admits to learning a few lessons from conferences elsewhere. "I really wanted to move away from the panelists speak, then questions from the floor approach. Instead, there is a new seminar format. A secret weapon." Cole grins, "I have an Oprah Winfrey-type character in the guise of Steven Saltzman. He will play devil's advocate with a roving mike in the audience. I visualise him sweeping down on people and stirring them into making comments."

- Simon Cole
"The tight planning schedule means that each day at 16.00 the conference must split in two: marketing seminars in one room, technical in another."

Just how much of this deliberate brevity will survive the rigours of simultaneous French (and possibly German) translation remains to be seen. Or heard. "I intend to record some of the radio conferences and make them available on cassette afterwards. And this is in addition to the daily 60-page colour MIDEM newsletter.

Radio delegates range from presenters - "probably hitching their own way down to the south of France!" - up to CEOs. And for the first time this year, there is a conference session for radio technicians.

However, the tight planning schedule means that each day for two hours starting at 16.00 the conference must split in two: marketing seminars in one room, technical in another. Later evening and all morning sessions do not do this.

Norm Pattiz

Music TV Developing

Also new this year is a music TV side. "I see common ground between this and radio, if only in the records they play. Music TV is in the same state of development as MIDEM Radio was five years ago."

"I intend to record some of the radio conferences and make them available on cassette afterwards. And this is in addition to the daily 60-page newsletter."

And of interest to the industry will be an address by EC media commissioner Jean Dondelinger on the European radio market.

Conference themes devised include "the international radio landscape prior to 1992", "marketing opportunities in Europe", "new technology", "audience research and analysis" and "programming radio for Eastern Europe".

It is also planned that stations will air interviews with various artists time-enabled to appear at the conference, along with access to a special Sony studio to file conference reports.
BMG Music Publishing is not the biggest music publisher in the world. Truth to tell, of the three major worldwide multinationals, we rank number three. But we don’t see our size as a disadvantage. Quite the contrary. Our 23 wholly-owned offices in 20 countries are run by creative men and women who believe that success is achieved the old fashioned way – by working on songs. They are committed to earning the very last franc, dollar, yen or drachma from every conceivable source. Perhaps that is why, during the past three years, so many composers, lyricists and copyright owners have chosen to be represented by BMG.

We’re very grateful for their confidence.
How will the coming year pan out for music publishers—and will radio continue to play its pivotal role in breaking new A&R talent? Here we present an overview of 20 music publishers’ timetables—mixed with candid revelations of their hopes and aspirations for the new kids in town.

**BMG MUSIC**
- Mecano
- Vaya Con Dios
- Southern Sons
- The Blessing

Senior VP international Diana Graham, “In my view, music publishers are now the A&R source—we are working in the way that labels were several years ago. The publishers find the new talent, and it goes to the record companies later.”

Priorities are: Mecano from Spain, whose latest album for BMG, Descanso Dominical, sold more than one million copies; Belgian group Vaya Con Dios, who are signed to BMG; and Australian band Southern Sons, who wrote half the songs on John Farnham’s latest album.

**CHRYSALIS MUSIC**
- Wet Wet Wet
- Lightning Seeds
- Slaughter
- Stress

Group president Stuart Slater, “Our priority acts include Wet Wet Wet, who have a new album due. Lightning Seeds have built a foundation in the US with their first album on MCA. Other priorities are Slaughter and Stress, who are a new London band on WEA. MIDEM is now more of an opportunity to meet with our sub-publishers and discuss business.”

Priorities are: Mecano from Spain, whose latest album for BMG, Descanso Dominical, sold more than one million copies; Belgian group Vaya Con Dios, who are signed to Ariola and have sold close to a million cop-
**GLOBAL MUSIC GROUP**
- Born 2 Gether
- Christopher Ellis
- Love Hewitt
- After Hours

President Peter Kirsten, "We are actively producing records and believe that it is important for us to break new pop talent in cooperation with the distributing record company, in our case BMG Ariola. "It is, though, extremely difficult to get airplay for new talent in general; radio should not be as chart or oldie orientated as it currently is.

"Global’s priorities include Born 2 Gether, a duo comprising male twins, whose first single is Jessie Was Too Young. Christopher Ellis is another artist we want to break; he will perform in the UK final of Song For Europe with his own composition, Straight To Your Heart. We also have an album ready by UK band After Hours, fronted by John Francis."

**EMI MUSIC PUBLISHING**
- Ride
- Five-Thirty
- Caron Wheeler
- Cathy Dennis

"1990 was dull on new songwriting talent," says MD Peter Reichardt. But EMI Music Publishing’s own successes include signing Sinéad O’Connor and Vanilla Ice. Priority acts for the new year include Ride, whose first album came out on Creation and charted top 20 in its first week. Cathy Dennis, signed to Polydor, was the girl who sang on a couple of D-Mob records. "BBC Radio 1 still rules. Despite its faults, in the UK it is still the national pop station. With new talent, we try to get a mix on Radio 1, and strategic stations like Capital, Piccadilly, Clyde and BRMB."

**ISLAND MUSIC**
- Banderas
- The Main Thing
- Lush

"Banderas are two female singer/songwriters" explains MD Richard Manners. Massive Attack is a high priority New Dance act on Circa Records. The Main Thing are Angie Giles and Mike Moran, who have recently signed to Island Records. Angie has worked closely with Julia Fordham and The Main Thing’s recently-completed album is scheduled for spring. Other priority acts include: Marcela Detroit (one half of Shakespeare’s Sister), Lush, who are signed to 4AD Records; Edinburgh band Nick Robertson & Slice; EMI band Bliss; and Robert Hart, who is the first signing to the new Disney label, Hollywood Records."

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Tommy Ekman
Billy Bolero

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Richard Rowe

SONY MUSIC PUBLISHING
- Deacon Blue
- Waterboys
- The Apples
- Power Of Dreams
- Shaine
- Forget-Me-Nots
- Real People

"We are still very young as a publisher," says MD Richard Rowe.

SCHACHT MUSIKVERLAG
- Shanghai Guts
- Motor Weirdos
- Michel van Dyke
- John Neville

GM Benjamin Schacht. "We have built our reputation thanks to writers like Bert Kaempfert, Franz Piazza, Heinz Rudolf Kunze and Peter Hoffmann. However, we have been looking at our policy of building up national talents.

"Indie companies like SMV are taking over more of a management or consultancy role in the industry. MIDEM is a good opportunity to point out that a big cheque up front does not always mean big income in the long run."

SCORPIO MUSIC
- Double Dee
- Daisy Dee
- Double Jam
- Cartouche
- Ice MC
- Dimples D
- Stax
- Dance Computer Three

Scorpio's Martine Levy explains, "The role of a music publisher in breaking new pop talent can be very important, not to say vital. It all depends on the confidence the writers have in their publisher, and on the money and energy the publisher will spend in getting their songs recorded and promoted. Radio could play a more important role in promoting new songs and songwriters, but unfortunately more and more radio stations in France play only top 40 records and that obviously makes it harder to get airplay exposure for new pop music talent."

"Deacon Blue have been successful but the aim is to make them enormous! Similarly, the Waterboys have had success but we are pushing them, too. Power Of Dreams, a young Irish band, have been signed by Polydor Records worldwide, and we are looking for a label deal for Shaine, another act from Ireland. Real People are an act from Liverpool with a lot of potential.

"Jeff Wayne has just finished Spartacus, which is absolutely great.

"Some acts could sell more records if they used the services of songwriters more. There are some great writers about who just do not get their songs covered - they would have more chance if they worked in the US. Radio is quite good in its support, but there needs to be much more programme choice.

"I get angry sometimes when I hear yet another oldie being played because it is a slot that could have been given to a new talent."

Stefan Lagstrom

SONET MUSIC
- Tim Morell
- Ola Hakansson
- Anders Hansson

MD of Sonet Music in Sweden Stefan Lagstrom comments, "Morell, Hakansson and Hansson are the number one writing and production team in Sweden, and are involved with acts like Lili & Susie, whose new album, The Sisters, has been recently released in Japan, and Anki Bagger, who has also had product released there.

"This team also had a no. 2 hit in the Japanese singles chart with the song Where Were You Last Night, performed by Japanese female duo Wink.

