
New Feature: M&M Debuts Jazz Page

Jazz followers get a double treat this week in M&M, as we highlight the world of jazz music (see page 11) and launch a new monthly page covering the jazz radio and record industries (see page 10).

Coordinated by M&M chart reports manager and jazz aficionado Terry Berne, this new monthly page will include airplay reports from jazz stations/presenters. Top 20 album sales, the Most-Played Albums, reviews, station/presenter profiles, label marketing/promotion activities, and much more.

M&M publisher Leon ten Hengel comments, "The support we've received from radio, (continues on page 26)

Jazz Labels Strengthen Presence

Windham Hill Sets New Distribution Network

by Jeff Green

Windham Hill Productions has completed agreements with several companies throughout Europe, establishing a new distribution network. Here's the new layout:

- Italy and Spain are distributed by BMG Ariola and PolyGram, respectively.
- Benelux's Import Music Service and Germany's International Music Service, both PolyGram subsidiaries, represent a continuation and expansion of previous arrangements.

Meanwhile, New Note Distribution takes over for the UK and Ireland, while Media 7 distributes in France. Other new partners are the newly formed CNR Records in Sweden and Norway, Danish Music Imports, and COD Records in Switzerland.

VeraBra Creates New Corporate Structure

by Machgiel Bakker

Cologne, Germany-based VeraBra Records and its affiliated labels, following a corporate restructuring, will now be called VeraBra Music Group (VMG). The company roster includes VeraBra Records, Go Jazz, Intuition, American Clave and 101 South Records. Founder Vera Brandes and Michael Jacoby retain their positions as president and MD, respectively.

Explains Jacoby, "Our new slogan is 'The achievement of musical excellence.' We are branching into new genres, and felt there was a need for a much stronger corporate identity as part of the pan-European development that's underway. Our aim is to open offices in Paris, London and other cities, (continues on page 26)

RESEARCH BIDDING POOL GROWS

Nielsen To Bid For Radio Contract

by Hugh Fielder

US broadcast research firm A.C. Nielsen has thrown its hat into the ring for the new joint independent radio/BBC audience research contract (RAJAR).

Nielsen UK media sales executive Lisa Rudman confirms, "We shall definitely be in the running. We have been building up our media research resources here and we have also submitted an application for the JICNAR research contract." Last year the company vied unsuccessfully for the BARB TV audience survey.

Nielsen joins a growing list of bidders for the project. A spokesperson for RSGB, which currently holds the JICRAR contract, (continues on page 26)

First Quarter Music Sales: Germany Up, France Down

by E. Legrand & R. Lyng

It's a tale of two countries. Spurred partly by a vibrant economy and the knock-on effect of unification, Germany soundcarrier shipments increased 19.4% to 52.8 million units during the first quarter of 1991. Meanwhile, France music shipments dipped 6.8% to 29.3 million units during the same period.

According to IFPI/Germany, it looks as if the country's labels are heading for yet another record year. CD trade deliveries—which comprised some 39% (20.7 million units) of total shipments to retailers—once again led the way, increasing by 42.5%. IFPI statistics also indicate that the trend towards classical music is holding a steady course, especially on CDs. Increasing by 36.5%, classical CD trade deliveries were enough to compensate for a 29% loss in the vinyl LP sector.

No. 1 in EUROPE

European Hit Radio

MICHAEL BOLTON

Love Is A Wonderful Thing

(Columbia)

Eurochart Hot 100 Singles

SCORPIONS

Wind Of Change

(Mercury)

European Top 100 Albums

ROXETTE

Joyride

(EMI)
FROM BAKU, AZERBAIJAN

AZIZA
MUSTAFA
ZADEH

"AZIZA MUSTAFA ZADEH'S MUSIC IS THE NATURAL, EASY FUSION
OF TWO FUNDAMENTAL ELEMENTS: JAZZ, THE MODERN SOUND
OF FREEDOM, AND MOGAM, THE ANCIENT MUSIC OF WISDOM."
Mars Rocks Steady in Soviet TV Sponsorship

by Hugh Fisher

Mars International is sponsoring the first UK rock TV series to be screened in the USSR. The Russian Television And Radio Company (RTRC) has acquired 10 shows produced by Rock Steady Ventures, specially edited from the current "Rock at the Dome" programme running on Channel 4 and its predecessor "Rock Steady".

The series will run fortnightly for five months and feature live performances from Sting, Alexander O'Neal, Mark Knopfler and the Notting Hillbillies. The Neville Brothers, David Byrne, Richard Thompson and Julian Cope, as well as film features. RTRC head of music programming Art Troitsky estimates the audience could be anywhere from 30-45 million, with a potential reach of 100 million.

Mars has not revealed the cost of the sponsorship deal but it covers the expenses of reformatting and distribution for the show for Soviet broadcast. The company's logo is displayed in the title sequence and a commercial will run between, during and after the programme.

The deal was put together in three weeks by European media sponsorship agency Invisible Arts. Says MD Tim Smith, "Mars [candy bars] have been available in Soviet Union for the last 10 months. There have been problems in distribution but these have been overcome and the company is now in a position to market the product across the USSR. "Rock Steady" provides a suitably dynamic vehicle for a world-leading brand whilst providing strong qualitative association for the client."

Andy Hudson, director of Rock Steady Ventures, adds, "Everyone wins a balloon with this deal. We have a programme we went to sell worldwide, the Russians want the show but they don't have the currency to buy it. Mars provides the backing and gets the marketing exposure it is looking for. It's a perfect example of how sponsorship can work for us all."

The RTRC was set up last year in the Russian Republic and started broadcasting on May 2 on Channel Two. Troitsky, a leading rock critic and writer in the USSR, says he picked "Rock Steady" because of the show's live format. "It's something that's been totally eliminated from Soviet TV in recent years."

"The range of styles that it covers, from soul to hard rock and indie music, is important to us because the only Western music being screened in the Soviet Union at the moment is chart hits and videos. I believe this show could become a cultural sensation. There isn't anything else apart from MTV."

Troitsky is looking for sponsorship for another UK-produced show, "Smub TV", and he has also been talking with the producers of the French programme, "Mega-rmx". He says he's disappointed with the standard of US rock shows, adding that the only one that interests him at present is the "Lonesome Pine" new country show.

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Dr. Alan Singer Chosen For World Environment Day

Dr. Alan Singer has joined the growing list of artists participating in environmental causes. The 44-year-old former dentist was chosen by the Swedish United Nations Association to compose and perform the commemorative song for World Environment Day, held in Stockholm on June 5.

The song, Shing Shi Wowowo (Stop The Pollution) was also released on the single look very healthy." The series will be made when Dr. Alban releases his forthcoming album," Eperson for the media and entertainment industries at Montreux Companies Ltd. based in the UK.

Dr. Alan Singer's work has been inspired by his觉得，the environment and the challenges it faces. He has been involved in various projects related to the protection of the world's natural resources. The song "Shing Shi Wowowo" is a call to action to stop pollution and protect the environment. The success of the song and its message will be measured by the reactions of the audience and the positive changes it inspires.

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Satellite Media Services Seeks Euro Expansion

Satellite Media Services (SMS), the UK satellite communication service, is looking for partners in order to expand its operations into other European territories.

CEO John Ross-Barnard says, "This is very much means to an end and the end is different in every territory. We want to work towards setting up a system, that exploits SMS UK success and knowledge for each country."

SMS is now the main method of distributing radio commercials to the ILR network, as well as syndicated programmes and the Independent Radio News service. Using its own dedicated transponder on Intelsat V, SMS is able to transmit, several stereo and mono audio channels simultaneously, as well as other data. The satellite "envelope" covers the UK, Ireland and most of Europe.

NEWMAKERS

Radio

- Cornelia Panneck is the new head of marketing at StarSat Radio, based in Munich, Germany. She replaces Martin Schmitz.

- Viscant Peter Glenapp has been appointed chairman of the international advisory company for the media and entertainment industries at Montreux Companies Ltd. based in the UK.

- Joachen Kraus has been appointed MD at Chrysalis. He will be based in Munich, Germany. He was formerly with EMI, BMG Ariola and Pro Music Production.

- Klaus Ebert is the new head of A&R at West End Records, as well as MD at Autar Musicverlag. He was formerly MD at Metronome.

- Frans de Wit is the new chief executive of the Mechanical Copyright Protection Society (MCPS), based in the UK. He was previously ASCAP's European director and MD at EMI Music Publishing.

- Doran Berent has been appointed director of American marketing at ARS. He was previously international marketing manager at MCA in London.

- Valerie Handley has been promoted to news editor of Country Sound radio network.

- Eleanor Meade is a new sales executive for Invicta Supergold, based in the UK. She was previously marketing consultant for Hillreed Records.

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"Young Belgian management office which works with two future important Belgian bands, is looking to manage international rock and hard rock bands. So if you are interested in international management send us your demo or record, press book, biography, pl.jures, videotapes and all material giving us the desire to work with you."

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**BBC Radio 1 Takes Job Campaign To Continent**

BBC Radio 1's "Action Special" on unemployment, now in its 12th year, will form the model for a pan-European jobs campaign next year. National broadcasters from the UK, Germany, France, Belgium, Norway, Sweden and Hungary are co-ordinating the joint effort to provide details of job opportunities, training and education across Europe. Other countries are expected to join the project. Says Radio 1 controller Johnny Bealling, "Action Special 1992 will mean that anyone, wherever they live in Europe, will be able to pick up a phone and be plugged into the new Europe."

The UK Employment Department helpline took 8,000 calls during the first two days of Radio 1's latest Action Special at the end of May.

The department's head of broadcasting Tom Peel says, "There has been an enormous number of calls about living and working abroad. This is clearly a serious consideration for many people after 1992."

**Red Dragon Chairman Quits**

Red Dragon Radio/South Wales chairman Theodore Shepherd has resigned over complaints that local directors are not involved in the running of the station. Red Dragon is 80% owned by Trans World Communications. Four other non-executive directors have also resigned, including Norman Follis, who was one of the original station directors. There is currently only one local representative left on the board.

The resignations follow the sacking earlier this year of managing director Neil Jones (M&M April 27), who had been involved in an attempted station management buy-out.

Shepherd says, "Local directors must be involved in day-to-day conditions at the station. But decisions were taken over our heads. I didn't even know that Neil Jones had gone until after the event. That was a major item of disagreement. I also tried to obtain information from Trans World for the benefit of local shareholders, but I was unable to do so. I have therefore decided to resign."

Shepherd says that the shares of the directors who resigned remain "locked in" to the station. He adds, "Either Trans World will continue to get into deeper trouble, or they will have to buy out the local directors' shares."

Red Dragon was reportedly up for sale last autumn, but is now believed to be off the market. Trans World warned in January that profits for 1990 would be lower than expected after an interim loss of £600,000 (app. US$1.025 million). The company is planning a rights issue to reduce its £11 million debt.

Nobody at Red Dragon Radio or Trans World was available for comment at press time.

**Goddard, Kiss FM Split Over Programming Row**

by Hugh Fielder

Kiss FM head of programmes Grant Goddard has been sacked over changes to the London dance station's format. MD Gordon McNamee is taking over Goddard's role as the battle for London's radio audience heats up.

Station chairman Keith McDowell says the adjustments to the programming are minor and agreed to by the rest of the management team. "We have to reflect the fast-moving dance scene, and the depressed commercial scene so we have to try to do our cloth accordingly," he says.

"That means a team effort and everyone has to give a bit. Grant wasn't prepared to do that and, reluctantly, we've had to part company."

Goddard, part of the original pirate outfit that successfully applied for a license and started broadcasting legally last June, maintains he was dismissed without warning. He also claims his programming policy helped Kiss gain a million listeners with in six months—six months ahead of schedule. "I was the former head of programmes talks of "blind panic" in the wake of poor advertising and sponsorship revenue. "I was asked how the station could increase its total hours in the short term and with no extra money," he says. "The recommendations I came up with—more dance hits, reducing the size of the playlist, extending the playlist across the weekend daytime shows, and controlling the number of oldies and recurrents were approved by the other departments and accepted by the board. But McNamee told me I wasn't the person to carry them out."

McDowell acknowledges advertising was "disastrous" at the beginning of the year due to the state of the economy and the Gulf War. The station's chairman, however, says the revenue has picked up since. "In April local sales exceeded national, and May should be a good month. We didn't envisage a profit in the first year but equally, we need to keep within the targets we set, which means making specialist station all round, not just on programming."

He denies rumours of pressure from the station's main partners Virgin Records and Emap. "Our financial backers are all happy. Our heads are above water and we've explained our strategy for the next 12 months to them." He describes last week's annual general meeting as "harmonious," saying McNamee is taking his pre-arranged holiday before taking up the programme controller's role.

A decision will be made about replacing Goddard for the time being. "Gordon will have assistance from head of music Lindsay Wesker and senior producer Lorna Clark. We will see how things develop," says McDowell.

Kiss FM's format adjustments follow programming changes at London's rock specialist station Jazz FM earlier this year, reflecting the intense battle for listeners and revenue now being fought by the London stations.

**INR1 Advertising Prospects Poor, Says Zenith's Hyde**

The FM non-pop national licence (INR1) will not attract new advertisers into radio and will not even appeal to existing clients, says Zenith head of radio Steve Hyde.

Hyde, who runs the radio part of the UK's biggest media-buying agency, says "Putting the non-pop station on FM is contrary to everything radio has been trying to do. The Radio Authority has missed a serious consideration for many listeners when working abroad. This is clearly a major item of contention. That was a major item of the benefit of local shareholders, or they will have to buy out the local directors' shares."

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Nobody at Red Dragon Radio or Trans World was available for comment at press time.

**IPA Uses Radio To Spur Ad Growth**

The Institute of Practitioners in Advertising (IPA) has added radio to its campaign to encourage companies to continue advertising through the recession.

With the backing of the Radio Marketing Bureau (RMB), two 40-second commercials are slated for network transmission this month. One adopts a building site analogy, arguing for companies to build while others cut back, and the other has a group of advertisers trapped in the jungle and surrounded by wild animals. It asks, "Is this the time to unload your guns? Or the time to take aim?" The commercials were written by Ralph van Dijk and Martin Sims of Eardrum, the company involved in an RMB-backed campaign last summer. Satellite Media Services, Angell Sound, Atmospherische Music, Andrew Burt and Carlin Music have also donated their services to the ad campaign.
Radio Aktuell, DT 64 Face September Close

It has now been officially decided that the former DDR public station Radio Aktuell and youth-oriented DT 64 will close their doors at the end of September. The personnel from the two stations are being given notice. The stations, which cover the new five states of Germany created through unification, are expected to become private stations. Political stations are reported to be expected to hold up to a 25% share of ownership. It has not yet been decided who will be offered ownership shares.

Like the rest of the broadcast industry in eastern Germany, decisions on media law are expected by the summer.

University of Cologne Forms Radio Business Institute

The University of Cologne is forming an institute for the study of radio station economics. The head of the department of radio station economics is Karl-Heinrich Hansmeyer, MD. The University of Cologne is one of the Science of Finance institutes in Germany.

HR Sponsors German Jazz Fest

Launched in 1953, the German Jazz Festival Frankfurt is the oldest, continually running jazz festival in the world. For the 23rd time the Hessischer Rundfunk (HR), in cooperation with the city's Office for Science and Art, sponsored the three-day event, which ran from May 30 to June 1.

The bill included renowned artists such as Günther Lena's Springtime, Jan Garbarek, the Manhattan Jazz Quintet, Aziza Mustafa Zadah, the Art Ensemble of Chicago, Tomasz Stanko and blues giant Albert King. It was recorded by HR for both radio and TV broadcast. Satellite TV station Ein Plus will air excerpts on June 14 at 23.25, while HR 3, the public broadcaster's regional TV channel, will broadcast six 45-minute segments on Sunday evenings beginning on June 30.

HR 1, one of HR's four radio channels, will feature segments in Live Jazz (Thurs 22.30) from 11 July.

SCANDINAVIA

Sony, SVT 1, Kanon TV Team For Bolton Special

by Stuart Ward

Sony Music Sweden, publisher Kannal 1 (SVT) and independent production company Kanon TV recently teamed to tape a TV special for SVT 1 featuring Michael Bolton. The special, staged in a restaurant in Stockholm, was recorded for transmission on SVT on September 21 at 8.00 pm.

It all started at the Swedish Grammy Awards last year when Bolton also sang live with local musicians. Bo Westlund, producer with Kanon TV, who also produced the Swedish Grammys for SVT, says, "We and Sony Music had been talking ever since the Grammy Awards that we should try and do a full show with Michael. Then we heard that he would be in Europe doing promotion for his new album. So the idea was born that we should do this live mini-concert together with an interview."

Per Sundin, marketing manager at Sony Music Sweden, adds "Michael and his manager Louis Levin liked the idea, provided that he would be backed - up by the same musicians and same TV producer as he had the last time. Monica Ek, head of light entertainment at SVT Kanal 1, liked the idea, too, so the partnership was formed. We paid for the costs at the restaurant, Michael's expenses, and the musicians, while SVT paid for the cost of production. This project cost us less than a commercial campaign on TV3, which doesn't have the same coverage as SVT." Sony has the rights to his material for promotion purposes outside Scandinavia as well.

Adds Sundin, "We will definitely be working in this direction again, but it can only work with the 'right artists.' Other labels agree with Sundin. Comments Bengt Berg, marketing manager at BMG Ariola. "It has to be done with wide appeal artists." Says Ulf Waldenbrand, head of promotion at Virgin. "It has to be an artist who is good live and with the right charisma."

Regarding future projects, Westlund comments "These programmes are not cheap. The initiative will have to come from independent producers. We will have to look at new ways of producing. New artists should also be featured. I have already been approached by other record companies, but at the end of the day it's all down to public reactions and viewing figures."

Moderaterna Calls For Free Radio In Sweden By 1992

by David Rowley

Under a conservative government, free radio could be introduced in Sweden from the middle of next year, the secretary of Sweden's Moderaaterna Party declared at a major radio conference in Gothenburg last month.

Per Unckel told the conference-set up by the Swedish Employers Federation (SAF) and the Näringslivets Media Institut—that the question of deregulation of radio in Sweden was not a complicated matter.

That viewpoint is in sharp contrast to the ruling Social Democrat Party, which has indicated technical considerations would have to be resolved before the public debate could be addressed.

Unckel told the delegates, invited from radio stations around Sweden, that the technical and political questions should be tackled simultaneously. He said that a new Government following the September 17 elections could start the proceedings immediately and a proposition could be presented to the Riksdag (the Swedish parliament) by the end of next February.

Another key aspect of his speech was that a conservative coalition did not want any restrictions on private radio programming ownership and, that in exceptional cases, would restrictions be imposed.

The conference was also presented with a report entitled, "Free Radio In A Sweden With Free Media," which dealt with how and when radio deregulation should happen.

Other speakers included Radio One/Oslo's Jon Morten Melliuss, who explained how deregulation and advertising on radio affects the advertising market.

Held on May 24, this is the second year that a conference of this kind has been presented. The delegates also tackled issues on technical problems of frequency sharing and opening up the FM band between 104 and 108 MHz for private radio.

Wanted: Your Face In M&M!

As part of Music & Media's rapid expansion of its photo coverage and professional files, you are invited to send us photos of yourself and your staff for forthcoming articles and special issues. Whether they are portraits, pictures from station activities, flirt-river-recording events or any other special occasions, we want them! Kindly send your pictures (color and/or black and white) to:

Sara Wimworsch, managing editor
Music & Media [109 AT Amsterdam, Holland]
Tel: +31-20-669-1961 Fax: +31-20-669-1951
Virgin Loves Women; Trio Get Priority Status

Virgin France has a crush on three new promising female acts and it wants the French industry to know it.

Louis Féron, Salita and Elisabeth Añais are the label's priorities for the season. Virgin is planning a marketing push that goes beyond the normal promotional campaign for new acts.

Comments Virgin marketing manager Alain Artaud "Even if there are few outlets playing videos in France, we decided to produce a music video for each artist. We believe that investing in image is very important, even at an early stage of a career."

Rock act Féron is even getting a personal promotional push from Virgin president Fabrice Nataf, who includes a letter with each record. Féron's new record is being sent to some 60 key those, beyond the media and music industry, including those from political, industrial, economical and cultural fields, such as philosopher Bernard-Henry Lévy, writer Philippe Dijan and financial specialist Alain Mine.

Last year, Féron's first single, Tombé Sous Le Charme, sold 40.000 copies. Her self-titled debut album was produced by former Velvet Underground and member John Cale, with additional mix by Michel Coeriot. The first single, Souvenir De L'Intérim, according to Artaud, is receiving a good reception from AM stations and some FM stations "have been receptive." Artaud adds, "As usual, FM stations are slow to react, but I'm not worried and I'm still confident."

For rap artist Salita, Virgin has invested in both a video for the song, Je Prèfère, taken from her first album Unique, and concert support. Salita is taking part in a current French Rap Tour, with rappers from Marseilles I Howard and raggaesiumnif artist Ton- don David. Those two acts are licensed to Virgin by rap label Labelle Noir, which early in 1990 compiled Rapattitudes, marking the beginning of the French rap trend.

Says Artaud, "We have used this tour to promote her locally. In each city, she visits FM stations, local retailers and rap communities. The sale of Rapattitudes is proof of increasing rap interest, and I AM has already sold over 30.000 copies of their album De La Plante Mars, without radio support."

Añais has just completed her debut album, which is to be released by Virgin next month. The first single, Legende, has already been dispatched to radio stations, and will be promoted by a video shot by US director Howard Greenhugh. This has already been chosen by TV channel M6 and is to be aired extensively, Artaud says of her, "Añais is a young artist without any recording history and we feel it is important to build her image by investing in video."

French Rock and Ecology: Skyrock Plans Summer Promo

Skyrock is going green. The Paris FM station is aiming to hard-hit all parts of its market with its musical history and we feel it is important to build her image by investing in video."

The French music industry awards, Les Victoires De La Musique, is undergoing a general in order to "improve the dynamic" of the show following strong criticism after this year's ceremony in February. The announcement was made after a May 17 meeting of the Association of the Victoires de la Musique, a regrouping of all those involved in the venture.

Victoires Explores Changes To Better Reflect Public Tastes

by Emmanuel Legrand

The Association elected a new board, which includes Carrère's general manager René Guittoun, who also president of collecting rights society SCPP. He replaced Dial (PolyGram's mail-order service) MD Denis Boyer, formerly Phonogram's MD, as president of the association.

Guittoun says the changes are being planned for the next Victoires after that "the results reflect the tastes of the large public."

This year's ceremony received severe media criticism when BMG best-selling artist Patrick Bruel was nominated in three different categories, but received no award. The absence of Bruel from the winning list caused NRJ programme director Max Guazzini to question the validity of the voting process.

Guazzini comments, "In the US, the Grammys are prizes distributed to the best and the most popular. In France, professionalism is the choice of their favorite artists who are not necessarily the public's favourites. This is what happened with Bruel."

Guittoun says a lot of ideas were discussed during the board meeting to find ways to improve the event. He doesn't want to elaborate on the new developments, saying that they will be decided by the board of the Victoires. He has invited all the members to submit their ideas over the following weeks.

Guittoun explains that the list of voters will be carefully monitored, and changed in need be in order to reflect the diversity of the industry. Some 3.000 people are currently on the voting list and he adds, "We have asked to see the list of voters. It will be carefully reviewed, especially the list of retailers, and it needed, we'll introduce new criteria, in order to get the most up-to-date list, representing all the variety of the music industry."

Liner Notes Cause Problems For Consolidated Vinyl

The vinyl release of the new Consolidated album has been postponed by up to three weeks. Main reason: the manufacturer of the album's inner-sleeve, Druco, was unwilling to print it.

PIAS MD Kenny Gates says the record sleeve did include several statements that express opinions on the US, fascism and President Bush. But, he says, I think that Sony (Music Holland) should not be able to decide, certainly not without consulting us, what to print or not. They cannot make such unilateral decisions, and I am worried that we still have not received any answer."

The album was released May 13 on CD, and already Gates claims to have suffered a certain loss because of the vinyl delay. "We have asked Sony in Holland to give us precise reasons why they wouldn't print the sleeve. I also wanted to know their censorship policy, but we haven't received any answer yet. They make judgements on what can and can not be printed."

At Sony's pressing plant in Haarlem, Holland, head of production Alex Bis is out of the country and unavailable for comment. MM

BRTN Radio Bans New Matthysen Toyota Single

by Marc Maes

BRTN Studio Brussel's head Jan Schoukens has decided that the single by Hugo Matthysen, Toyota Corina, is to be banned from the airwaves during the week-end because the song includes a clear publicity message.

Schoukens reported his decision to BRTN radio director Piet van Roo, who immediately began an investigation which has resulted in the song receiving no airplay on Studio Brussel Radio 1 and Radio 2 have also been unwilling to add the record to their playlist.

BMW Ariola head of promotion Hilde van Steenoot confirmed the BRTN decision, saying "Although we regret that the song will not be aired as much as we would have liked, it now seems that Toyota Corina received a lot of media attention. We reached the evening TV news and most of the important dailies."

Contrary to BRTN radio, BRT TV plans to air the song on a show, while VTM has confirmed that the alleged 'advertising song', will be broadcast on their Flemish chart TV-show.

Matthysen says he can not understand the opposition towards Toyota Corina, while songs like Pink Cadillac (Bruce Springsteen), and Mercedes Benz (Janis Joplin) were played. Radio 2 producer Paul de Meulder, who at press-time had not received any official directives banning the record, says: "These songs are established hits. I think we should respect our advertisers and sponsors and not play the record. I don't have the song on this week's playlist. But I will play it when it reaches the Flemish top 10."

At Studio Brussel, host and producer Mark Coenen says the problem with the record is that they have it on their playlist, which means it is played four times a day.

He adds, "The song mentions the Toyota brandname some eight to 10 times, plus the DJ's introduction. With BRTN radio airing advertising, we must be more careful. I would like to state that we are not boycotting the new single, which is, in my opinion, probably the best single Matthysen has made."
Columbia Releases Dance Compilation

Rare dance music tracks from the late '70s and early '80s, have been included on Dance Club Volume I, a new compilation album released only on national territory by Sony's Columbia label. Special dance station Radio Capital/Milan became involved in the selection process through artistic director Francesco Bottini, who helped provide some of the material. The project was put together by Sony's special marketing product manager Francesco Bottini. He describes the album as "a child of mine" but admits that the birth was not easy. "All the songs are dance classics. They have all been digitally re-mastered, but we didn't want mixes or re-mixes. Finding some original versions was extremely difficult."

Let's All Clout, by the Michael Zager Band, is one of the tracks. Says Bottini, "A friend of mine in New York found Zagor's phone number in the book. I called him and he sent me the master and the clearance rights. He was very helpful."

Pan europacord Dischi Palladium, PolyGram Italy, BMG Ariola, Baby Records and CGD also supplied material for the project. Bottini says he believes the best way to promote Dance Club Volume I is by having it heard throughout national territory. He explains, "We have gone for radio rather than TV advertising and we selected Radio Monte Carlo/Milan, RTL 102.5 Hit Radio, Radiodimensione Suono/Rome, Radio Subasio/Perugia, Radio Norba/Bari and Radio Studio Sicari/Sicily for the advertising campaign."