"A music publisher can play a vital role if he is doing what he is supposed to do, which is spotting undeveloped talent. Radio is very important, and could be even more so, but, of course, in Scandinavia the radio situation is pretty bleak by comparison with other countries."


**MIDEM: PUBLISHING**

**MAMBO MUSIK**

- Enigma
- Michael Cretu
- Billi Myer
- She And The Band

GM Jurgen Thurnau, "In Germany, music publishers are the most creative, we have found most of the new acts, and in many cases act as producers. Mambo also works on promotion and marketing and I manage acts.

"Radio has become important in breaking new talent. Three years ago, we tried to break talent through TV, but now a lot of records have made the charts purely through radio.

"Enigma is the best example of this. Priorities for 1991 include Michael Cretu, and we are looking to place the master and publishing looking to place the master and taking care of their international contingent this year, and we will be establishing new and re-establishing old contacts."

**SWEDEN MUSIC**

- Tomas Ledin

MD Stig Anderson, "We and Polar Records have been successful in producing top acts for other labels and have also had publishing interests in some major Swedish acts, including Tomas Ledin, 200,000 albums sold to date.

**ROLF BUDDIE MUSIKVERLAGE**

- Giorgio Moroder
- Michael Masser
- Leonard Cohen

A&R manager Henning Zimmermann says, "Currently we represent songs by Leonard Cohen, Michael Masser, Bob Marley, Stephen Stills, Barry White, ABBA and John Lennon, who have written the music for the TV series "Twin Peaks", including "Falling for Julee Cruise. They are a very important signing for us."

"MIDEM is very useful because it allows us to have meetings with our overseas offices. We have our largest-ever MCA contingent this year, and we will be establishing new and re-establishing old contacts."

**RONDOR MUSIC INTERNATIONAL**

- Heartland
- Gang Starr
- Dire Straits
- Brian Adams
- Black
- Sijle
- Gun
- Faith No More
- Thunder

Senior VP, Stuart Hornall, "Our big release this year will be a new album from Dire Straits. I also have high hopes for a Norwegian female singer called Sijle and rock band Gun, who supported the Rolling Stones."

"Radio is important to us, of course, and for that reason Rondor employs its own radio and TV promotions person. Obviously airplay on Radio 1 and Capital is needed, together with the major regionals. Jazz FM and Kiss, though both new, must be taken seriously as any new radio outlet is welcome."

"MIDEM really is a good chance for us to talk to lawyers and record companies to talk things over. I have never actually done a major deal at the conference, though I have secured many sub-publishing contracts."
MOM MUSIC & MEDIA JANUARY 26 1991

FEATURES BLACK MALE MUSIC GROUP FLESH TRAX, WHICH HOPES GIPSY KINGS - BUT BETTER". HIGH GROUP HE DESCRIBES AS "LIKE THE SPRING. RUMBA TRES, A SPANISH RELEASE ATLANTIC WORLDWIDE AND DUE TO INCLUDE SLEEZE BEEZ, SIGNED TO MORE NATIONAL RADIO IN HOLLAND, ABLE. THERE SHOULD CERTAINLY BE CAUSE THEIR HELP CAN BE INVALUABLE. MUSICAL PROMOTION DEPARTMENT. "I WOULD LIKE TO SEE MORE SUPPORT FROM THE RADIO STATIONS BECAUSE THEIR HELP CAN BE INVALUABLE. THERE SHOULD CERTAINLY BE MORE NATIONAL RADIO IN HOLLAND, AND I HOPE IT WILL HAPPEN SOON." VAN KOOTEN'S PRIORITIES INCLUDE SLEEZE BEEZ, SIGNED TO ATLANTIC WORLDWIDE AND DUE TO RELEASE A SECOND ALBUM IN SPRING. RUMBA TRES, A SPANISH GROUP HE DESCRIBES AS "LIKE THE GIPSY KINGS - BUT BETTER". HIGH HOPES TOO FOR DUTCH DANCE MUSIC GROUP FLESH TRAX, WHICH FEATURES BLACK MALE.

WARNER CHAPPELL

- Merlin
- Stan Campbell
- The Charlatans
- Kingmaker
- London Beat

MD Robin Godfrey-Cass: we are often the first contact that a new songwriter or band has with the music industry. I consider it very important to get A&R scouts out on the street. As a publisher we often give artists financial support and help start their professional careers. "Radio can be a problem in promoting new pop and rock songwriting talent because so much programming is geared towards the mass market and is therefore very safe. I would like to see more airplay time given to new talent." Warner Chappell priorities include Merlin, Hull band Kingmaker, Stan Campbell, The Charlatans and London Beat.

VIRGIN MUSIC PUBLISHING

- System 7
- The Farm
- Leesson & Vale
- The Fanatics
- Top

"We have some great writers and bands who are going to come through during 1991," believes MD Steve Lewis. "System 7 have recently completed their first album; the best way I can describe it is as dance music that is literate and mature. The band have a floating line-up, but the music they are creating is very exciting. "Top are a fantastic band from Liverpool who are writing great songs, they are developing their own style but at the same time are very aware of the great artists and music of the past. The Farm, also from Liverpool, have produced a very good album, and Leesson and Vale are writing what I call world-class songs. They have had some covers in the past but we are aiming for major success in 1991. The Fanatics are a band from Manchester who are being nurtured along, and various record labels have been showing a lot of interest in them."

WARREN CHAPPELL

- Merlin
- Stan Campbell
- The Charlatans
- Kingmaker
- London Beat

MD Robin Godfrey-Cass: we are often the first contact that a new songwriter or band has with the music industry. I consider it very important to get A&R scouts out on the street. As a publisher we often give artists financial support and help start their professional careers. "Radio can be a problem in promoting new pop and rock songwriting talent because so much programming is geared towards the mass market and is therefore very safe. I would like to see more airplay time given to new talent." Warner Chappell priorities include Merlin, Hull band Kingmaker, Stan Campbell, The Charlatans and London Beat.

ZOMBA MUSIC

- Winstanley
- Chris Braide

"We originally signed Winstanley as just a writer," says MD Jim Doyle, "but she has now developed into a level where she has been signed by our record company, Jive, and has finished her first album for release soon. Winstanley has been working with other writing partners including James Young, who is also a studio engineer and producer; and they have had a couple of covers including a big club hit for Dina Carroll. We realised that she had it in her to be a big artist herself through her demos.

"Chris Braide is only 17 years old, but we are developing him to a point where it will be the right time for him to also get a recording deal. Another of our priorities for 1991 is Bronski Beat, with new lead singer Jonathan Hellyer. "I cannot speak for other publishing companies, but Zomba is certainly not in the frame for signing what I call silly deals - some of our competitors think that if an artist or band has already signed a recording deal then they must be worth much more money. We only sign those people we feel have the potential for success.

"Radio plays an important role in breaking new talent, but there is only a limited amount of programming available, which restricts exposure. However, it does influence young people, and the shows generally reflect what they will buy. A lot of artists have had hit singles through the clubs, but how many of them have actually gone on to become big selling album wise?"
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MIDEM: CLASSICS

1990 SAW THE FASTEST-SELLING CLASSICAL ALBUM EVER

Kennedy & Co. Record A Classic Year

The four aces in the classical music pack of cards during 1990 were the three tenors--Jose Carreras, Placido Domingo and Luciano Pavarotti--and violinist Nigel Kennedy, who looks like a punk and plays like an angel. And the Joker? In the UK it was the BBC's choice of Pavarotti's "Nessun Dorma" as its theme for World Cup coverage.

by Nigel Hunter

The 'three tenors in concert' album proved to be the fastest-selling classical album in history, achieving almost three million sales in three months, including 300,000 videos. Pavarotti topped the Spanish LP chart for six weeks consecutively with Tutto Pavarotti, a double album supported by TV advertising which passed the million-sales mark within six months, while his The Essential Pavarotti also headed the UK LP chart and is near one million sales in that territory.

Solid Growth

"Breakthrough is not quite the right word," cautions Michael Deacon, BMG UK promotion manager, "but there is evidence of solid growth and the market is genuinely expanding with everyone getting a share."

Everyone in classical music acknowledges the role of the three tenors in the spectacular growth made in 1990, but nobody is complacent about the future.

Says Deacon, 'You can't just put out a World Cup Nussan Dorna and expect everyone to be switched on to classical music. You must meet them halfway and market the music to them.'