Bottini has come up with idea of including clips from eight of the songs, into each 30-second ad.

He says that Dance Club Volume I represents one side of the current dance scene on national territory. "While half of the disco and radio stations are playing house music, the other half are playing music of this genre. We originally intended a double album but, depending on sales, we will release Volume 2 in the future."

Bottini remains uncertain whether the album will be released on other territories, because each will have the difficult task of having to secure its own clearance rights.

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Los 40 Principales Holds DJ Convention

Leading pop station Los 40 Principales held their seventh annual disco jockey convention in Sagres, Barcelona, from May 23-25. The event brought together about 150 of the network's executives and disc jockeys, including guest speakers Steve Saltman, producer of worldwide syndicated show Rock Around Your House, and Dicky Chart, one of the most famous disc jockeys in Spain's capital city of Madrid.

The convention included a special segment devoted to the station's increased audience figures, which have reached 497,000 listeners by adopting the 24-hour pop format earlier this year, in order to target younger demograpic demographics. The station has also been using new technologies such as radio Subasio and Radio Punto in order to increase their listenership. Impulse Promotion is negotiating with an un-named, national network station, which is expected to air each chart on different days.

The company is also planning a dance music Oscar event, which will be staged at the end of this year and transmitted on one of Silvio Berlusconi's private TV channels.

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Suono Extends Late Night Talk Show

Radio Dimensione Suono has strengthened its talk show concept by extending the recently introduced late night programme "I Rompescatole" into Italy. Broadcast every Friday from 20:00-00:00, the show, which is presented by Gigi Telefero and Flavia Andreini, was originally scheduled to run for 10 weeks. But, according to station programme director Bruno Pleyer, long-tenured listener response has changed their minds. Commercials, music and audio "Audience figures are of minor importance and a sense of humour is all important."

Pleyer says he learned a lot from his predecessor technique when he spent time at the WABC talkshow network in New York. He continues, "It was valuable experience. I was invited into the control room to see how things worked and had the opportunity to talk with the show hosts and news director."

The programme is expected to return after the summer and Pleyer hopes this new talk-hosted format might be invigorated in the future.


RNE Increases Audience Figures

By Anna Marie de la Fuente

The latest EGM study, covering the first quarter of 1991, confirms that RNE is the only Spanish radio network to achieve an increase for state radio RNE. This success is attributed to the start of the Golfuwar during February and March.

Out of its six networks, AM news station RNE-1 drew over 500,000 more listeners than in the previous quarterly report, pushing private network Antena 3 into second place behind RNE-1's FM station and AM radio.

RNE-1's director Alicia Fernandez says, "We're very pleased. All the other RNE networks have also done very well."

The most successful RNE programme is Javier Visagras' off-beat morning 'magazine' show on RNE-1, which is up 400,000 listeners. Yet, Fernandez has some reservations about the reliability of the EGM study, "I certainly don't take the EGM results as gospel truth, but it's the only one we can rely on."

RNE-1's morning news show, Expresa A Las Ocho (Spain at 8:00) has captured an audience of 951,000, which is up on the last quarterly figures of 829,000.

New look RNE-5 and classical music station RNE-2 have experienced rises of 23% and 36.9%, respectively, while pop music station RNE-3 increased by a 19.5% figure in its audience share. AM station RNE-5 revamped its programming last October in a bid to provide more commercial shows. To host the new programs it has signed well-known media personalities Joaquim Prat and Manola Ferreras. FM pop station RNE-3 now reaches 497,000 listeners. By adopting the 24-hour pop format earlier this year, it aims to re-target audience demographics, attracting listeners of 14 to 35, rather than 15-34. Director José Antonio Visiá, appointed in April, says its present audience demo is 20-34, and adds, "We're thinking of introducing youth-targeted afternoon and weekend programmes."

Classical FM station RNE-2, with a audience of 245,000, enjoyed the most spectacular increase in its target audience shares (+36.9%). Miguel Alonso, an expert in composition and music, appointed last April, feels that, "The audience is unpredictable," and that the reasons for the station's increased audience could be due to many external factors. He says that plans are underway to introduce more educational programmes.
The Alarm
Raw - IRS
Something just getting better, yet remain overlooked. For too long, The Alarm have been accused of being U2 imitators. On the title track from their new album, the four Welshmen have crystallized their distinctive brand of rock 'n roll into three and a half minutes. With a powerful electric sound, topped off by acoustic guitars, they produce a raw and rocking song.

Blue Crow Men
Sound Of Silence - Mercury
Young Swedish band move the Simon & Garfunkel classic into the dance era. Unlike many other contemporary bands, they have covered, rather than rebuilt, the original. Underpinned by the unmistakable "mahdeedn" beat, the song is set for a new adventure on EHR.

Crowded House
Chocolate Cake - Capitol
Tim and Neil Finn have rejoined on this intelligently structured pop song with a live-in-the-studio co-production by Mitchell Froom. Likely to draw some good airplay on a multitude of formats, this is a good taster of the forthcoming Woodface album, released on June 24.

Definition Of Sound
Now Tomorrow - Circa
The follow-up single to Wear Your Love Like Heaven, is a combination of hip hop and "indie dance". The refrain, sung by Elaine Vassell, is very infectious while the irresistible bass line will keep the listeners dancing.

Enya
Exile - WEA
From the motion picture L.A. Story. Not many people have the talent to take you back into the middle ages. Even less likely, is the transformation of that music into radio friendly songs. But Enya can, and has done it.

Lonnie Gordon
Gonna Catch You - Bie
The chorus is so catchy, that the title must come true. The saxophones give the popdance song a very energetic feel. A feast for dance programmers. High in Chartbound this week.

Lindy Layton
Wait For Love - Arista
Popdance seems to be this year's most enduring mixed marriage. On the follow-up to Echo My Heart, La Layton keeps the rhythm slow. Produced and mixed by former bass player Norman Cook (Beats International), it has a very demanding bass line.

Lio
The Girl From Ipanema - Polydor
The trendiest version of this Brazilian evergreen to date. Sensual singer Lio pulls the tune into the dance section. While the beat whips around you.

Master Fatman
5 O.S. - EMI
The Danish get blue on this merciless cover version of ABBA's famous song. The lead singer sounds like a hungry bear, this will keep little children awake. Only to be played during school time.

Kym Mazelle
No One Can Love You More Than Me - Pathophone
The bongo intro is the prelude to a soulful outburst. On the overcrowded dance scene there are some good soul singers to be found. Backed by a gospel-framed choir, the emotion in Mazelle's voice reaches levels reminiscent of Aretha Franklin.

Alison Moyet
Wishing You Were Here - Columbia
The second single lifted from her new album, Hoodoo, has the charm of a French chanson. Moyet's warm voice covers the wall of acoustic guitars and tasteful percussion.

Saliha
Je Pense - Virgin
A spotlight on the French dance scene. Taken from her album Unique, Saliha's new single really adds something to the songs need. Title track and, Woman In Time, the jazzy combo the John Rae Collective give the emotion in Mazelle's voice reaches levels reminiscent of Aretha Franklin.

Bang Tango
Dance On Coals - Mechanica/EMI
Originally by Los Angeles-based, strikingly talented hard rock band, who avoid the stereotypical. While singer Joe Leste is not your average shouter, gui-tajist Mark Knight and Kyle Stevens know when to show restraint. The occasionally funky baseline by Kyle Kyle gives the music an extra dimension. Producer John Jansen (Cinderella, Faster Pussycat) must be praised for the fine balance between the instruments and the great snare drum sound (something that is lacking these days on rock records). Try Emotions In Gear and you'll know what we mean.

Electric Light Orchestra
Part Two - Telstar
Return of the '70s starship of catchy symphonic pop, without Jeff Lynne but with drummer Bev Bevan and violinist Miki Kaninski as the only two remaining members of the original line-up. But surprisingly, they have succeeded in reviving the old trademark sound of E.L.O.: strong bar-rockmonies, in front of a wall of violins. On tracks where newcomer Eric Troyer is featured as lead singer, such as the first single Honest Man, it is especially hard to spot the difference.

Hue And Cry
Straight Crash Drive - Circa
Soft "blue-eyed soul" and folk-tinged songs from the currently flourishing Glasgow scene, which also brought us The Big Dish and Deacon Blue. Members of whom feature on the fourth album by "Kane brothers", Patrick and Gregory, who together form Hue And Cry. The most striking contribution however, is provided by fiddle player Allyn Bain, on the track Remembrance And Gold. Scottish bebop nihilists Mark Knight and Kyle Stevens combo the John Rae Collective give the title track and, Woman In Time, the jazzy touch the songs need.

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Johnny Hates Jazz
Tall Stories - Virgin
Maybe not the most appropriate for this special jazz issue, but the more interesting for EHR programmers. This new album, the follow-up to Turn Back The Clock (91), introduces new lead singer Phil Torrance, credited as songwriter for all 10 tracks. Yet, the sound hasn't changed much since the days of their European hit single, Shattered Dreams; probably due to the continued collaboration with producing duo Calvin Hayes and Mike Nocito. The first single, Let Me Change Your Mind Tonight, with its slow lazy beat, sets the tone for the rest of this melodic, soul pop album.

Evan Johns & His H-Bombs
Rockit Fuel Only - Rydokiss
Is it a bird? Is it a plane? No it's Evan Johns taking off in this rocketship, from rhythm & blues Eldorado and garageaund Austin, Texas. His weapons: the most gravelly voice since Tom Waits and Eddie Hinton, and a souped-up electric guitar. Spread the cover version of Dr. Ross Boogie Dooce.

Peter & The Electro Kitch Band
Peter A'Leister - Squatt
Produced by Mark Plati (Talking Heads, Prince, New Order), this is the debut album by the 20-year-old keyboardist/ singer Peter, a French version of Prince. Though the young pretender sings in his mother tongue, or in English with a thick accent, the atmosphere is defined by the Minneapolis sound. And the comparisons don't end there, as the album was mixed at the grandmaster's own Painley Park Studios. The title of this dance pop album, derives from one of Dr. Speak's famous one-liners, from '70s popular TV-series "Star Trek". Dance programmers Are You Ready?

Violent Femmes
Do Birds Sing? - Slash
Eight years ago they surprised the world with their eponymously titled debut album. Singer Gordon Gano sounded like a young Lou Reed, but as playful as Jonathan Richman. Since then, they have been unable to reach the same level of fun-rock, but on their new Michael Bein-horn (Material, Red Hot Chili Peppers) produced album, they managed to recapture the old spirit. By stepping backwards, the Milwaukee based semi-acoustic trio, has taken a huge step forwards. The track with the most fun, is their cover of Culture Club's Do You Really Want To Hurt Me?.
TOM PETTY AND THE HEARTBREAKERS
LEARNING TO FLY

EUROPEAN - WIDE AIR DATE
JUNE 11th
Hans Rudland: Jazz-Welle Plus

Jazz-Welle Plus/Munich owner and program director Hans Rudland came to radio via an early appreciation of jazz. An accomplished pianist, he is also author of a book on the life and music of Duke Ellington, and editor of Jazz Monthly, a monthly periodical devoted primarily to the jazz scene in and around Munich.

Jazz-Welle Plus has grown from a mere eight hours of air time per week when it was started five years ago to its current 38, and now includes several hours of classical music as well as a program dedicated to literature. There is no doubt that this cultural emphasis has been a success. Jazz-Welle Plus has recently been granted a licence to begin operating a new 24-hour station in Hamburg this autumn.

But the Munich station encountered resistance at first both from within the industry and the government. "Nobody really wanted to have us on the air," Rudland explains, "but ultimately they couldn't prevent us." We went all the way to the Supreme Court. We fought nine separate cases involving regulations and attempts to thwart us, and we won them all. Everybody said it was impossible, that we'd be gone in two months. Most of those who said this said long gone and we are still very much alive."

Neither skepticism nor legal challenges altered the original idea. "We do everything differently, don't follow strict programming rules. For instance, we speak as long as it makes sense to speak." This liberated philosophy has paid off with a large and devoted audience. "We have a lot of educated people listening to our station, and our listeners are very loyal. When they play an advertisement they listen, because there are no equivalent stations to tune to."

But he emphasizes that advertising must be appropriate. "It doesn't make sense to do an ad for Burger King, but for a first-rate restaurant or BMW it makes perfect sense."

A growing segment of his audience is particularly interested in young generation of very successful jazz musicians whom the younger generation of listeners can identify with. It's very difficult for a 20-year-old to identify with a 60-year-old Lionel Hampton. But now there's Wynton Marsalis or Marcus Roberts."

Rudland believes in taking an aggressive role in exposing new music - music which gets almost no airplay. "We are trying to change that. You just have to expose people to this other music again and again until they get used to it. Then they become addicted."
Jazz Radio: From Cellar To Stellar

What Walter Schaetzlein does in his cellar is not his hobby. Running Nürnberg’s Jazz Studio Club in a cellar under the town castle is his job, three nights a week. In his spare time, he goes into the offices and studios of Radio FM Nürnberg. For one hour a week, at 20.00 on Sundays, Walter takes over the frequency, as JazzTime Nürnberg, one of Germany’s many small private radio stations.

As Schaetzlein finishes his show, Alan Shipton is arriving at FOX-FM, Oxford’s local commercial station, to present his own one-hour, weekly jazz show. On Monday morning he too goes to another job, as a publisher of music reference books at Blackwells. He’s also a bass player.

Later on that night, several stations in Norway put out David Fishel’s Jazz Scene Hour. He makes at it at home on DAT.

Until recently his day job was promotions manager for PolyGram Norway. Now he’s producing TV, film and radio ads for Young & Rubicam in Oslo. He started out in Liverpool as a keyboard player, Patti Boule’s musical director, and ‘Malcolm McLaren’s right-hand man’. But he’s always been a jazz fan.

The Week In Jazz

Europe’s jazz week begins again at 22.00 on Monday with Kurt Weil’s show on Zurich’s Opus Radio, a satellite-delivered service, which most of the time plays classical music. But Weil fits the show in between his work, for the past six years, as marketing director of GRP Records, Switzerland. It is, of course, a jazz label.

Jazz broadcasters seem to like their careers as they like their music: improvised. Trying to sort out European jazz radio and record scene rapidly becomes a free-form experience. Talk to a label boss and he turns out to be the local jazz DJ. The festival promoter in one EC country holds a station-ownership stake in another. A guy who edits jazz biographies plays in a band with a guy who writes them. And they’ve both got radio shows.

DJs with day jobs are not so rare. But in the jazz world, unlike dance music, pop or rock, there is no perceived potential crossover. A career as a jazz broadcaster may lead to greater prominence on the jazz scene, but is unlikely to lead to a more glamorous mainstream broadcasting career. So it must be love.

Unfortunately, this creates the impression that jazz radio is a self-imposed ghetto populated by aging hipsters. In fact, jazz radio may be on the verge of the greatest growth of any specialised format.

Although it’s remarkable how radio stations across Europe, whether pop, classical or whatever, despite differences in the legal set-up of stations between countries, slot their jazz at the same time (after 20.00, and preferably on weekends). Even those shows described above are effectively breaking down the walls. JazzTime Nürnberg started broadcasting in 1986. David Fishel’s Jazz Scene is barely 15 months old. The satellite-delivered version of Kurt Weil’s show is of similarly youthful vintage. If this is still a ghetto, it’s getting pretty crowded.

The Impact Of Jazz FM

These new specialists are one of the two key signs that jazz’s moment to break through may upon us. The other, as every jazz label will tell you, is the existence of just one new station: Jazz FM.

In France some stations play a certain percentage of jazz: Michel Pacaud has a good show on Europe 1, and France Inter now has two regular jazz shows a day”, says Michael Jacoby, jazz marketing manager for EMI Europe. "But there’s only really one station that we have a really active relationship with, and that’s Jazz FM/London. We’re trying to develop similar relationships with the French stations and RAI 3’s "Bluenote" show in Italy, but it’s harder to achieve much when their time-on-air is limited."

“We’d all like to have more stations like Jazz FM,” says Michael Jacoby, managing director of Verallra Records. "It’s unique in Europe, and its impact on sales is tremendous.” Speaking in his capacity as marketing director for GRP Records, Kurt Weil agrees. "Sales are up tremendously in the UK."

But ask jazz fans in the UK what they think, and you might get a more ambivalent response. Jazz FM managing director John Bradford explains, "The enthusiasm of one kind of jazz can be more jealous of their area than supporters of Midwall and Charlton (bitter rival football teams of South London). Frequently, their concept of jazz consists only of what they like, to the exclusion of all other jazz."

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They’ve (Radio Monte Carlo/Italy) proven that a jazz and instrumental-based format can be successful."

— Frank van Houten

alone mainstream (ees) has been unfair. Many label bosses’ comments on how jazz has been treated by radio in general are almost unprintable. Most say they get their new releases to specialist DJs. David Fishel and Alan Shipton seem to have no complaints. But on the other hand, both Walter Schaetzlein at JazzTime Nürnberg, and Hans Ruland of Jazz Welle Plus/Munich, among others, say they have to buy many releases. If jazz labels want a 24-hour station, then they have to face the demands of the complex programmer-provider relationship. The jazz the station wants to play might not be the jazz labels are selling the most of to established fans. And jazz fans have to accept that uninitiated listeners may have broader minds than their own.

A perfect case in point is the recent success of Radio Monte Carlo/Italy. During the day it has a soft rock/AC format. But between 21.00 and 02.00 things are different. At the end of 1988, a new format was introduced at night in an attempt to break new-age music in Italy. Since then, however, as programme controller Novella Hazan explains, it has evolved to embrace contemporary jazz and world music as well.

“We’re playing vocals by Dianne Reeves, new tracks by Kenny G and Pat Metheny, world music from people like Ruichi Sakamoto, as well as new age. In 1988 it was just the music and jingles. We had an overwhelming response, so we introduced presents, playing two cuts, then giving brief links. A year ago in a magazine poll we were voted No. 6 among Italy’s top 10 stations, and since then our ratings have gone up by 60%. We follow the Billboard contemporary jazz lists. I’d call us hip easy-listening.”

Purists might be appalled, but it works. "They’ve proven that a jazz and instrumental-based format can be successful," says Frank van Houten, general manager of Windham Hill Europe.

Jazz can work in other combination formats as well. Ruland’s private station Jazz Welle Plus, as the name suggests, does not just play jazz. In the four hours it has each weekday evening on the frequency it shares with older station Radio Arabella, jazz shows covering all styles (new releases Wednesdays, bop Thursdays, and so on) are
Here's M&M annual roster of leading jazz festivals throughout Europe this summer, featuring a remarkable variety of artists, groups and youth bands. Please write or call M&M to advise of additions and/or revisions to this list.

CAPITAL RADIO JAZZ PARADE
London, June 7-July 20
Blues Brothers, Tower of Power, David Sanborn Group, Count Basie Orchestra with Carmen McRae, Herbie Hancock/Wayne Shorter Quartet, Chick Corea Akoustic Band, Michel Petrucciani, B.B. King, Ray Gelato's Giants of Jive, Miles Davis, and many others.
Tel: +44-71-379-1066

25TH MONTREUX JAZZ FESTIVAL
July 5-21, Montreux, Switzerland
July 5-8: Billy Joel, Living Colour, Moody Blues, Sting, Toto, Harry Connick Jr., Sweet Honey In The Rock.
July 7-14: Andy Summers with Bill Evans, Mitch Forman, Darryl Jones, Bonnie Raitt, Boz Scaggs, Brian May, Dee-Die-Lite, Donald Fagen, Elvis Costello & the Rude Five, George Clinton, Jeff Beck, Michael McDonald, Phoebe Snow, the Gil Evans Orchestra conducted by Quincy Jones, B.B. King, Miles Davis.
July 14-21: Quincy Jones as Conductor, Ice T, Kool Moe Dee, Take 6, Big Daddy Kane, Anita Baker, Chaka Khan, Darryl Jones, Bonnie Raitt, Boz Scaggs, Brian May, Dee-Die-Lite, Donald Fagen, Elvis Costello & the Rude Five, George Clinton, Jeff Beck, Michael McDonald, Phoebe Snow, the Gil Evans Orchestra conducted by Quincy Jones, B.B. King, Miles Davis.

COPENHAGEN JAZZ FESTIVAL
Denmark, July 5-14
500 concerts, including Kip Hanrahan, Michel Camilo

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Their debut Columbia album will be released at the end of June.

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18 Istanbul
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23 Verona
25 Milan
27 Vienna
29 Malmo
30 Copenhagen

July
1 Stockholm
4 Munich

5 Lugano
7 Andorra
11 Hamburg
12 Paris
13 Vienne
15 Torino
17 Ancona
18 Rome
21 Pori
23 Antibes
25 Vigo

Count Basie Orchestra with Quincy Jones as Conductor, George Benson, Benny Carter, Bill Cosby, Johnny Griffin, Olga Johnson, Herbie Hancock, Grady Tate, Clark Terry, Toots Thielemans with singers Ernestine Anderson, Leon Thomas, Richard Boone, Ray Charles, Jon Hendricks, Al Jarreau; Allen Toussaint; Dirty Dozen Brass Band, Keith Washington, Sidney Garrett, Trevor Campbell, The Marsalis Family, Neville Brothers, Wild Magnolias.
"This young New Orleans piano-wizz is heavily involved in exploring the varied strands of 'Black Classical music'.

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Orleans Dunes Stompers, Carol Leigh, Claude Later Orchestra, Oriol Borras PB Swing Connection, Rodia Scott, Blues & Spirituals/Philipe Lejeune Trio, Marva Wright Band, The Big Band Locomotro Negra, Buck Clayton Big Band. Tel: +44-789-267-532

16th NORTH SEA JAZZ FESTIVAL
The Hague, Holland July 11-14

Oscar Peterson Trio, Miles Davis, Stan Getz, Dizzy Gillespie, B.B. King, Pat Metheny, Paolo Conte, Monty Alexander Quartet, Ray Barretto, David Sanborn, Benny Carter, Chick Corea, Robert Cray, Candy Dulfer, Herbie Hancock/Wayne Shorter Quartet with Stanley Clarke and Omar Hakim, John Lee Hooker, Shirley Horn Trio, Cleo Laine, Van Morrison, David Murray, Neville Brothers, Arturo Sandoval, Joe Pass, and many others. Tel: +31-70--350-2034

NICE JAZZ FESTIVAL
France, July 12-22

Miles Davis, Blues Brothers, George Benson with the Count Basie Orchestra, Kid Creole & The Coconuts, B.B. King, Neville Brothers, Dave Brubeck Quartet, Gillo Gil, Etta James & The Roots Band, Carmen McRae & Trio, John McLaughlin Trio, Tower of Power, Zawinul Syndicate, John Scofield, Andy Summers Group, James Moody Quartet, Newport Jazz Festival All-Stars, Tito Puente Salsa Orchestra & Celia Cruz, Young Jazz All-Stars, Mongoo Santamaria, Jazz Hip Sextet. Sereif Krief Trio, and many others. Tel: +44-789-267-532

MOLDE INTERNATIONAL JAZZ FESTIVAL
Norway, July 15-20


GREEN JAZZ
Wales, August 16-18

Artists to be announced. Tel: +44-874-555-557.

EDINBURGH INTERNATIONAL JAZZ FESTIVAL
Scotland, August 17-25

Joe Pass, Barney Kessel, Scott Hamilton, Leon Redbone, Prague Jazzphonics, Lonnie Brooks Band, Fred Dugigal, the Curling Family, Humphrey Lyttelton Band, Emborg Larsen Quartet, Madame & Her Orkestra, Blues 'n Trouble, King Pleasure & The Biscuit Boys, Mike Harvey's Syncopators, Bill Salmond's Ragtime Band, and many others. Tel: +44-31-557-1642

M&M Seeks Jazz Service, Industry News

Music & Media is expanding its reporting of the jazz industry. Record companies, radio stations, and professionals in allied fields are encouraged to send product, news, photos and business activities to be included in both weekly and monthly coverage. Kindly send your materials to: Terry Berne, Jazz Coordinator. Tel.: (49) 221 51 20 31; Fax: (491) 221 52 95 63

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JAZZ: ALBUM REVIEWS

Vince Jones

*Trustworthy Little Sweethearts* - VeraBra

Australian Vince Jones arrives on the European jazz scene with a wonder of an album. Everything is right here, from the choice of tunes to the choice of musicians, but especially the vocals which lend it the coherence of a classic recording. At first Vince sounds like the heir to Mose Allison—a smooth blues stylist with a touch of irony. But listen more closely; his range is greater, matched by a confidence closer to Nat King Cole. And he plays trumpet! You can't go wrong with songs like the opener, Big City, or the title track, composed with guitar player Doug de Vries. Credit must also go to Vince for the beautiful production.

Contact Michael Jacoby on tel. (49) 221-512-031; fax: 221-529-563.

Carla Bley

*The Very Big Carla Bley Band* - Watt/ECM

A stunning tribute to the special territory of big band jazz. Echoes of Ellington abound in the often playful arrangements, and the tension between ensemble and soloists is taut throughout. Her compositions swerve between melodic clarity and a brooding bluesy feel reminiscent of Charlie Mingus. This is especially so on All Fall Down, perhaps the album’s best cut, or Who Will Rescue You, with its fine forward momentum and inspired solos. This challenging album easily meets the traditional criterion for this kind of music: it swings! Contact Heino Freiberg on tel. (49) 89-851-048-49; fax: 89-854-5652.

Tuck & Patti

*Dream* - Windham Hill

The rich, earthy voice of Patti Cathcart animates this recording. This acclaimed duo—her husband’s guitar playing is both rhythmic dynamo and musical ground—achieve a small miracle of moody sublimity. Songs like her own Dream or the J. B. Lenoir/Willie Dixon tune Voodoo Music never stray from the groove, and the Jimmy Cliff classic Sitting Here In Limbo builds from a ballad to a gospel-inspired declaration of faith. Good music from Windham Hill’s Jazz series. Contact Frank van Houten on tel. (31) 35-49970; fax: 49319.

Bireli Lagrene

*Acoustic Moments* - Blue Note

Guitarist Bireli Lagrene samples a variety of styles on this recording, from the Hot Club inspired Made In France to the cool melancholy of Jaco Pastorius’s Three Views Of A Secret. But Django’s is the guiding spirit for Lagrene’s considerable chops, even if somewhat transformed by a decidedly eclectic, not to mention electric, sound. Contact Richard Peisac on tel. (33) 1 4604-9115; fax: 4605-8928.

Cesarius Alvim

*Threefold* - Label La Lichère

This album is simply one of the best jazz recordings of the year. Cesarius Alvim, a notable bassist, here plays piano with an almost classical lyricism. Bass player Eddie Gomez manages the difficult feat of letting the music fly while at the same time keeping it firmly anchored in time. But the real revelation is Eric Le Lann’s commanding trumpet, which seems to have no stylistic limits. The three players weave their music together so dexterously that even the standards they play sound like brand new compositions. Check out Cole Porter’s All Of You or Alvim’s own Ladies’ Blues. It is for releases of this quality that Label La Lichère won Jazz Magazine’s Label of the Year award. Contact Nelly Parent on tel. (33) 1 42 28 87 04; fax: 1 43 65 24 22.