Roland Kommerell, president of Decca within the PolyGram group, agrees. "You must keep your feet on the ground. When has a classical album ever sold 250,000 altogether, let alone in the space of a week?"

Into The Home

Tim Harrols, executive VP of PolyGram International, is confident about 1991. "We are very excited about getting classical music out of the concert hall and into the home."

Roxy Bellamy, Sony Classical UK marketing manager, does not underrate the achievements of the three tenors and Nigel Kennedy, but stresses the growing importance of classical music usage in advertising and movies.

"It is interesting to speculate whether another artist instead of Pavarotti would have been equally or more successful in the World Cup context."

John Patrick, international marketing VP of EMI Classics, perceives an "interesting classical crossover element emerging through artists like Nigel Kennedy, who is winning similar praise and sales in Germany and Holland as in the UK, and is now touring on the same organisation lines as a major pop act."

EMI CLASSICS

International marketing VP John Patrick, EMI Classics, stresses accessible marketing as a key to classical music's expanding success. He instances Super Classic Vol 1, a new compilation pop classical series in Germany, Austria and Switzerland, being promoted on pop lines with nothing to deter people who are not classical fans. It is selling well throughout the EMI territories.

"It has been a year of focused marketing on compilations," says Patrick. "Music is alive again in people's homes."

He reports that France accounts for 35% of EMI's European business, but the market there is now saturated with releases and has dipped slightly as a result. The French have traditional tastes and repertoire by artists such as Maria Callas and Elisabeth Schwarzkopf sells well.

A Placido Domingo album called Be My Love, licensed from PolyStar, made the top 10 in Denmark.

Angelic Restart

EMI is dropping its Angel classical identity and henceforth will be known as EMI Classics internationally, with a new logo. Among the highlights of 1991 releases will be an album of songs associated with Count John McCormack, sung by Placido Domingo and conducted by John Norrington; and Der Zauberflote, conducted by Roger Norrington; and Der Rosenkavalier and Siegfried, both conducted by Bernard Haitink.

There will be a compilation release in April to mark the 75th birthday of Sir Yehudi Menuhin.

"I think we may see a trend for major companies to handle their budget lines in a different way, perhaps by licence, in order to concentrate on high-margin product. Risk-taking with classical music is much greater than it has ever been and the traditional conventions are being flouted."

Holds The Key

Roger Lewis, classical division director of EMI Records UK, credits Nigel Kennedy with introducing classical music to a whole new audience. "He has offered keys to open doors which have been locked in the past. He has demystified classical music and ended the impression it has just for a select club."

Lewis reports Kennedy's version of Vivaldi's Four Seasons will be close on one million sales worldwide. His record of Bartok violin and piano music and the Mendelssohn and Brahms violin concertos also charted.

A major event this year will be Kennedy's version of the Brahms violin concerto with the London Philharmonic Orchestra, conducted by Klaus Tennstedt.

"Simon Rattle, another image breaker, is one of the world's greatest conductors," declares Lewis. "We are releasing in the summer his recording with the City of Birmingham Symphony Orchestra of Nicholas Maw's Odyssey, which has the longest single movement in the repertoire - 90 minutes. Another release from the same team will be Mahler's 6th Symphony."

KOCH INTERNATIONAL

Koch International distributes 30 classical labels of which 75% are European, including its own. Two important additions to the roster in 1990 are Supraphon in January and ASV in June. Both deals involve several territories and in marketing manager Keith Shadwick's words, "have made a tremendous difference to our level of activity."

On the New World label are two London performances in Jerome Kern's Singin' in the Rain and Rodgers & Hart, simultaneously released in Europe.

Shadwick discloses that an agreement with the Cole Porter estate will allow releases this year on Koch International Classics.

Based in Dusseldorf, there will be releases featuring Christine Parson, an exponent of baroque music on the fortepiano and a historic and emotional live recording of Ma Vlast (My Country) by Dvorak.

DECCA

The three tenors, Pavarotti's Nessun Dorma single and other albums by him all combined to make 1990 a memorable year for the label. Decca president Roger Lewis says the three tenors album was first-class in

To Evelyn Glennie. A really good classical promotion manager, "Ofra is a charming girl, says John Pattrick, "I think we may see a trend for major companies to handle their budget lines in a different way, perhaps by licence, in order to concentrate on high-margin product. Risk-taking with classical music is much greater than it has ever been and the traditional conventions are being flouted."

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EVGENY KISSIN
CARNEGIE HALL
DEBUT CONCERT
30th SEPTEMBER 1990

A "Candidate for greatness" proclaims the New York Post. "(Kissin's debut) marked some kind of milestone, certainly for the season, if not the decade."

New York Newsday heralds "Kissin is a keyboard sensation... a major musical force for years to come."

The New York Daily News declares "...the concert Kissin gave was the sort of event that will be talked about with awe for as long as piano playing exists. Fortunately, RCA was on hand to record the whole concert..."
sound and video with all three stars peaking in a friendly spirit of competition.

The conductor, Sir Georg Solti, has been with Decca for 45 years and has an active programme ahead of him. He is ending his stint as chief conductor with the Chicago Symphony Orchestra, although he will continue to record with them for Decca and he will succeed the late Herbert von Karajan as conductor of the Easter festival at Salzburg.

Sir Georg is also appearing with Dudley Moore in an eight-part TV series called The Orchestra for which Decca has the video rights.

The Cleveland and San Francisco Symphony Orchestras will tour Europe this year, a useful source of promotion for their Decca repertoire.

"The Cleveland and San Francisco Symphony Orchestras will tour Europe this year, a useful source of promotion for their Decca repertoire."

"Deutsche Grammophon"

The company's goal for 1990 was to maintain and stabilise its position as the leading classical record company in the world with its two labels, Deutsche Grammophon and Archiv Produktion. This was achieved, although tinged with sadness by the deaths of Herbert von Karajan (towards the end of 1989) and Leonard Bernstein.

Claudio Abbado renewed his contract on a long-term basis and Myung Whun Chung, music director of the Opera De Paris-Bastille, was signed exclusively. Other signings are US soprano Cheryl Studer, cellist Matt Haimovitz and pianists Lilya Zilberstein, Jean-Claude Luchsia and Andrei Gavrilov. Von Karajan's last recordings, Bruckner's 7th symphony and Schumann's 4th symphony with the Vienna Philharmonic were released.

**PHILIPS CLASSICS**

1990 saw the launch of the Complete Mozart Edition during the Salzburg Festival commemorating the 200th anniversary of the composer's death in 1791. The famous Mercury Living Presence catalogue was reissued on CD and two new Russian stars were signed in Dmitri Hvorostovsky and conductor Valery Gergiev.

"Classical business for the PolyGram group in 1990 was up by 20% on 1989 by the end of November and we are hopeful that 1991 will be good, too," summarises Tim Harrold, PolyGram International executive VP.

"Looking forward to 1991 with optimism and confidence."

"Among the highlights for international release are: a new recording of Eugene Onegin, conducted by Emil Tchakarov in the Russian opera series, a recording of Boito's Mefistofele, conducted by Sam Ramey; another version of Aida and The Stravinsky Legacy, a complete series on CD of Stravinsky's own recordings of his works."

**WARNER CLASSICS**

Warner Classics International now accommodates the Nonesuch, Teldec and Erato labels under its banner with a non-contributory interest and business direction for the latter label.

Peter Andry is the senior VP of the division and the international marketing GM is Michael Letchford.

Nonesuch specialises in contemporary US music by composers such as Steve Reich, John Adams and Philip Glass. It has also released Girl Crazy, the George Gershwin musical. Teldec has been in existence since the ’20s and has the original recording of The Threepenny Opera with Marlene Dietrich in the cast.
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English, French and German spoken.
Elton John further strengthens PolyGram's position with two albums, the compilation, The Very Best Of Elton John and Sleeping With The Past (Rocket). Further contributions to PolyGram's top ranking come from Jon Bon Jovi's "Young Guns II" inspired Blaze Of Glory and Status Quo's Rocking All Over The Years (both Vertigo); INXS's X (Mercury); Matthias Reim's self-titled crossover hit album on Polydor; and The Police's compilation album on A&M, Their Greatest Hits.