By Terry Berne

WINDHAM HILL JAZZ

TUCK ANDRESS

BLUESIANA TRIANGLE

HENRY BUTLER

BILLY CHILDS

STEVE ERFUIGIAGA

DON GROSNICK

with Michael Brecker

ANDY NARELL

RAY OBIEDO

BOB SHEPPARD

TUCK & PATTI

TURTLE ISLAND STRING QUARTET

KIT WALKER

DENNY ZEITLIN

"One of the finest sax players on the scene today" — Freddie Hubbard

Produced by Walter Becker

A WIDE RANGE IN CONTEMPORARY JAZZ

© 1991 Windham Hill Europe
THE 71 AREAS OF AUDIENCE RESEARCH

How Research Improves Ratings

by Kurt Hanson

The typical US radio station spends 30% - 40% of its annual revenue on expenses to help attract and maintain its audience. These expenses include advertising, promotion, air talent, music scheduling software, jingles, syndicated programs, contests, prizes and audience research. (The balance of its revenues are devoted to general administrative expenses, the sales department, and, hopefully, if the station has enough listeners, profits.)

Within the amount of money that is budgeted for items that build listenership, about 2% - 4% of annual revenues are typically budgeted for custom audience research. Such stations believe that by knowing the tastes of their listeners, they can construct and offer a better product and achieve higher levels of listenership in the future.

(In an upcoming column, I'll delve into how you can use the strategic audience research products and services commonly available in the US and Canada.)

There are 11 areas in which audience research can help optimize your performance.

1. Estimate format potential

More stations fail because they are in the wrong format than for any other reason. I have seen stations spend hundreds of thousands or even millions of dollars (in the case of Pirate Radio/Los Angeles) trying to get a station to a level of success that was just not possible given the potential level of consumer interest in their format.

Several US research firms offer some type of "format search" study. The one we produce at Strategic Radio Research is unique in that it actually provides long-run potential ratings estimates for up to five different formats based on interviews with up to 2,000 consumers in a station's target demographic.

We might learn, for example, that in the San Francisco market a new country station might be expected to achieve a 3.5% audience share (and a 7.1 % reach), whereas a new hard rock station might achieve a 2.1% share, a new jazz/new age station might achieve a 1.2% share and a new oldies station might achieve 4.5% share, and a new adult urban station might achieve 4.7% share.

For each format we also show the demographic profile of the station's likely future audience. The hard rock approach would show a much younger profile, for example, than the oldies station.

With this information, you can make an informed decision as to which format to pursue. In Canada, station groups applying for rights to a new FM frequency can present research results to the governmental body that evaluates applicants, showing the latent consumer demand for the programming they intend to provide.

2. Position your station effectively

Once you've selected the format, audience research can help you learn how to describe that format effectively to potential listeners. (See the book "Positioning: The Battle For Your Mind" by Al Ries and Jack Trout for philosophy behind the importance of boils down the thrust of your marketing effort to a single clear, cogent statement.)

Remember, for example, can tell you whether your hard rock station would be more effectively positioned as "All metal, all the time" or "The '80s rock station" or "Thirteen great rock songs in a row every hour, guaranteed" or "From Anthrax to the Zombies, your new rock lead'er" or "Dave Tyler in the morning, pure rock all day, " or "The Best of Rock." Chicago's new hard rock station, WBBZ, ("The Blaze") has debated using the positioning statement, "The Best of Rock." Although they are executing hundreds of thousands of dollars of advertising to support it, I believe the didn't use research to test the station's new role that seem like the strongest position to you of the examples I offered in the previous paragraph?"

The Blaze's primary competitor, WCKG, was a failure four years ago using the position "Chicago Rock 'n' Roll." It became a significant success when it switched to the positioning statement "Classic Rock...with less talk." WCKG researched to know which statement their target audience would respond most favorably.

3. Build a strong morning show

In the US, there are two key dayparts: Mornings and Everything Else. For successful stations in most formats, mornings are a cornerstone to their success.

Audience research that tracks the performance of your morning show on a week-to-week basis can be invaluable in terms of designing, building and developing a morning show. A strong morning show that is a creative success will appear strong in a station's custom weekly tracking research weeks (or months) before that success may be reflected in ratings services.

Furthermore, quality research can help you learn what specific elements your listeners like and dislike within your morning show. (Is the "Wacky Wake-Up Call" more popular than "Answering Machine Olympics"?) Do listeners like your traffic reporter? Your meteorologist? Your sports commentator? In terms of the information elements on your morning show, see point 8 below.

4. Play the right current music

After morning drive is over, most radio listeners listen to the radio because they want music in their environment. Therefore, you want to play the right music. And the first place to begin is with the titles that get played several times a day - your currents.

Research tells us the best charts in the world can only measure which songs program directors have chosen to add and/or which songs a small percentage of listeners have chosen to have chosen. Charts are only a very indirect measure of the musical tastes of the average radio listener. Charts do not reveal the tastes of of average listener in your city, much less those that listen to your specific radio station.

Good quality music research will tell you three things: (a) how familiar a song is to your audience; (b) how popular the song is among those who know it; and (c) how fatigued the song is (whether listeners are getting tired of it).

Which new songs you add to your playlist is part of the art of radio programming. You use your ear, gut and experience (and perhaps that of fellow programmers you respect) to decide which new records deserve airplay. After a few weeks of airplay, however, your listeners can tell you agree or disagree with you. That's when research becomes invaluable.

Research also allows you to know when to quit playing a current record; typically, good songs are still popular with listeners weeks after they have fallen off the US trade publications' charts.

5. Play the right oldies

Just as your listeners can tell you which current songs they like, they can also tell which oldies they like. Play the songs they like, and they will like your station more. Listen to your programming (and music research) and learn when you should play oldies. Play the right oldies, and you can set the pace for the next ten years.

6. Play the right mix of oldies

If you're playing the right currents and the right oldies, you're only two-thirds of the way towards optimizing the music on your radio station. The final step is to make sure the music you play is your station's music in desirable proportions.

For example, you want to play the right ratio of old versus new music. (By "right," I mean ideal as defined by the tastes of your target audience.)

You also want to play the right proportions of various genres of music. For an oldies station, you want to play the right balance of songs from the '50s, '60s, and '70s. For an EHR station, you want to play a desirable mix of dance, pop and rock.

You can learn the ideal mix of music by playing sample montages to consumers, or by actually asking your listeners what percentage of a day's schedule of your radio station from week to week as part of a program of ongoing research. Both techniques can be helpful.

7. Hire the best air personalities

In all of your dayparts, not just mornings, you can use research to learn which air personalities in your market have sufficient "name value" to be worth paying a premium for.

You can also learn which of your station's air personalities play a significant role in your success. And, of course, you can learn which, if any, are actually costing you listeners.

8. Fine-tune your information elements

Particularly in morning drive, but in other dayparts as well, it's helpful for you to know if you're satisfying the information needs of your listeners.

Research can tell you whether you have a sufficient number of newscasts, weather forecasts traffic reports, sports updates, etc. You can also learn the perceived quality of those elements.

9. Add other program elements

Your station can be the home of "Two-fer Tuesdays", "Block Parties", "The All-Request Lunch Hour", "The Friday Night Album Countdown", "Lights Out (London)" or the "Midnight Album Side." Audience research can help you in two ways: it can tell you which proposed program elements you're playing various types of music sound attractive to your target audience, and it can tell you which of your existing features are actually working effectively for you.

10. Learn your strengths and weaknesses

"Perceptual research" is the name that covers all the various types of research that help you learn what listeners perceive as your strengths and weaknesses.

Very often a station that plays the same number of commercials as its competitor will be perceived by its listeners as having an above-average or below-average spot load. There's a common old epigram, "Perception is reality," that applies here. If you are perceived as having a problem (e.g., too many spots, too much talk, too much rap music), it doesn't matter if it's not technically true; it's still an issue you should address and fix.

With the right research, you can build your strengths, fix weaknesses, and take advantage of your competitor's perceived weaknesses.

11. Advertise effectively

Advertising is the single largest line item in the budget of most US radio stations, whether it's for TV advertising, direct mail, billboards or print. And probably half of those expenditures are money that's just thrown down the drain.

Very often stations will put huge sums of money behind a message that either doesn't speak to consumer needs or is communicated in an unclear manner.

Good quality audience research will learn (a) which advertising message would be most effective for your station; (b) whether your proposed creative approach succeeds in communicating that message to consumers; and (c) whether listening to your station actually goes up as a result of your advertising campaign.

Kurt Hanson is president of Strategic Radio Research, which conducts ongoing audience research for radio stations in the US and Canada. Hanson holds a BA and an MBA from the University of Chicago. Prior to founding Strategic in 1980, he worked at radio stations including WOKY/ Milwaukee, WLS/Chicago and WLP/Chicago.
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Are you looking for a way to store and lock your valuable CDs? Our storage cabinet holds 960 CDs in their jewel boxes for immediate access to your programmer or disc jockey. Steel construction with 3 lockable drawers and stackable.

LIFT

Systems with future.
Everybody Plays The Fool
The Brilliant New Single by Aaron Neville
From The Album "Warm Your Heart"

B List:
AD Robert Palmer - Happiness
PP Marc Cohn - Walking In Memphis
AD Peter Traynor - Head Of Music
AD Paul Simon - Born At The Right Time
AD Vote

RADIO FFH/Frankfurt
Louis Jordan - Is That All
RHS/Kiel
Sassar`s - You Can`t Teach An Old Dog New Tricks

ITALY
B List:
AD Paula Abdul - Rush Rush
AD Crystal Waters - Gypsy Woman
AD Joe Jackson - Stranger Than Stranger
AD Happy Mondays - Live Forever

HOLLAND
AD Jonas Brothers - You Don`t Have To
AD Verona/hilversum

BELGIUM
ST Bavo Brussels/Boulevard
RADIO WEBSTER/Boulevard
AD Sandy Brown - The Soul Of The City
AD Tony Banks - Stands Alone
AD Radio 2/Belgium
AD New Kids On The Block - Call It What You Want
AD B.B. King - Things Have Changed
AD Moby - Why
AD Patsy Cline - I Fall To Pieces
AD Paula Abdul - Rush Rush
AD Petra - Love Is A Wonderful Thing
AD Jeff, The Cats - I`m Gonna Love You More Than You Love Yourself
AD Aretha Franklin - Think
STATION REPORTS
AmericanRadioHistory.com
**STATION REPORTS**

**FINLAND**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
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<tbody>
<tr>
<td>T.L.J.</td>
<td>Radio Roundabout</td>
</tr>
<tr>
<td>Shaadows</td>
<td>Regular 6-Month Subscription</td>
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<tr>
<td>Lassus</td>
<td>My Side</td>
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**Austria**

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<th>Artist</th>
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<td>Antenne Austria</td>
<td>Vienna</td>
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<tr>
<td>Maria Weitl</td>
<td>Headliners</td>
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<tr>
<td>Dieter Hoenecke</td>
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**Switzerland**

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<td>Dus 3/Valon</td>
<td>Corse 2 Manouche</td>
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<tr>
<td>Christine Alphaghi</td>
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<td>Music Co-op</td>
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<td>Correio Da Manha</td>
<td>Lisbon</td>
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<td>John Lennon</td>
<td>Keeper</td>
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<td>Fela Kuti</td>
<td>Resistance</td>
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<td>Eurythmics</td>
<td>ขายที่ไหนมันก็มี</td>
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<td>Cash &amp; Money</td>
<td>Give Me Five</td>
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<td>Plastic People</td>
<td>Give The People</td>
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<td>Skatalites</td>
<td>Give A Man A Chance</td>
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<td>Los Van Damme</td>
<td>Give Love To A Friend</td>
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<td>Elbow</td>
<td>Headliners</td>
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<td>Dr. Alban</td>
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<td>Brian Davidson</td>
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<td>The Rolling Stones</td>
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<td>Asia Pops</td>
<td>Don't Look Back</td>
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<tr>
<td>Bee Gees</td>
<td>Love Story</td>
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<td>The Police</td>
<td>Don't Look Back</td>
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<tr>
<td>The Band</td>
<td>Don't Look Back</td>
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<td>The Rolling Stones</td>
<td>Let's Pray</td>
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**IRELAND**

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<td>The Stiffies</td>
<td>Get A Move On</td>
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<td>The Jimmys</td>
<td>Come Together</td>
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<td>The Planets</td>
<td>Don't Look Back</td>
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<td>The Rolling Stones</td>
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**Music & Media**

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- Eurocharts
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<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST- ORIGINAL LABEL (PUBLISHER)</th>
<th>COUNTRIES CHARTED</th>
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<tr>
<td>Touch Me (All Night Long)</td>
<td>Cathy Dennis - Polydor (Chrysalis/Memory Lane)</td>
<td>UK +</td>
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<tr>
<td>Bow Down Mister</td>
<td>Jesus Loves You - Warner Bros (Gibb Brothers/BMG Music)</td>
<td>D.A. OR</td>
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<tr>
<td>Secret Love</td>
<td>Boz-Graham - Warner Bros (Gibb Brothers/BMG Music)</td>
<td>D.A. OR</td>
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<tr>
<td>Success</td>
<td>Deborah Dromogne - MCA (Mudroom/EMI)</td>
<td>R.S.</td>
</tr>
<tr>
<td>Mee Culpa Part II</td>
<td>Enigma - Virgin (Data Alpha/Mamba/Siege)</td>
<td>D.A. CH, OR</td>
</tr>
<tr>
<td>Ring Ring Ring (Ha Ha Hey)</td>
<td>New Kids On The Block - Columbia (EMI)</td>
<td>UK, N. S. S. OR</td>
</tr>
<tr>
<td>Holiday</td>
<td>Madonna - Sire (Chrysalis)</td>
<td>D.A. CH, OR</td>
</tr>
<tr>
<td>This Is Your Life</td>
<td>Bananodats - London (One Life/Island/Elynn)</td>
<td>UK, N. S. P. N</td>
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<tr>
<td>Love Is A Wonderful Thing</td>
<td>Michael Bolton - Columbia (Warner Chappell)</td>
<td>UK, D.A. S. P. N</td>
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<td>See The Lights</td>
<td>Simple Minds - Virgin (Virgin)</td>
<td>F. D. A. S.</td>
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<td>Tout C'Quoi Nous Sperare</td>
<td>J. Capri - Virgin (Cvisit/Jay Ahmeta)</td>
<td>F. D. S.</td>
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<tr>
<td>I Wanna Give You Devotion</td>
<td>Norad feat. M.C. Mike Freedom - Virgin (Rhythm/Contact)</td>
<td>D. A. CH, OR</td>
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<tr>
<td>The Grease Megamix</td>
<td>John Travolta &amp; Olivia Newton-John - Polydor (Warner Chappell)</td>
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<td>Yoll! Sweetness</td>
<td>M.C. Hammer - Capitol (Bust)</td>
<td>UK +</td>
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<td>Headlining</td>
<td>Queen - Epic (Epic/EMI)</td>
<td>UK +</td>
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<tr>
<td>So Sad</td>
<td>Gregorien - Moneaone (Antenna/PolyGram)</td>
<td>F. R.</td>
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<td>Strike It Up</td>
<td>Black Box - deConstruction (Warner Chappell/Contact)</td>
<td>D. A. M. P.</td>
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<td>Snap Megamix</td>
<td>Snap - Logic/Arista (Warner Chappell/Zomba/Winder)</td>
<td>D. A. CH, OR</td>
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<td>La Musclada</td>
<td>Los Nudes - AL/Poltor (Eleald/Adal)</td>
<td>F. J.</td>
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<td>Your Swaying Arms</td>
<td>Deacon Blue - Columbia (Poly)</td>
<td>UK +</td>
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<td>Anesthesia</td>
<td>Blackstreet - Virgin (PolyGram/MEM)</td>
<td>UK, N. L.</td>
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<tr>
<td>Se Stiamo Insieme</td>
<td>Ricardo Cocciante - Virgin (Boventoon/L’Altra Meta)</td>
<td>F. J.</td>
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<tr>
<td>Place Des Grands Hommes</td>
<td>Patrick Bruel - Polydor (Polydor/Polydor)</td>
<td>F. R.</td>
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<tr>
<td>Light My Fire</td>
<td>The Doors - Elektra (Rondor Music)</td>
<td>UK +</td>
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<tr>
<td>Rush Rush</td>
<td>Paula Abdul - Virgin (EMI Songs)</td>
<td>D. O. K.</td>
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<tr>
<td>Break De Stille</td>
<td>Sef &amp; Bob - WAM (Mr. Kastner)</td>
<td>F. S.</td>
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<tr>
<td>Diego Libre Dans Sa Tete</td>
<td>Johnny Hallyday - Phonogram (Aceto Music)</td>
<td>F. S.</td>
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<tr>
<td>Hello Afrika</td>
<td>Dr. Altman - SweMix (Progressive/Myits/MawMix)</td>
<td>N. E.</td>
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<td>Only Fools (Never Fall In Love)</td>
<td>Sonica - I.G Records (Hyde Park/Cordelia)</td>
<td>D. E.</td>
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<tr>
<td>All Together Now</td>
<td>The Four Piece - Fort Music</td>
<td>D. E.</td>
</tr>
<tr>
<td>Zehn Kleine Negerlein</td>
<td>Time Is Power - Powerbox (Powerbox)</td>
<td>D. E.</td>
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<tr>
<td>Jealousy</td>
<td>Pet Shop Boys - Parlophone (Cage/10 Music)</td>
<td>D. E.</td>
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<tr>
<td>Anitouni</td>
<td>Pet Shop Boys - Parlophone (Cage/10 Music)</td>
<td>D. E.</td>
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**Eurovision Hot 100® Singles**

**Music & Media**

**JUNE 15 1991**

This week's list is compiled by BPI Communications BV in cooperation with Burna/Stemro and based on the sales charts: MRIB(UK); Bundesverbond Der Phonographischen Wirtschaft/Media Control/Musikmarkt (Germany), Europe. UK, France, Irish, German, Dutch, Italian, Spanish, Swedish, Danish, Norwegian, and Norwegian. Includes streaming hits from various countries. **NEW ENTRY** or **RE-ENTRY** indicates new entries or re-entries of singles. **M.F.A.** stands for Most Favored Artists. **B.I.M.** stands for Best International Music. **M.C.B.** stands for Most Charted Bands. **B.I.M.** stands for Best International Music. **M.C.B.** stands for Most Charted Bands. **COUNTRIES CHARTED** indicates countries where the single charted. **UK** stands for United Kingdom, **D.E** stands for Germany, **Das** stands for Dutch, **Fr** stands for French, **It** stands for Italian, **Sp** stands for Spanish, **Sw** stands for Swedish, **Dan** stands for Danish, **Nor** stands for Norwegian, **Nor** stands for Norwegian, **Nl** stands for Flemish, **Hu** stands for Dutch. **AFM** stands for Association of the Foreign Music Industry.
### Top 10 Sales in Europe

#### UNITED KINGDOM

**Singles**
- *Color Me Badd* - I Wanna Sex You Up
- *Cher* - The Shoop Shoop Song
- *De La Soul* - Ring Ring Ring
- *Roxette* - Joyride
- *Isa* - Baby
- *Michael Bolton* - Love Is A Wonderful Thing
- *Christy Moore* - Big Shoe
- *Enigma* - Sorrow

**Albums**
- *Eurographics* - Greatest Hits
- *Eurythmics* - Greatest Hits
- *Michael Bolton* - Love Is A Wonderful Thing
- *Enigma* - Sorrow

#### GERMANY

**Singles**
- *Scorpions* - Wind Of Change
- *Roxette* - Joyride
- *Z. Foroni/A. Pfeiffer* - Senza Una Donna
- *KLF* - Last Train To Transcentral/The Iron Horse
- *Roxette* - Fading Like A Flower
- *Red Stewart* - Valley Of My Heart
- *The Rhythm Bandits* - Just The Way It Is
- *Carole* - Fanged Av En Stormvind
- *Amina* - Le Dernier Qui A Parle
- *Mylene Farmer* - L'Autre

**Albums**
- *You Me At Six* - daarstehend
- *Maxime* - Malinconia
- *Mylene Farmer* - L'Autre
- *Roxette-Joyride*

#### FRANCE

**Singles**
- *Mylene Farmer* - Dansehurt
- *Fredericks, Goldman & Jones* - Une Nuit Entre Deux Amants
- *UB40* - Romantically Untidy
- *Seal* - Crazy
- *Robertinho* - Sagra Africa
- *J. Caplan* - Tout C'Quoi Nous Separe
- *Les Muscles* - Lu Muscles And Only
- *Roxette-Joyride* - True
- *Enigma* - Macul Part II

**Albums**
- *Mylene Farmer* - L'Ame
- *Roxette-Joyride* - True
- *George Michael* - Freedom! Freedom!
- *Rod Stewart - Vagabond Heart
- *UB40* - Labour Of Love II
- *Soundtrack - Grease - Grease

#### HOLLAND

**Singles**
- *Z. Foroni/P. Young* - Senza Una Donna
- *Stevie B* - Breek De Stijl
- *Rod Stewart* - Vagabond Heart
- *Londonboys* - Sweet Soul Music
- *Golden Earring* - Bloody Buccaneers
- *Bingoboys & Princessa* - How To Dance
- *Rolling Stones - Flashpoint
- *Dr. Alban* - Hello Afrika
- *Elvis Presley* - That's The Way It Is
- *KLF* - Last Train To Transcentral/The Iron Horse

**Albums**
- *J. L. Guevara & 4.40* - Ojala Que Llueva Cafe
- *Enigma* - Sorrow
- *Nomad* - Just A Groove
- *De La Soul* - Ring Ring Ring
- *Chesney Hawkes - The One And Only
- *Eurythmics - Greatest Hits
- *Soundtrack - The Doors
- *Myleene Klass* - Kiss
- *Myc C &方法* - Nobody

#### BELGIUM

**Singles**
- *J. L. Guevara & 4.40* - Bachtsos Rosa
- *Nomad feat. MC Mikee Freedom* - Devotion
- *KLF* - Last Train To Transcentral/The Iron Horse
- *Black Box* - Strike It Up
- *Roxette - Fading Like A Flower
- *Scorpions - Wind Of Change
- *B.B. Johnson & The Gang Bang* - You Can Rock It
- *Enigma* - Sorrow
- *Sergio Dolma* - Sintiendos La Piel

**Albums**
- *Nomad - Just A Groove
- *Scorpions - Wind Of Change
- *Eurythmics - Greatest Hits
- *Santana - Magic Band
- *Mylène Farmer - L'Autre
- *KLF - Last Train To Transcentral/The Iron Horse
- *Enigma* - Sorrow
- *Roxette-Joyride* - True
- *Roxette-Joyride* - True
- *Eurythmics - Greatest Hits

---

**NOMINATIONS**
- Media Control/Musikmarkt (Switzerland), IFPI (Greece).
Murder Hoax
Costly To KROQ DJs

by Tom Kay

The KROQ/Los Angeles morning team of Kevin Ryder and Gene Baxter (Kevin & Bean), along with air personality Doug Roberts, are paying the costs for airing a phony murder confession on their show last summer.

The stunt occurred during a "Confessions" feature when a supposedly anonymous male called to report that he had beaten his girlfriend to death. As it was unveiled a couple of months ago, the caller was actually Roberts, a friend of Ryder's and Baxter's who was working in Phoenix, AZ at the time of the prank, and who joined KROQ last October. KROQ parent Infinity Broadcasting insists they knew nothing of the hoax, and filed a 500-page report with the FCC outlining effective employee punishments.

Local authorities determined the time and money wasted on investigative over the 10-month period to be 149 hours, worth $12,170. The three DJs will each commit 149 hours to community service, and will pay the full amount themselves. For its community service, and will pay the full amount themselves. For its

---

UNITED STATES

Pop Radio = Shop Radio

Most people agree that one of radio's most attractive qualities is its mobility; you can take it with you! Even to the food store, without effort, thanks to Point-of-Purchase Radio (POP Radio), the in-store radio network division of ActMedia, a subsidiary of Heritage Media.

The chain-customised FM radio program is currently delivered via satellite or cassette tape to over 6,500 food stores, 7,900 pharmacies, and 1,100 mass merchandisers/toy stores in the US. A DJ hosts the AC format, featuring 48 minutes of music, updated health tips and other consumer advice. There are 10 minutes of national advertising and two minutes of retailer spots per hour.

Co-monetary placement can be changed every week to alert consumers to special promotions, and different promotional tags (custom end-of-spot messages) can be created for each different chain to support in-store merchandising programs.

While the DJ-hosted entertainment and music program changes every hour, the message tape repeats itself each hour the store is open. In essence, an advertiser receives four sessions for the price of one.

Recently, POP Radio signed an agreement with the New York-based national sales rep firm Kutz Radio Group, which will sell POP Radio along with its roster of 1,550 stations. Broadcasters will now be offered in-store, off-air promotions tied to the POP Radio network, and the potential generation of non-traditional radio money increases with the anticipated boost in agency penetration.

---

24-Hour Smut
Ban Found

Unconstitutional

The Congressionally enacted 24-hour ban on the broadcast of "indecent" content has been found unconstitutional. The opinion by a three-judge panel of the US Court of Appeals for the Washington, DC Circuit sent the case back to the FCC with orders to hold a proceeding to find "safe harbour" periods when "indecent" matter can be broadcast.

---

Radio Scores
High Marks For Public Service

According to new NAB research, the average US radio station donated more than $128,000 worth of free air time in 1990 to public service announcements (PSAs).

In 1990, radio stations raised an average of more than $37,000 to help charities and needy individuals. Virtually every station reported that in 1990 they helped charities and charitable causes of needy individuals by fund-raising or by offering some other support.

The report finds that PSAs ran during all dayparts, with the highest concentration airing between 0600-1200. Over 80% of stations were involved in campaigns related to US troops station in the Middle East, and 50% of stations participated in campaigns to aid disaster victims.