The methodology fully acknowledges that the Top 100 Albums survey is made on a territory-by-territory basis whereby each national entry collects a certain number of points based on the Eurocharts. For these statistics all original labels contributed to a parent company's share but of European territory. Methodology all original labels contributed to a parent company's share but of European territory.
European Hit Radio

**EHR TOP 25**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Artist/Title</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>1</td>
<td>GEORGE MICHAEL/Freedom</td>
<td>(Epic)</td>
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<td>2</td>
<td>2</td>
<td>ROBERT PALMER &amp; UB40/I'll Be Your Baby Tonight</td>
<td>(EMI)</td>
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<td>3</td>
<td>3</td>
<td>ENIGMA/Sadness, Part 1</td>
<td>(Virgin)</td>
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<td>4</td>
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<td>MADONNA/Justify My Love</td>
<td>(Sony)</td>
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<td>5</td>
<td>5</td>
<td>ROD STEWART &amp; TINA TURNER/It Takes Two</td>
<td>(WB)</td>
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<td>6</td>
<td>6</td>
<td>KIM APPLEYD</td>
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<td>7</td>
<td>7</td>
<td>WILL TO POWER/I'm Not In Love</td>
<td>(Virgin)</td>
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<td>8</td>
<td>8</td>
<td>WHITNEY HOUSTON/All The Man I Need</td>
<td>(Arista)</td>
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<td>9</td>
<td>9</td>
<td>JIMMY SOMERVILLE/To Love Somebody</td>
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<td>10</td>
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<td>M.C. HAMMER</td>
<td>(Capitol)</td>
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<td>11</td>
<td>VANILLA ICE/Ice Ice Baby</td>
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<td>SNAP/Mary Had A Little Boy</td>
<td>(Logic/Ariola)</td>
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<td>STING/All This Time</td>
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<td>SEAL/Crazy</td>
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<td>PET SHOP BOYS/Being Boring</td>
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<td>2 &amp; WHITNEY HOUSTON/2/I'm Your Baby Tonight</td>
<td>(Arista)</td>
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<td>17</td>
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<td>THE FARM/2/All Together Now</td>
<td>(Virgin)</td>
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<td>18</td>
<td>RIGHTeous BROTHERS/Unchained Melody</td>
<td>(Verve/Polydor)</td>
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<td>A-HA/I Call Your Name</td>
<td>(WB)</td>
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<td>20</td>
<td>20</td>
<td>STEVIE WOOD/One And Only Man</td>
<td>(Virgin)</td>
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<td>21</td>
<td>21</td>
<td>CHRIS ISAAK/Wicked Game</td>
<td>(London)</td>
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<td>22</td>
<td>22</td>
<td>MILLI VANILLI/Keep On Running</td>
<td>(Ariola)</td>
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<td>23</td>
<td>23</td>
<td>PHIL COLLINS/Do You Remember</td>
<td>(Virgin/WEA)</td>
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<td>24</td>
<td>24</td>
<td>J. TRAVOLTA &amp; O. NEWTON-JOHN/Grease...</td>
<td>(Polydor)</td>
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The EHR TOP 25 chart is based on a weighted-scaling system. Songs were points by receiving airplay at M&R's EHR reporting stations. The chart reflects the stations' overall strategies, as well as their song selections. Stations that receive less airplay may report fewer songs, which can affect their ranking. The chart is updated weekly and reflects the most recent airplay data available.

**CHARTBOUND RECORDS**

**TWENTY 4 SEVEN/Are You Dreaming** (Freaky/BMC) 25/1
**BLACK BOX/Fantasy** (GGM) 22/2
**ROBERT PALMER/Mercy Mercy Me/I Want You** (EMI) 21/5
**C & C MUSIC FACTORY/Gonna Make You Sweat** (London) 20/6
**ENIGMA/Sadness, Part 1** (Virgin) 20/1
**MADONNA/Justify My Love** (Sony) 19/2
**ROBERT PALMER/Cry For Help** (Mute) 18/3
**JIMMY SOMERVILLE/To Love Somebody** (London) 17/2
**THE FARM/2/All Together Now** (Virgin) 17/2
**SNAP/ Mary Had A Little Boy** (London) 17/1

**ROBERT PALMER/World In Motion** (EMI) 16/3
**KIM APPLEBY/Don't Worry** (EMI) 16/1
**WILL TO POWER/I'm Not In Love** (London) 16/1
**CHRIS ISAAK/Wicked Game** (London) 15/1
**STEVIE WOOD/One And Only Man** (Virgin) 15/1
**PHIL COLLINS/Do You Remember** (Virgin/WEA) 15/1

**J. TRAVOLTA & O. NEWTON-JOHN/Grease...** (Polydor) 15/1

The Chartbound records list the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 25. This list includes songs that have received limited airplay exposure, but have not yet reached the top 25. Stations that play these songs can have a significant impact on their overall rankings, but it may take time for them to gain more exposure and move up the chart.

**EHR NEW ADD ADDERS**

**STING/All This Time** (A&M) 18
**ENIGMA/Sadness, Part 1** (Virgin) 17
**ROBERT PALMER & UB40/I'll Be Your Baby Tonight** (EMI) 17

The EHR "A" Rotation Leaders are those songs which received the highest number of nightly plays during the week. The list of these songs is updated weekly and reflects the most recent airplay data available.

**EHR "A" ROTATION LEADERS**

**GEORGE MICHAEL/Freedom** (Virgin) 34
**MADONNA/Justify My Love** (Sony) 31
**RICK ASTLEY/Cry For Help** (Parlophone) 29
**ROBERT PALMER & UB40/I'll Be Your Baby Tonight** (EMI) 29

The EHR Tracking Report represents the singles that were added to playlists in the week. It includes information on the total number of EHR reporting stations playing each song, as well as the ranking within the Top 25. This report is updated weekly and reflects the most recent airplay data available.

**EHR TRACKING REPORT**

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<td>GEORGE MICHAEL/Freedom</td>
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<td>MADONNA/Justify My Love</td>
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<td>WILL TO POWER/I'm Not In Love</td>
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<td>KIM APPLEYD/Cry For Help</td>
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<td>ROBERT PALMER/Cry For Help</td>
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<td>E.R.M.S./Unbelievable</td>
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**EHR REPORTS**

The following resources are available at the Media & History EHR reports site: The reporting deadline is 1200 CET on Tuesdays.

1. Top 25
2. Charts & Ratings
3. Chartbound
4. Top 100
5. European Hit Radio chart
6. Top 100
7. European Hit Radio chart
8. Top 100
9. European Hit Radio chart
10. European Hit Radio chart
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**UNITED KINGDOM**

**Capital Radio/London**

**Richard Clai**

- **A List:**
  - AD: Alexander O'Neal - All True Man
  - Oleta Adams - Get Here
  - Capital Radio/London
  - BBC Radio 1/London

**Brigitte receives special emphasis for records**

**Winger - Miles Away**

**Soho - Hippychick**

**D. Harry/I. Pop - Well Did You Vanilla Ice Play That Funky**

**B List:**

- **AD:**
  - J. Barnes/INXS - Good Times
  - The Go-go's - We Got The Beat
  - The Go-go's - Cool Jerk
  - Thin Lizzy - Dedication
  - The Big Dish - Miss America
  - Offshore I Can't Take The Belinda Carlisle Summer Rain
  - Will To Power - I'm Not In Love
  - Tongue 'N' Cheek - Forget Me
  - L.A. Mix - Mysteries Of Love
  - The High - Box Set Go
  - Donna Summer - Breakaway
  - Robert Palmer - Mercy Mercy Me
  - Pop Will Eat Itself - X Y & Zee
  - Damn Yankees - High Enough
  - Robert Cray - Consequences
  - Kylie Minogue - What Do I Have

**B List:**

- **AD:**
  - Alex Dickson - Prog. Dir.
  - John Myatt - Head Of Music

**RADIO CLYDE/Glasgow**

**David Alexander - Prog. Dir.**

**A List:**

- AD: Michael Brown/Charlie Styles
  - A New Kids O/T Block: Games
  - Jesus Jones International
  - Sting - All This Time
  - The Big Dish - Miss America
  - Pop Will Eat Itself - X Y & Zee
  - Damn Yankees - High Enough
  - Robert Cray - Consequences
  - Kylie Minogue - What Do I Have
  - The High - Box Set Go
  - Donna Summer - Breakaway
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**RADIO & SEVERN SOUND/Dunstable/CHILTERN RADIO & NORTHANTS**

**Alex Dickson - Prog. Dir.**

**A List:**

- AD: Michael Brown/Charlie Styles
  - A New Kids O/T Block: Games
  - Jesus Jones International
  - Sting - All This Time
  - The Big Dish - Miss America
  - Pop Will Eat Itself - X Y & Zee
  - Damn Yankees - High Enough
  - If - Saturday's Angels
  - David Lee Roth - A Lil' Ain't

**B List:**

- **AD:**
  - J. Barnes/INXS - Good Times
  - The Go-go's - We Got The Beat
  - The Go-go's - Cool Jerk
  - Thin Lizzy - Dedication
  - The Big Dish - Miss America
  - Offshore I Can't Take The Belinda Carlisle Summer Rain
  - Will To Power - I'm Not In Love
  - Tongue 'N' Cheek - Forget Me
  - L.A. Mix - Mysteries Of Love
  - The High - Box Set Go
  - Donna Summer - Breakaway
  - Robert Palmer - Mercy Mercy Me
  - Pop Will Eat Itself - X Y & Zee
  - Damn Yankees - High Enough
  - If - Saturday's Angels
  - David Lee Roth - A Lil' Ain't

**METRO FM/Newcastle**

**Gill Stilwell - Prog. Contr.**

**A List:**

- AD: Alexander O'Neal - All True Man
  - Sramanerei - Preacher Man
  - Offshore I Can't Take
  - Medley - I.Warren (I've Had) Pop Will Eat Itself - X Y & Zee
  - Sting - All This Time
  - Robert Palmer - Mercy Mercy Me

**B List:**

- **AD:**
  - Alex Dickson - Prog. Dir.
  - John Myatt - Head Of Music

**RADIO & ITALIANO NETWORK**

**Fabian G., Prog. Contr.**

**A List:**

- AD: Michael Brown/Charlie Styles
  - A New Kids O/T Block: Games
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  - Pop Will Eat Itself - X Y & Zee
  - Damn Yankees - High Enough
  - If - Saturday's Angels
  - David Lee Roth - A Lil' Ain't
**NEWS**

* The new SAILOR single “Music” will be released in Germany end of January.
* "Herzliein" by RUDOLF ROCK & DI SCHOOKER hits the German charts.
* JUTTA WEINHOLD, former singer of ZED YAGO, announced the name of her new band: VELVET VIPER.

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24
F: PMC, Sud Radio, NRJ Network, Europe 2, 
RFA La Radio FM Network. I: Rete 105, RTL 102.5, Hitradio Dimensione Suoni, Radiolina, Radio Monte Carlo, 
Deejay Network, Radio Peter Flowers. NL: Veronica, NOS, 
KRO, CFBN B: BRT Studio Brussels, Radio Antigoon, 
F: RMC, Sud Radio, NRJ Network, Europe 2, 
AD: Bayern 3, WDR 1, SR 1, Europawelle Saar, 
Radio Express. DK: Radio Holbaek, Radio Viborg, 
Radio ABC. CH: Turnus, WDR 1, SR 1, Europawelle Saar, 
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Radio ABC. B: BRT Studio Brussels, Radio Antigoon, 
F: RMC, Sud Radio, NRJ Network, Europe 2, 
EUROPE'S NO 1

ENIGMA † Sadness part I

We would like to thank everybody for supporting us and for making this tremendous success possible

DATA-ALPHA, MAMBO MAMMO
Publishing	MICHAEL CRETU
VIRGIN RECORDS Germany
### EUROCHART HOT 100 SINGLES

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>First Week</th>
<th>Peak Week</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sadness Part 1</td>
<td>Emotions - Virgin (Data Alpha/Mercury/Sony)</td>
<td>1</td>
<td>1</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>2</td>
<td>Ice Ice Baby</td>
<td>Vanilla Ice - SVA (Various)</td>
<td>2</td>
<td>2</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>3</td>
<td>Justify My Love</td>
<td>Mousseau - SVA (Various)</td>
<td>3</td>
<td>3</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>4</td>
<td>Mary Had A Little Boy</td>
<td>Snap! - Snap! (&quot;Alba&quot;/Sweap/&quot;Progressive/Mad Swéna&quot;)</td>
<td>4</td>
<td>4</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>5</td>
<td>I've Been Thinking About You</td>
<td>Boyzone - Polydor (EMI)</td>
<td>5</td>
<td>5</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>6</td>
<td>I've Got The Time Of My Life</td>
<td>KLF - KLF Communications (E.G./Zoo/Warner Chappell)</td>
<td>6</td>
<td>6</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>7</td>
<td>Crazy</td>
<td>Seal - &quot;Beethoven Street/Perfect&quot;</td>
<td>7</td>
<td>7</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>8</td>
<td>Unchained Melody</td>
<td>The Righteous Brothers - Polydor (EMI Music)</td>
<td>8</td>
<td>8</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>9</td>
<td>Pray</td>
<td>C.M. Hämmer - Capitol (Cottonwood/Warner Chappell/BMG)</td>
<td>9</td>
<td>9</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>10</td>
<td>Gonna Make You Sweat</td>
<td>C &amp; C Music Factory - Columbia (Virgin Music)</td>
<td>10</td>
<td>10</td>
<td>UK.D.NL.CH.S.</td>
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<tr>
<td>11</td>
<td>Phil Franklin</td>
<td>Ralph Tresvant - MCA (Flyte Tyme)</td>
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<td>11</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>12</td>
<td>The Grease Megamix</td>
<td>John Travolta &amp; Olivia Newton Johnston - Polydor (Warner Chappell)</td>
<td>12</td>
<td>12</td>
<td>UK.D.NL.CH.S.</td>
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<tr>
<td>13</td>
<td>La Bercesse Du Petit Diable</td>
<td>Ralph Rolle - Polydor (EMI Music)</td>
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<td>UK.D.NL.CH.S.</td>
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<td>14</td>
<td>Keep On Running</td>
<td>Milli Vanilli - Hansa/Ariola (For Music-Production)</td>
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<td>14</td>
<td>UK.D.NL.CH.S.</td>
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<tr>
<td>15</td>
<td>Une Feme Avec Une Feme</td>
<td>Mecano - Ariola (&quot;Ba Ba Black/LBMG Music)</td>
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<td>15</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>16</td>
<td>I've Taken You</td>
<td>Rod Stewart &amp; Tina Turner - Warner Brothers (Capitol Music)</td>
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<tr>
<td>17</td>
<td>Show Me Heaven</td>
<td>Morris Albert - Epic (&quot;Famous/Ensign Music&quot;)</td>
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<td>UK.D.NL.CH.S.</td>
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<tr>
<td>18</td>
<td>Unbelievable</td>
<td>E.M.F. - Parlophone (Copyright Control)</td>
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<td>18</td>
<td>UK.D.NL.CH.S.</td>
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<tr>
<td>19</td>
<td>Don't Worry</td>
<td>Kim Appleby - Parlophone (Copyright Control)</td>
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<tr>
<td>20</td>
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<td>UK.D.NL.CH.S.</td>
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<tr>
<td>21</td>
<td>3 A.M. Eternal</td>
<td>I.K. - KLF Communications (E.G./&quot;Zoo/Warner Chappell/Brompton&quot;)</td>
<td>21</td>
<td>21</td>
<td>UK.D.NL.CH.S.</td>
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<tr>
<td>22</td>
<td>Qu'Est-Ce Qu'on Fait Maintenant?</td>
<td>Benny B. - BL (Copyright Control)</td>
<td>22</td>
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<td>UK.D.NL.CH.S.</td>
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<tr>
<td>23</td>
<td>Fantasy</td>
<td>Black Box - Groove Groove Melody (EMI Music)</td>
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<td>UK.D.NL.CH.S.</td>
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<td>24</td>
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<td>Felix Grand &amp; Jodie Bar-bevillev - Tel (&quot;Zone Music&quot;)</td>
<td>24</td>
<td>24</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>25</td>
<td>The Joker</td>
<td>Steve Miller Band - Capital (Warner Chappell)</td>
<td>25</td>
<td>25</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>26</td>
<td>I'll Be Your Baby Tonight</td>
<td>Robert Palmer feat. UB40 - EMI (Copyright Control)</td>
<td>26</td>
<td>26</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>27</td>
<td>All The Man That I Need</td>
<td>Whitney Houston - Arista (Warner Chappell)</td>
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<td>27</td>
<td>UK.D.NL.CH.S.</td>
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<td>28</td>
<td>All Together Now</td>
<td>The Farm - Produces (&quot;Funk Music&quot;)</td>
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<td>28</td>
<td>UK.D.NL.CH.S.</td>
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<tr>
<td>29</td>
<td>International Bright Young Thing</td>
<td>Jesus Jones - Food (EMI)</td>
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<td>29</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>30</td>
<td>To Love Somebody</td>
<td>Jimmy Somerville - London (Ghibi/BMG/Bravado)</td>
<td>30</td>
<td>30</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>31</td>
<td>Bring Your Daughter...To The Slaughter</td>
<td>Iron Maiden - EMI (&quot;Zomba Music&quot;)</td>
<td>31</td>
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<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>32</td>
<td>Are You Dreaming?</td>
<td>T'Pau - T'Pau (&quot;EMI/Sony Chappell/&quot;EMI Music&quot;)</td>
<td>32</td>
<td>32</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>33</td>
<td>(I've Had) The Time Of My Life</td>
<td>Bill Medley &amp; Jennifer Warnes - RCA (Copyright Control)</td>
<td>33</td>
<td>33</td>
<td>UK.D.NL.CH.S.</td>
</tr>
<tr>
<td>34</td>
<td>Being Boring</td>
<td>Pet Shop Boys - Parlophone (&quot;Cage Music/Ten Music&quot;)</td>
<td>34</td>
<td>34</td>
<td>UK.D.NL.CH.S.</td>
</tr>
</tbody>
</table>