---

Music & Media
JUNE 15, 1991

23
## European Airplay Top 50

**United Kingdom**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Long Train Running</td>
<td>Bananarama</td>
<td>Polydor (Chrysalis/Memory Lane)</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>2</td>
<td>Baby Baby</td>
<td>Bananarama</td>
<td>Polydor (Chrysalis/Memory Lane)</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>3</td>
<td>Promise Me</td>
<td>Beverley Craven</td>
<td>Reprise (Warner Chappell)</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>4</td>
<td>Piece of My Heart</td>
<td>Beverley Craven</td>
<td>Reprise (Warner Chappell)</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>5</td>
<td>The Shoop Shoop Song</td>
<td>De La Soul</td>
<td>Tommy Boy (WC/TeeGirl/Curio/Chelsea/MCA)</td>
<td>Vinyl/CD</td>
</tr>
</tbody>
</table>

**France**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>It Ain't Over Till It's Over</td>
<td>Elvis Presley</td>
<td>RCA (EMI)</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>2</td>
<td>White Men</td>
<td>Chris Isaak</td>
<td>Reprise (Warner Chappell)</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>4</td>
<td>Words of Love</td>
<td>Chris Isaak</td>
<td>Reprise (Warner Chappell)</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>5</td>
<td>Words of Love</td>
<td>Chris Isaak</td>
<td>Reprise (Warner Chappell)</td>
<td>Vinyl/CD</td>
</tr>
</tbody>
</table>

**Germany**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'll Be Waiting</td>
<td>Clive Griffin</td>
<td>Chrysalis</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>2</td>
<td>Gypsy Woman</td>
<td>Crystal Waters</td>
<td>A&amp;M (BMG)</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>3</td>
<td>Sailing On The Seven Seas</td>
<td>Chris de Burgh</td>
<td>EMI</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>4</td>
<td>Rush Rush</td>
<td>Paula Abdul</td>
<td>A&amp;M</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>5</td>
<td>A Night Like This</td>
<td>Paula Abdul</td>
<td>A&amp;M</td>
<td>Vinyl/CD</td>
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</tbody>
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**Italy**

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<thead>
<tr>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Goodbye Lover</td>
<td>Lover</td>
<td>Polydor</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>2</td>
<td>Laid Out</td>
<td>Lover</td>
<td>Polydor</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>3</td>
<td>Laid Out</td>
<td>Lover</td>
<td>Polydor</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>4</td>
<td>I Still Have The Time</td>
<td>Lover</td>
<td>Polydor</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>5</td>
<td>I Still Have The Time</td>
<td>Lover</td>
<td>Polydor</td>
<td>Vinyl/CD</td>
</tr>
</tbody>
</table>

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<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Still Have The Time</td>
<td>Lover</td>
<td>Polydor</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>2</td>
<td>Laid Out</td>
<td>Lover</td>
<td>Polydor</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>3</td>
<td>I Still Have The Time</td>
<td>Lover</td>
<td>Polydor</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>4</td>
<td>I Still Have The Time</td>
<td>Lover</td>
<td>Polydor</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>5</td>
<td>I Still Have The Time</td>
<td>Lover</td>
<td>Polydor</td>
<td>Vinyl/CD</td>
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</tbody>
</table>

**Netherlands**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Love Is A Wonderful Thing</td>
<td>Michael McDonald</td>
<td>Warner Bros</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>2</td>
<td>Touch Me (All Night Long)</td>
<td>Chic</td>
<td>ATCO (Warner Chappell)</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>3</td>
<td>Baby Baby</td>
<td>Roachford</td>
<td>Get Ready</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>4</td>
<td>The One And Only</td>
<td>Chesney Hawkes</td>
<td>Columbia (Poor)</td>
<td>Vinyl/CD</td>
</tr>
<tr>
<td>5</td>
<td>A Night Like This</td>
<td>Paula Abdul</td>
<td>A&amp;M</td>
<td>Vinyl/CD</td>
</tr>
</tbody>
</table>

**The European Airplay Top 50 is compiled from the individual national airplay charts below.**

**United Kingdom**

Most played records on BBC stations and major independent stations targeting 12-34 year-olds on a full-time basis.

**France**

The European Airplay chart is compiled from the individual French airplay charts below. These charts are compiled by various French radio stations and other sources.

**Germany**

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

**Italy**

<table>
<thead>
<tr>
<th>COUNTRY CHARTED</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
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<tbody>
<tr>
<td>UK</td>
<td>Roxette</td>
<td>Joyride - EMI</td>
<td>UK</td>
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<tr>
<td>UK</td>
<td>Eurythmics</td>
<td>Greatest - RCA</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Simple Minds</td>
<td>Real Life - Virgin</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Seal</td>
<td>Sealed - JTV/WEA</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Rod Stewart</td>
<td>Yabandog Heart - Warner Brothers</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Michael Bolton</td>
<td>Time, Love &amp; Tenderness - Columbia</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Soundtrack - The Doors</td>
<td>The Doors - Elektra</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Scorpions</td>
<td>Crazy World - Mercury</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Rolling Stones</td>
<td>Flashpoint - Columbia</td>
<td>UK</td>
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<tr>
<td>UK</td>
<td>The Wonder Stuff</td>
<td>Never Loved Elvis - Polydor</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Lenny Kravitz</td>
<td>Mama Said - Virgin</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Chris Rea</td>
<td>A Change Of Heart - Polydor</td>
<td>UK</td>
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<tr>
<td>UK</td>
<td>Mylene Farmer</td>
<td>La Chanson de la Lune - Virgin</td>
<td>UK</td>
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<td>UK</td>
<td>Paul McCartney</td>
<td>Let It Be - Parlophone</td>
<td>UK</td>
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<td>UK</td>
<td>KLF</td>
<td>The White Room - KLF Communications</td>
<td>UK</td>
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<td>UK</td>
<td>O.M.D.</td>
<td>Sugar &amp; Vinyl - Virgin</td>
<td>UK</td>
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<td>UK</td>
<td>Dr. Alban</td>
<td>Halle Africa - Sire</td>
<td>UK</td>
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<tr>
<td>UK</td>
<td>Bee Gees</td>
<td>High Civilization - Warner Brothers</td>
<td>UK</td>
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<tr>
<td>UK</td>
<td>Queen</td>
<td>Innuendo - EMI</td>
<td>UK</td>
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<tr>
<td>UK</td>
<td>De La Soul</td>
<td>B-Sides 79-93 - Tommy Boy</td>
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<tr>
<td>UK</td>
<td>Elvis Costello</td>
<td>Mighty Like A Rose - Warner Brothers</td>
<td>UK</td>
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<tr>
<td>UK</td>
<td>Eric Clapton</td>
<td>&amp; The Cocaine - Virgin</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Nick Cave &amp; The Bad Seeds</td>
<td>The Best Of The Doors - Elektra</td>
<td>UK</td>
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<tr>
<td>UK</td>
<td>Mancunian Band</td>
<td>The Big Day Out - Polydor</td>
<td>UK</td>
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<tr>
<td>UK</td>
<td>The Waterboys</td>
<td>The Best Of - Island</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>The Cure</td>
<td>Entwistle - Fiction</td>
<td>UK</td>
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<tr>
<td>UK</td>
<td>The Saw Doctors</td>
<td>This Is Rock &amp; Roll - Solid</td>
<td>UK</td>
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<tr>
<td>UK</td>
<td>Johnny Hallyday</td>
<td>Dans La Chaleur De Beny - Philips</td>
<td>UK</td>
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<tr>
<td>UK</td>
<td>Antônio Vidotti</td>
<td>Cheiro De Casa - Philips</td>
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<tr>
<td>UK</td>
<td>Sergio Dalma</td>
<td>Sintiendo la Piel - Horus</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>The Cure</td>
<td>Entwistle - Fiction</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Gasolin</td>
<td>Robalo - Sony</td>
<td>UK</td>
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<tr>
<td>UK</td>
<td>Wilderke Herzbuhren</td>
<td>Zwarte Kleie Wiet - Hansa/Ariola</td>
<td>UK</td>
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<tr>
<td>UK</td>
<td>Roberto Vecchioni</td>
<td>Per Amore Mio - EMI</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Beach Boys</td>
<td>Very Best Of - Capitol</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Umberto Tozzi</td>
<td>Milano Mio - EMI</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Carreras/Domingo/Pavarotti</td>
<td>Concert - Decca</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Paula Abdul</td>
<td>Spellbound - Virgin</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Dermot Morgan</td>
<td>Scrap Saturday - The Tapes - Lunar</td>
<td>UK</td>
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<tr>
<td>UK</td>
<td>Harry Connick Jr.</td>
<td>We Are In Love - Columbia</td>
<td>UK</td>
</tr>
<tr>
<td>UK</td>
<td>Soundtrack - Mermaids</td>
<td>Mermaids - Columbia</td>
<td>UK</td>
</tr>
<tr>
<td>US</td>
<td>The Stranglers</td>
<td>Greatest Hits - Polydor</td>
<td>US</td>
</tr>
</tbody>
</table>
Radio Hunger Strike
At pre-spike, M&M learned that Pierre Bellanger, president of French FM net Skyrock, had just started a hunger strike in a camp-
ing car in front of the CSA building. Bellanger is complaining about CSA's criticism toward fre-
quency allowances for Skyrock.

Just The Beginning?
There's a growing feeling in the UK that a similar scandle could be the tip of the iceberg and that more questionable practices could come to light soon. M&M has heard of one label MD saying the disclosure that three labels were involved in the same time signals that "something substantial is happening." The BPI has levied fines of £50,000 against PolyGram subsidiary London Records and £5,000 against Rhythm King Records, while investigations about Virgin Records are still pending.

US Group Likes Irish
M&M has learned that Ameri-
can Radio Ventures (ARV) of Wisconsin is reportedly talking with three radio stations in Ire-
land about minority stakes. We've also heard that Trahehe Music Corporation of Dublin is also rumoured to be shopping around for acquisitions. However, any deal must be approved by regulator IRC, which earlier turned down efforts by Dublin station 98FM to buy stakes in rural stations.

Menon Movement?
Will Bhaskar Menon stand for re-election as IFPI chairman when the board of the global trade group meets on June 12 in Budapest? M&M hears he will not. The former EMI Music chief took the post 12 months ago, and just six months ago the IFPI opened an office in Los Angeles, where Menon lives.

Rowe Could Be Bound
For US
Sony Music Publishing UK chief Richard Rowe is reportedly heading for a senior company post in the US. Word is that his replacement in London will be Jeremy Perry, presently VP of business affairs at Sony Music's European HQ.

Gringos Locos' Helsinki
Bar Blitz
In what could be called the last-
alchetonic promotion, Finnish record company Fazer Finleyx has teamed up with VIF Radio Downtown to premiere the new record by Gringos Locos in every bar in downtown Helsinki.

The Locos performed a 20-
minute acoustic set in every bar, which could hit on June 6-8. An open mobile-phone line linked the musicians with a special "Gringos Locos Live Downtown" show on Radio One.

VeraBra
(continued from page 1)

hopefully by the beginning of 1992." He adds that the product lines will not interfere with each other, since there will be space to release records by artists like (Intuition's) Theodorakis.

Jacoby notes, "In the near fu-
ture there will also be, apart from this umbrella group, VeraBra Songs (the company's publishing arm, formerly known as VeraBra Music), and VeraBra Tours..."

The VeraBra label primarily offers jazz, including upcoming releases by such groups as Ore-
gon, Lounge Lizards, and pro-
gressive avant-garde works by artists like Barbara Thompson.

American Clave's stable holds Kip Hanrahan, and steers more towards soul and jazz. A compi-
lation of its material and back-
catalogue product will be released in October. 101 South introduces easy-listening artists from Cali-
ifornia, among them, the group Windows.

Deals for Intuition are current-
ly being negotiated for Japan and the US. Its initial offerings include Manfred Mann's new album Plain Music, Astor Piaz-
zolla and Vince Jones's back cat-
gologue.

The Go Jazz imprint, which focuses on material with vocal elements, is set to debut at the North Sea Jazz Festival next month with a recording by Ricky Peterson. VMG's Go Jazz mar-
teting plans include an "all-star" tour with Ben Sidran, Peterson and Georgie Fame, as well as a promo tour featuring tracks from those artists, as well as from Bob Malach.

Adds Jacoby, "We will also set up a pre-information system to retailers, developed by director/sales and marketing Christopher Diekmann.

Windham Hill
(continued from page 1)

Previous distribution was han-
dled worldwide through A&M Records prior to its sale to Poly-
Gram, with PolyGram having been the distributor in continental Europe. Product will now be imported from the US, shipping from an exclusive export stock.

WH's European office, estab-
lished in Holland last year, will coordinate the distribution net-
work's marketing and sales activi-
ties. The new first release under these new alliances was Dream from the jazz-pop duo Tuck & Patti.

Comments Windham Hill Europe GM Frank van Houten, "The partnership has handpicked not only for their distribution skills, but also for their sharing of common strong moti-
vation toward Windham Hill Europe. This hands-on approach will directly result in increased sales.

New Jazz
(continued from page 1)

records and retail has been tremendous. We look forward to serving jazz professionals with a comprehensive overview of the business, and plan to expand our industry coverage with additional features, news stories, charts, and contributors."

For The Record
In last week's "NR1 Financial Overview" by Trevor Morse (page 4), it should have been stated that the Radio Clyde-led consortium could possibly gain the most through operating out of existing studios in Glasgow, not in London, as was published. Also, Morse's remarks about a light classical service should have said that the smaller but more upmarket audience delivered by this approach could command a price premium which could compensate for the higher reach but demographic-
ally less desirable audience deliv-
ered by an easy listening or sim-
ilar service.

OFF THE RECORD

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VeraBra
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American Clave's stable holds Kip Hanrahan, and steers more towards soul and jazz. A compi-
lation of its material and back-
catalogue product will be released in October. 101 South introduces easy-listening artists from Cali-
ifornia, among them, the group Windows.

Deals for Intuition are current-
ly being negotiated for Japan and the US. Its initial offerings include Manfred Mann's new album Plain Music, Astor Piaz-
zolla and Vince Jones's back cat-
gologue.

The Go Jazz imprint, which focuses on material with vocal elements, is set to debut at the North Sea Jazz Festival next month with a recording by Ricky Peterson. VMG's Go Jazz mar-
teting plans include an "all-star" tour with Ben Sidran, Peterson and Georgie Fame, as well as a promo tour featuring tracks from those artists, as well as from Bob Malach.

Adds Jacoby, "We will also set up a pre-information system to retailers, developed by director/sales and marketing Christopher Diekmann.

Windham Hill
(continued from page 1)

Previous distribution was han-
dled worldwide through A&M Records prior to its sale to Poly-
Gram, with PolyGram having been the distributor in continental Europe. Product will now be imported from the US, shipping from an exclusive export stock.

WH's European office, estab-
lished in Holland last year, will coordinate the distribution net-
work's marketing and sales activi-
ties. The new first release under these new alliances was Dream from the jazz-pop duo Tuck & Patti.

Comments Windham Hill Europe GM Frank van Houten, "The partnership has handpicked not only for their distribution skills, but also for their sharing of common strong moti-
vation toward Windham Hill Europe. This hands-on approach will directly result in increased sales.