**Note:** The Eurochart Hot 100 Singles is compiled by BRP Communications in association with Buma/Stemra. The chart is based on the sales of the songs in 16 European territories.
INTERNATIONAL HOSTAGE
RELEASE

The double LP, CD and Cassette for the hostages in the Lebanon
EVERYBODY'S GOT TO LEARN SOMETIME
Featuring: Dire Straits, Tina Turner, Simple Minds, Talk Talk, Peter Gabriel with Kate Bush, Chris Rea, Clannad, All About Eve and many more.

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UNITED KINGDOM

Singles
1. Enigma - Sadness Part 1
2. Seal - Crazy
3. C & C Music Factory - Gonna Make You Sweat
4. Phil Collins & O. Newton-John - Grease Medley
5. KLF - 3 A.M. Eternal
6. Vanilla Ice - Ice Ice Baby
7. James Brown - I Got You (I Feel Good)
8. The Farm - All Together Now
9. Iron Maiden - Bring Your Daughter To The Slaughter
10. Eddy & J. Warnes - The Time Of My Life

Albums
1. Madonna - The Immaculate Collection
2. Culture Club - W对未来
3. Phil Collins - No Jacket Required
4. The Righteous Brothers - Unchained Melody
5. M.C. Hammer - Fuga '91
6. Kim Appleby - Don't Worry
7. Eurythmics - Be Yourself Today
8. Whitney Houston - The Body Of Light
9. Eurythmics - Be Yourself Today
10. Whitney Houston - Your Baby Tonight

GERMANY

Singles
1. Enigma - Sadness Part 1
2. Seal - Crazy
3. C & C Music Factory - Gonna Make You Sweat
4. Phil Collins & O. Newton-John - Grease Medley
5. KLF - 3 A.M. Eternal
6. Vanilla Ice - Ice Ice Baby
7. James Brown - I Got You (I Feel Good)
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6. Kim Appleby - Don't Worry
7. Eurythmics - Be Yourself Today
8. Whitney Houston - The Body Of Light
9. Eurythmics - Be Yourself Today
10. Whitney Houston - Your Baby Tonight

FRANCE

Singles
1. Francois Feldman - Petit Franck
2. Mecano - Une Femme Avec Une Femme
3. Rock Voisin - La Secousse Du Petit Diable
4. Whitney Houston - Your Body Tonight
5. Eurythmics - Be Yourself Today
6. Benny B. - Qu'est-Ca Qui Fait Mal à Votre Coeur
7. Rosalyn Clarke - Teddy Steady Go
8. Chico & Roberto - Nél
9. Michel Sardou - Marie Jeanne

Albums
1. Patrick Bruel - Alors Regarde
2. Phil Collins - Serious Hits...Live!
3. Michel Sardou - La Présence
4. Rondel Vanessano - Maraviporto
5. Ennio Morricone - Double - Live
6. Francois Feldman - Une Presence
7. INXS - X
8. Mecano - Desconozco Dominical
9. Elton John - The Very Best Of...
10. David Bowie - Let's Dance

SWEDEN

Singles
1. Enigma - Sadness Part 1
2. Circle Boy - Be My Baby Tonight
3. Anubis Singers - Louise
4. Madonna - The Immaculate Collection
5. Vanilla Ice - Ice Ice Baby
6. Benny B. - Qu'est-Ca Qui Fait Mal à Votre Coeur
7. The Righteous Brothers - Unchained Melody
8. Eurythmics - Be Yourself Today
9. Whitney Houston - Your Baby Tonight
10. Supertramp - The Very Best Of...

Albums
1. Paul McCartney - Enjoying The Live Fantastic
2. Madonna - The Immaculate Collection
3. Amedea Migli - Amedea Migli In Concert

Ireland

Singles
1. Enigma - Sadness Part 1
2. Culture Club - W对未来
3. Phil Collins - No Jacket Required
4. The Righteous Brothers - Unchained Melody
5. M.C. Hammer - Fuga '91
6. Kim Appleby - Don't Worry
7. Eurythmics - Be Yourself Today
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7. Eurythmics - Be Yourself Today
8. Whitney Houston - The Body Of Light
9. Eurythmics - Be Yourself Today
10. Whitney Houston - Your Baby Tonight

Italy

Singles
1. Lucio Dalla - All' atti 1 lampo
2. Lucio Dalla - Justify My Love
3. Luciano Pavarotti & A. Sinatra - I Will Survive
4. Luciano Pavarotti - I Will Survive
5. Luciano Pavarotti - I Will Survive
6. Luciano Pavarotti - I Will Survive
7. Luciano Pavarotti - I Will Survive
8. Luciano Pavarotti - I Will Survive
9. Luciano Pavarotti - I Will Survive
10. Luciano Pavarotti - I Will Survive

Albums
1. Luciano Pavarotti - I Will Survive
2. Luciano Pavarotti - I Will Survive
3. Luciano Pavarotti - I Will Survive
4. Luciano Pavarotti - I Will Survive
5. Luciano Pavarotti - I Will Survive
6. Luciano Pavarotti - I Will Survive
7. Luciano Pavarotti - I Will Survive
8. Luciano Pavarotti - I Will Survive
9. Luciano Pavarotti - I Will Survive
10. Luciano Pavarotti - I Will Survive
### NATIONAL AIRPLAY

#### UNITED KINGDOM
- Most played records on BBC stations and major independents.

#### GERMANY
- Most played records on the ARD stations and major broadcasters.

#### FRANCE
- Most played records on AM stations.

#### FRANCE FM
- Most played records on FM stations.

#### ITALY
- Most played records on RAI Tutto Il Tempo.

### SPAIN
- Most played records on Cuarenta Principales, coming the major 40.

### HOLAND
- Most played records on national radio stations.

### AUSTRIA
- Most played records on national radio station ORF.

### SWITZERLAND
- Most played records on national station SRF 3.

---

**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 Hit Floyd chart, which can be found on page 21. That chart and its related statistics detail singles-based airplay at stations specifically targeting 12-34 year-olds on a full-time or part-time basis.

---

**EUGENEAN AIRPLAY TOP 50**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>*Most Played Records on National Stations Radio 2 and Radio 3</td>
<td>(5) Sting - All The Time</td>
<td>(1) Enigma - Sadeness Part 1</td>
</tr>
<tr>
<td>2</td>
<td>(6) Miami Vice</td>
<td>Don't You Want Me</td>
<td>(2) UB40 - The Way You Do</td>
</tr>
<tr>
<td>3</td>
<td>(3) Sting - All The Time</td>
<td>(11) Righteous Brothers - Unchained Melody</td>
<td>(3) Gloria Gaynor - Megamedley</td>
</tr>
<tr>
<td>4</td>
<td>(4) Sting - All The Time</td>
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**EUGENEAN AIRPLAY TOP 50**

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FRENCH MUSIC FOR THE UNIVERSE

L'Univers de la Musique Française
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<td>The Very Best Of... Rockin'</td>
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<td>Phil Collins</td>
<td>Serious Hits... Live!</td>
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<td>Madonna</td>
<td>Like a Virgin</td>
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<td>In Concert - Deca</td>
<td>UK, D, F, NL, CH, DK, SE, GR, Ir</td>
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<td>Whitney Houston</td>
<td>I'm Your Baby Tonight</td>
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<td>MCMXC a.D.</td>
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<td>Vanille Ice</td>
<td>To The Extreme</td>
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<td>Michael George</td>
<td>Le Privilege</td>
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<td>Westernhagen</td>
<td>Live - Werner Brothers</td>
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<td>Shakin' The Tree</td>
<td>Shakin' The Tree: Gold</td>
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<td>X-Mercury</td>
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<td>This House</td>
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<td>Kilocoe</td>
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<td>A</td>
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<td>Julio Iglesias</td>
<td>Superlativa</td>
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<td>Lucio Dalla</td>
<td>Cambio - Cambio</td>
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<td>Ramphon - Atlantic</td>
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<td>Rock All Over The Years - Vertigo</td>
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<td>Matthias Reim - Polydor</td>
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<td>Double - GM/A</td>
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<td>From A Distance (The Event) - EMI</td>
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<td>More Games The (Remix Album) - Columbia</td>
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<td>Rhythm Of Love - PWL</td>
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<td>Patricia Kaas</td>
<td>Scene De Vie - Columbia</td>
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Eastern Europe opens the door to the west

Western Europe opens the door to a new era

BMI is proud to open the door to all authors, composers and publishers through our partnership with the World's Performing Rights Organizations

THE OPEN DOOR TO AMERICA'S MUSIC
Radio Launches Heavy Off The Record

Gulf War Coverage

Escaping Bad News


commersials from going to air. Doens confirms there...sponsored commercials by 40% this year."

Happy Music Taboo


to have a war of my own with...it's only right and proper...will reflect the mood of the nation."

UK Moves Carefully With New Sponsor Rules

(proceeded from page 1)

Lees points out that Capital has always ensured that there are very few sponsorships running at any one time and that deals are only done as part of an advertising package. Sponsors are only given several opportunities. Two examples: travel companies American Express for the Euro Tour Show and Britain Airways for the Flying Eye traffic service.

Radio Launches Heavy

Radio Network Radio MD David Hatch reports "heightened news coverage" across all five UK national radio channels. However, the pop service BBC Radio 1 and London's pirate Radio 2 will not abandon their formats.

Counters Hatch, "If anything, I see listeners wanting to get away from all this bad news. Our two music channels will give people a chance to smile, though airtime given over to news will increase to what seems appropriate. I have also given careful thought to music programming either side of news bulletins."

An immediate change is that Radio 1 now carries an extra late-night news bulletin.

A confidential BBC programme directive detailing "the highly sensitive nature of the crisis" was issued January 13 to all the corporation's producers and presenters. It states that the news service Radio 4 will take the brunt of Gulf reportage.

Stockpot, head of news...we are a core business of Time - Warner," affirms Warner Chappell Music VP Les Bider, dismissing a claims this week that T-W was about to be sold by the parent group. Hats off to Quincy Jones and Ray Charles, recipients of the Golden Medal of Carne at MIDEM this week. Ray also receives a special Trophy of Honour for his contributions to soul, jazz, and R&B music.

Just as the smoke clears from "Hit Men," Frederic Dannen's zizzling expose about the record and radio industry, comes word that an update/epilogue is planned for the softbound edition, which is being produced by Vintage in July. We hear the new

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The World’s No. 1 Independent
"INTO THE LIGHT"

THE BRILLIANT NEW ALBUM RELEASED ON JANUARY 28TH

AVAILABLE ON 14 TRACK LP  16 TRACK CD AND CASSETTE

INCLUDES THE HIT SINGLE 'COMING OUT OF THE DARK'

Epic
Sting *The Soul Cages*
FOR SURE YOU WILL STING THIS TIME AS WELL AS YOU STUNG LAST TIME!

...LOOK FORWARD TO SEEING YOU ON THE TOUR IN SPAIN...

GAY MERCADER

Gay & Company, Caspe 33, 2e, 1e Tel. 318 - 8416, 318 8666
Telex 93181 Dgui, Fax 301 6479, 08010 Barcelona
SPARKLING VISUALS

How To Market A Seafarer's Tale

An extensive European marketing campaign is planned for Sting's fourth album "The Soul Cages", which was released this week (January 21). And although Sting restricts his own involvement in terms of personal appearances on radio and TV, his image is as important as the music with regard to selling the product.

by Richard Buskin

European marketing director at London-based A&M Records Hert de Ruiter says, "Obviously we want to market him as a superstar, because that is what he is. The album cover features a nice painting but without Sting's face on it. "This makes it more difficult from a marketing point of view, and so he will appear on the items we are including in the adverts on TV.

"In terms of mainstream promotional material, we are producing posters - including an A1 poster - streamers, small and life-size displays, mobiles, a special press folder - with biography, pictures and CD - and a special promotional CD.

"This last item features the album inside a hessian cover, which has been specially treated so that it appears like an old seafarer's net that has been washed ashore."

Fairy tale Theme

This approach leads on from the nautical theme of The Soul Cages track which is based on a fairy tale which Sting read in his youth, concerned with the souls of dead prisoners being locked underwater in lobster cages and only freed on condition of having a drink with the devil.

This makes for an interesting visual campaign, and there will be heavy press advertising in all of the Western European countries with some of the territories also expanding their efforts into North America.

In France, in addition to press, posters and billboards there will also be a teaser campaign on NRJ Radio, featuring various spots announcements.

Germany will utilise co-advertising with dealers, along with TV advertising. In Italy, Sting has filmed a TV appearance on 'Rock Cafe', the daily music radio show syndicated by the SPER Network.

The nautical theme of The Soul Cages is based on a fairy tale Sting read in his youth, concerned with the souls of dead prisoners being locked underwater and only freed on condition of having a drink with the devil.

Radio Link

In Spain, he has done the same on "Rock Pop" while there is also a double-page advert in "El Gran Musical", the journal linked to the SER Network.

The UK will see major press coverage along with co-advertising on TV with one of the dealer chains, also, Sting appeared on BBC TV's talkshow "Wogan" on January 7.

Norway and Sweden are conducting a joint TV campaign while there will also be tour jacket-type outfits on sale.

Denmark will utilise a big in-store campaign as well as shop window competitions. In the Netherlands there will be a self-liquidating premium campaign involving T-shirts whereby a special voucher enclosed with each CD will enable the purchaser to acquire the garment at cost price.

This is being done in order to combat the problem of foreign imports in the Netherlands.

Time Demands

"We tend to concentrate on the stronger territories such as the UK, France, Germany, the Netherlands and Italy", comments de Ruiter, "while also trying to raise the level of interest in the other countries."

The limited availability of Sting for promotion activities puts us in a situation where we have to make a choice. If you cannot do 40 things but only five, then you basically go for the places where you traditionally get the best results.

"I also think that if you do very well in Central Europe then this will have a side effect on territories such as Scandinavia. At the same time, Europe has been a lot keener on Sting than the US and so he now wants to crack the US market as well.

"He is, therefore, concentrating his efforts there during the initial phase of the album's release."

Live Dates

There is also a tentative plan to organise a live broadcast around one of the American stadium dates taking place some time during July or August, when he makes a return visit there after touring many territories in Europe.

"While he was in Los Angeles last November, he did a limited number of interviews for Europe and as a follow-up we are arranging some more interviews with major media figures when he is on tour in the US. We will fly some people over from Europe to see a show in the US and then do an interview afterwards."

With the album being released this week, the advertising campaign has gone into operation from the 15th, with the first phase lasting until the start of the European tour.