New Jazz
(continued from page 1)

records and retail has been tremendous. We look forward to serving jazz professionals with a comprehensive overview of the business, and plan to expand our industry coverage with additional features, news stories, charts, and contributors."

For The Record
In last week's "NR1 Financial Overview" by Trevor Morse (page 4), it should have been stated that the Radio Clyde-led consortium could possibly gain the most through operating out of existing studios in Glasgow, not in London, as was published. Also, Morse's remarks about a light classical service should have said that the smaller but more upmarket audience delivered by this approach could command a price premium which could compensate for the higher reach but demographic-
ally less desirable audience deliv-
ered by an easy listening or sim-
ilar service.
MUSIC & MEDIA JUNE 15 1991

PEARL with new airplay. In the case of a tie, songs are listed by new adds. Arrows indicate new entries in Chartbound.

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The EHR Top 25 chart is based on a weighted scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations. Unlike M&M's European Airplay Top 50, which includes reports from stations serving a general audience, these stations target 12-

The table below shows the top 50 songs on the EHR Top 25 chart as of June 15, 1991.

**EHR TOP 25**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Total</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>MICHAEL BOLTON/Love Is A Wonderful Thing</td>
<td>54</td>
<td>39</td>
<td>11</td>
</tr>
<tr>
<td>ROD STEWART/Rhythm Of My Heart</td>
<td>52</td>
<td>40</td>
<td>12</td>
</tr>
<tr>
<td>CHESNEY HAWKES/The One And Only</td>
<td>36</td>
<td>1</td>
<td>23</td>
</tr>
<tr>
<td>CHER/The Shoop Shoop Song (It's In His Kiss)</td>
<td>48</td>
<td>38</td>
<td>6</td>
</tr>
<tr>
<td>SUSANNA HOFFS/Unconditional Love</td>
<td>46</td>
<td>28</td>
<td>16</td>
</tr>
<tr>
<td>TRACIE SPENCER/This House</td>
<td>45</td>
<td>33</td>
<td>10</td>
</tr>
<tr>
<td>Mike &amp; The Mechanics/Word Of Mouth</td>
<td>27</td>
<td>28</td>
<td>5</td>
</tr>
<tr>
<td>JAMES/Sit Down</td>
<td>31</td>
<td>22</td>
<td>7</td>
</tr>
<tr>
<td>LUTHER VANDROSS/Power Of Love</td>
<td>30</td>
<td>21</td>
<td>9</td>
</tr>
<tr>
<td>Coloring Book/This Is Your Life</td>
<td>30</td>
<td>22</td>
<td>8</td>
</tr>
<tr>
<td>CRYSTAL WATERS/Gypsy Woman</td>
<td>30</td>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>THE REMBRANDTS/Just The Way It Is, Baby</td>
<td>28</td>
<td>20</td>
<td>8</td>
</tr>
<tr>
<td>SIMPLE MINDS/See The Lights</td>
<td>23</td>
<td>19</td>
<td>7</td>
</tr>
<tr>
<td>BANANA FROG/Power Of Love</td>
<td>15</td>
<td>14</td>
<td>10</td>
</tr>
<tr>
<td>CATHY DENNIS/Sit Down</td>
<td>31</td>
<td>22</td>
<td>7</td>
</tr>
<tr>
<td>ROAN/Atay</td>
<td>30</td>
<td>22</td>
<td>8</td>
</tr>
<tr>
<td>T'PAU/Whenever You Need Me</td>
<td>30</td>
<td>22</td>
<td>8</td>
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<tr>
<td>LUTHER VANDROSS/Power Of Love</td>
<td>23</td>
<td>19</td>
<td>7</td>
</tr>
<tr>
<td>ROXETTE/Joyride</td>
<td>26</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td>Simple Minds/Let There Be Love</td>
<td>25</td>
<td>14</td>
<td>11</td>
</tr>
<tr>
<td>The Rembrandts/Just The Way It Is, Baby</td>
<td>24</td>
<td>17</td>
<td>6</td>
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**CHARTBOUND RECORDS**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>BLACK BOX/Strike It Up</td>
<td>Virgin (de/Constitution)</td>
</tr>
<tr>
<td>PAULA ABDUL/Rush Rush</td>
<td>Virgin</td>
</tr>
<tr>
<td>MARC COHN/Walking In Memphis</td>
<td>Atlantic</td>
</tr>
<tr>
<td>R.E.M./Losing My Religion</td>
<td>Warner Brothers</td>
</tr>
<tr>
<td>LUTHER VANDROSS/Power Of Love/Love Power</td>
<td>Epic</td>
</tr>
<tr>
<td>TRIPPLES/You Don't Have To Go</td>
<td>Mercury</td>
</tr>
<tr>
<td>NEW KIDS ON THE BLOCK/Call It What You Want</td>
<td>Columbia</td>
</tr>
<tr>
<td>R.E.M./Shiny Happy People</td>
<td>Warner Brothers</td>
</tr>
<tr>
<td>TONY BANKS/I Wanna Change The Score</td>
<td>Virgin</td>
</tr>
<tr>
<td>BEVERLEY CRaven/Promise Me</td>
<td>Polydor</td>
</tr>
<tr>
<td>ELECTRONIC/Get The Message</td>
<td>Virgin</td>
</tr>
<tr>
<td>KLF/Last Train To Trancentral</td>
<td>KLF Communications</td>
</tr>
<tr>
<td>SCORPIONS/Wind Of Change</td>
<td>Mercury</td>
</tr>
<tr>
<td>JOE JACKSON/Stronger Than Fiction</td>
<td>Virgin</td>
</tr>
<tr>
<td>HUEY LEWIS &amp; THE NEWS/Couple Days Off</td>
<td>EMI USA</td>
</tr>
<tr>
<td>NOMAD/Just A Groove</td>
<td>Virgin</td>
</tr>
<tr>
<td>DIVINYLS/Touch Myself</td>
<td>Virgin</td>
</tr>
<tr>
<td>DEACON BLUE/You're Swaying Me</td>
<td>Columbia</td>
</tr>
<tr>
<td>CHRIS DE BURGH/The Simple Truth</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>SHEENA EASTON/What Comes Naturally</td>
<td>MCA</td>
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<tr>
<td>COLOR ME BADD/I Wanna Sex You Up</td>
<td>Giant</td>
</tr>
<tr>
<td>HUE &amp; CRY/My Salt Heart</td>
<td>Virgin</td>
</tr>
<tr>
<td>BLACK/Feel Like Change</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>LONNIE GORDON/Catch You</td>
<td>Supreme</td>
</tr>
<tr>
<td>TRACIE SPENCER/This House</td>
<td>Capitol</td>
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<tr>
<td>RICK ASTLEY/Right Move Out</td>
<td>RCA</td>
</tr>
<tr>
<td>SUSANNA HOFFS/Unconditional Love</td>
<td>Columbia</td>
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<tr>
<td>BANANARAMA/Long Train Running</td>
<td>London</td>
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**EHR NEW ADD LEADERS**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Total</th>
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<tbody>
<tr>
<td>COLOR ME BADD/I Wanna Sex You Up</td>
<td>13</td>
</tr>
<tr>
<td>ROD STEWART/Rhythm Of My Heart</td>
<td>13</td>
</tr>
<tr>
<td>CHER/The Shoop Shoop Song (It's In His Kiss)</td>
<td>13</td>
</tr>
<tr>
<td>SUSANNA HOFFS/Unconditional Love</td>
<td>12</td>
</tr>
<tr>
<td>TRACIE SPENCER/This House</td>
<td>12</td>
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**EHR "A" ROTATION LEADERS**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Total</th>
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</thead>
<tbody>
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<td>MICHAEL BOLTON/Love Is A Wonderful Thing</td>
<td>39</td>
</tr>
<tr>
<td>ROD STEWART/Rhythm Of My Heart</td>
<td>38</td>
</tr>
<tr>
<td>CHER/The Shoop Shoop Song (It's In His Kiss)</td>
<td>38</td>
</tr>
<tr>
<td>SUSANNA HOFFS/Unconditional Love</td>
<td>37</td>
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**EHR TRACKING REPORT**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>BLACK BOX</td>
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<td>PAULA ABDUL</td>
<td>Virgin</td>
</tr>
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<td>MARC COHN</td>
<td>Atlantic</td>
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<tr>
<td>R.E.M.</td>
<td>Warner Brothers</td>
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<tr>
<td>LUTHER VANDROSS</td>
<td>Epic</td>
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<tr>
<td>TRIPPLES</td>
<td>Mercury</td>
</tr>
<tr>
<td>NEW KIDS ON THE BLOCK</td>
<td>Columbia</td>
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<tr>
<td>R.E.M.</td>
<td>Warner Brothers</td>
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<tr>
<td>TONY BANKS</td>
<td>Virgin</td>
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<tr>
<td>BEVERLEY CRaven</td>
<td>Polydor</td>
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<tr>
<td>ELECTRONIC</td>
<td>Virgin</td>
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<tr>
<td>KLF</td>
<td>KLF Communications</td>
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<tr>
<td>SCORPIONS</td>
<td>Mercury</td>
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<tr>
<td>JOE JACKSON</td>
<td>Virgin</td>
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<tr>
<td>HUEY LEWIS &amp; THE NEWS</td>
<td>EMI USA</td>
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<tr>
<td>NOMAD</td>
<td>Virgin</td>
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<tr>
<td>DIVINYLS</td>
<td>Virgin</td>
</tr>
<tr>
<td>DEACON BLUE</td>
<td>Columbia</td>
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<td>A&amp;M</td>
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<td>MCA</td>
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<tr>
<td>COLOR ME BADD</td>
<td>Giant</td>
</tr>
<tr>
<td>HUE &amp; CRY</td>
<td>Virgin</td>
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<tr>
<td>BLACK</td>
<td>A&amp;M</td>
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<tr>
<td>LONNIE GORDON</td>
<td>Supreme</td>
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<tr>
<td>TRACIE SPENCER</td>
<td>Capitol</td>
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<tr>
<td>RICK ASTLEY</td>
<td>RCA</td>
</tr>
<tr>
<td>SUSANNA HOFFS</td>
<td>Columbia</td>
</tr>
<tr>
<td>BANANARAMA</td>
<td>London</td>
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Airplay Action

by Machgiel Bakker

It looks like EHR's soft period is coming to an end. With only 10 of the Top 25 receiving bullet adds this week, programmers seem to be looking for new and active product, and indeed a change is in the wind. Board riders of the past few weeks can be seen in that no less than seven songs received at least 10 bullet adds this week - a new all-time record. With the soft period changing, others remain the same: Raxxette and the Bee Gees have still the most in M&M chart longevity, having held in the Top 25 for 14 weeks. However, it appears that Rod Stewart, now in his 13th week and still no. 2, will emerge as the most valuable and durable EHR hit of the first six months and possibly for all of 1991. The Top 10 this week remained mostly unchanged. Michael Bolton anchors the no. 1 post for the second week, while the battle for second goes between Zucchero/Paul Young, Cher and Amy Grant, who reached no. 1 in the US with Baby Baby and is now receiving American airplay on her follow-up single Every Heartbeat. Aside from Grant, the only other major mover this week was Gloria Estefan (12/13), which despite being tied for 18th in total stations, is scoring well in larger markets. Two records seem to be hard to read: Cathy Dennis' Touch Me and Simple Minds' The Line. The line picked up several new adds, but an equal number of already-committed stations did not report this week. Assuming that this airplay is reverteopated, look for both of these songs to experience strong chart growth. What's new and hot Crystal Waters stands out as this week's only chart debut, and having been among the New Add leaders for the second straight week, looks very promising.

The EHR "chartbound" chart lists 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. The second number represents how many stations reported to M&M for the first time. Records which have previously charted and are still active, although forced off the Top 25 by other songs, are quoted in "Chartbound." Songs which have received no new adds for two consecutive weeks will be deleted from this list, but may reappear with new adds. In the case of a tie, songs are listed by new adds. Also note that in Chartbound.
BILLIE HOLIDAY
LADY IN AUTUMN
Verve 847 934-2 (2 CD)

SHIRLEY HORN
YOU WON'T FORGET ME
Verve 847 932-2

THE HARPER BROTHERS
ARTISTRY
Verve 847 936-2

CASSANDRA WILSON
SHE WHO WEEPS
JMT 834 443-1/2

STAN GETZ
SERENITY
EmArcy 839 770-1/2

BILL COSBY
MY APPRECIATION
Verve 847 919-2/4

CHRoma
MUSIC ON THE EDGE
CTI 847 927-2

Jim BEARD
SONG OF THE SUN
CTI 847 926-2

SIR ROLAND HANNA
DUKE ELLINGTON PIANO SOLOS
Limelight 820 840-2

FREDDIE HUBBARD
BOLIVIA
Limelight 820 837-2

VIENNA ART ORCHESTRA
CHAPTER II
Amadeo 819 066-2

BIG BILL BROONZY
BLACK, BROWN AND WHITE
Mercury 842 748-2

KENNY DAVERN
I'LL SEE YOU IN MY DREAMS
Limelight 820 838-2

THE MEL LEWIS JAZZ ORCHESTRA
TO YOU! A TRIBUTE TO MEL LEWIS
Limelight 820 832-2

TOM GRANT
EDGE OF THE WORLD
Verve/Forecast 834 811-1/2

MILT JACKSON
THE HAREM
Limelight 820 836-2

STANLEY TONY
HIS ORCHESTRA
1965 - 1972
Limelight 820 834-2

COLD SWEAT / AP'LAIY
JMT 834 464-2

YOSUKE YAMASHITA
SAKURA
Verve 849 965-2

POLYGRAM - GREAT LABELS, GREAT ARTISTS, GREAT JAZZ