RAINFORESTS: 'SEPARATE ISSUE'

Giving His All To Rock & Roll

Following rehearsals in New York, Sting will kick off his world tour in San Francisco on February 1. He will start by playing small venues such as the Wilton Theater in Los Angeles and the Beacon Theater in New York.

by Richard Buskin

"We are ready to go in and do Madison Square Garden," says Kim Turner, MD of KRT Productions in London, "but we do not want to start that way. We want to go into smaller buildings where it is more intimate and there is a better reaction all round with people much closer to the stage.

This will be the case throughout February, before larger US venues come into play during March. Sting's next stop will be the UK in April (Newcastle City Hall on 21-22 and London's Hammarsmith Odeon on 24-28), prior to visiting the rest of Western Europe during May, June and July.

No song lists for the shows have been confirmed yet, but it is likely that Sting will be performing material from different stages in his career, both as a member of The Police and as a solo artist.
"When it comes to radio play of the new record, we are looking at a totally different ball game between here and the United States. In the UK, if you get on BBC Radio 1, you're happening, whereas in the US there are all these different formats. You have AOR, CHR, New Rock, Urban... there is all this different stuff out there!"

105-Minute Concert
Says Turner, "We did some shows in South America for Amnesty, and he did a lot of old tunes at a warm-up show in Montevideo: Roxanne, Every Breath You Take and also material off his past two albums. "I think we will end up doing about an hour and 45 minutes and that will consist of all of the new album as well as recognised tunes from the past, although which tunes, I do not know!

Radio Crossover
"So that is the tour, and then, when it comes to radio play of the new record, we are looking at a totally different ball game between here and the US. In the UK, if you get on BBC Radio 1, you're happening, whereas in the US there are all these different formats. You have AOR, CHR, New Rock, Urban... there is all this different stuff out there!"

"However, I think we have got tracks on this album that can cross over. I think All This Time is a definite cross between AOR and CHR, Mad About You is also a big cross and The Soul Cages is an out-and-out AOR track. "There again, I have got to say that I hate all this formatting. It is so pinpointed down and it is all to do with marketing and commercialism and where the advertising dollars are going to be captured with a certain audience.

Money Vs. "Good Music"
"I much prefer the situation in Europe, because in the US it is down to pure money. So as far as I am concerned, it is just a case of 'play good music, guys!' In some areas Sting is seen either as a musician or as someone who is passionately committed to assisting certain ecological causes.

However, following his much-publicised involvement with the campaign to save the planet's rainforests, the new album places the spotlight firmly back on Sting as a rock artist, writing and performing his songs for all those who wish to listen.

Social Conscience
"He became involved at a time when he did not need publicity for anything - there was not a record coming out - and I saw him do that from the bottom of his heart because he wanted to help people. "It is the same with Amnesty International. He has played concerts for certain issues and I admire that. I think that is great, and I also think it is really good to isolate it. "It is nice to now see him separate the two. "We do not need to go out on the road now and sell rainforest merchandise. "If we do sell rainforest merchandise, we need to sell that as a separate item and we will find a company that can sell rainforest shirts to retail.

"We do not need to force it on people. Sting has brought the issue to public attention and I think it is now people who have to choose what they want to do."

It is this combination of a social conscience and marketability that makes Sting special.

Following his much-publicised involvement with the campaign to save the planet's rainforests, the new album places the spotlight firmly back on Sting as a rock artist, writing and performing his songs for all those who wish to listen.
Sting

The team at QSound take their hats off to Sting and Hugh Padgham for producing and engineering an enrapturing musical experience. Through the use of QSound, they have created a very personal relationship with the listener. We continue to revel at the unique individual soundscape creations of each artist, engineer and producer using QSound. Each mix is a new adventure in discrete sound placement and distinct sound separation for the most natural reproduction of sound from conventional stereo playback systems devised. Recordings engineered in QSound will provide a musical experience of unprecedented hi-fidelity, depth and clarity.

Sting "The Soul Cages"

is the first original album engineered from start to finish in QSound. Others are to follow.
S 6
A Music & MEDIA ADVERTISING SUPPLEMENT

LIKE A ROLLING STING?

Hi-Technology In A Mobile

Adaptable for linking to a video mobile, to a film unit or to outside broadcasts, Le Voyageur II can be adapted to any audio configuration. Be it 4-track analog or 48-track digital, any type of signal can be sent in or received from it, and if necessary a second console can be set up in the machine room or the mobile can be connected to an external machine room. There again, the machines on board can also be linked to an outdoor console if required.

Interchangeable
Therefore, while Le Voyageur II offers a standard equipment list, much of this is interchangeable and in the case of Sting a Sony PCM3348 digital 48-track tape machine was installed and utilised.

Says Padgham, "The problem with existing mobiles where you do not have expanding sides is that you are governed by the width of the truck. As far as I am concerned, the size and quality of this mobile are second to none. It is the only one I know that has such sophisticated acoustic design treatment. Other mobiles might sound okay, but they are like a little box compared to this."

With two tons of lead soundproofing, the total weight amounts to 19 tons, placed aboard a Scania truck supported by four hydraulic stabilisers. For the Sting project, this was parked in the grounds of a huge villa rented just outside Pisa in Italy.

It was computer-designed and built to the exact dimensions.

"With such a good desk and a good sound, a record could even be mixed in here, whereas you would not really dream about mixing in most other mobiles."

Voyageur III
Yves Jaquet is designer, co-owner and on-site maintenance engineer of Le Voyageur II. He has held this position ever since the mobile was built in October 1989. It has been kept very busy in France with the likes of Jean-Michel Jarre, BB King, Ray Charles, Johnny Clegg, Ella Fitzgerald, Johnny Marz, Miles Davis.

He explains, "The Sting project has been really good for us. At the moment we are looking to the future and developing plans for Le Voyageur III, which will be five metres wider than Le Voyageur II. Outside investors will be brought into the company to help with the finances, but all of this is necessary if we are to achieve our aim to be the biggest private mobile studio company in Europe."

Sting's project began when he spent a couple of weeks rehearsing with the other musicians in New York: Manu Katche on drums, Dominic Miller on guitar, Kenny Kirkland on keyboards and himself on bass.

When he arrived at Guillaume Tell Studios in Paris for the recording of the backing tracks, he was equipped mainly with song ideas as opposed to proper arrangements and demos, as had been the case on previous albums stretching all the way back to his days with The Police.

Less Contrived
In this way, he intended to come up with a less contrived and more natural end-product.

"We do not think about whether it is going to be played on the radio or not when we make records," says Padgham. "We are making them for our own enjoyment. We are just making music and making it the best way we can with the songs that have been written. If the radio stations want to play them, then that is fine. We hope they do, but we are by no means tailoring our music for the media or whomever."

"So between us, we just thrashed out the ideas and either made them into songs and then recorded them, or in some cases just recorded the jams and then edited them into songs afterwards."

"For six weeks it was a band being a real band and it was great! Obviously you are making a record for posterity, and so once Sting has recorded a vocal and thinks that he can sing it with more feeling or whatever, we will go back and do it again or drop in parts. Sting can alter the sound of his voice like maybe no other singer I have worked with. He can make it sound busker or har-
Jammin' Studio

der to whatever degree he wants.
"He is very patient about matching sounds, but there again I do not think the album sounds particularly overdubbed. We were not going for vast vocal arrangements, and the idea was to try and make it sound more like a four-piece band just playing together."

Glitches Used
"We were not over-picky about everything. I did not mind if, for instance, he was thumping away live on his Fender Jazz bass and he got string buzz or thwack on it. If you could not hear it in the track I would not ask him to do it again, because it gave all sorts of liveness to it. Even mistakes.
"Unless there was something glaringly wrong we liked to keep it a bit rough at the edges, because otherwise the record would have ended up sounding clinical, and in that case we might just as well have done the whole thing on a Synclavier!"

The new album The Soul Cages was produced by Sting and Hugh Padgham.

The backing tracks were recorded on an SSL 4000E console at Guillaume Tell and after overdubbing in Pisa the mix was completed on SSL at Townhouse Studios in London.

"We are recording for our own enjoyment... just making music the best way we can. If radio wants to play them, then that is fine. We hope they do, but we are by no means tailoring our music for the media."

Discography
- The Dream Of The Blue Turtles (A&M '85)
- Bring On The Night (A&M '86)
- Nothing Like The Sun (A&M '87)
- The Soul Cages (A&M '91)