M&M SPECIAL

How Radio 1 Selects Its Music

by Hugh Fielder

At 15.00 on Monday afternoon, four record pluggers are sitting in a corner of the lobby at Eton House, the headquarters of BBC Radio 1. An hour later their number has doubled and by 17.00 there are between 15-20 people gathered when a secretary comes down from the Radio 1 offices carrying copies of the new playlist. It is hurriedly scrutinised before mobile phones are dialled, spreading news of its contents to record.

(continues on page 4)


TV Commercials Reviving Back Catalogue Sales For Labels

by the M&M staff

The use of pop music in international advertising—predominantly produced in the US or UK for companies such as Pepsi, or retailers like Nike, with Tina Turner & Rod Stewart's "It's Gonna Be A Long Time" used locally produced for McDonald's or local retailers—are being increasingly used in renewed chart success for labels. For example, Levi's, which released the British hit "Out Of Time" by Swiss group Yello, used Steve Miller's "Take My Breath Away" for radio, TV and cinema in the UK. The single was re-released in Great Britain and went to no. 2 in the British charts. Record sales reached the six-digit level.

Verlag adds, "German publishers are not yet in a position to aggressively hype their songs to agencies, as is done in the US and the UK. The agencies decide which music they want to use, and then approach the publishers."

Ogilvy & Mather/Frankfurt's Harry Denhardt reveals how the agency picks the right song for an ad. "It depends on what I want to achieve. First, we have to determine what image we want to project, the mood we want to evoke, the market we are addressing, and which media are available." In the UK Island Records MD Marc Marot liaison with catalogue exploitation head Tony Orchudesch to place Free's "All Right Now" (Island) single with Wrigley's. Marot explains, "Orchudesch went to the agencies to find out what campaigns were being planned. He approached the M&M staff (continues on page 46)

TWO RADIO FREQUENCIES WANTED

Holland's Veronica Goes Commercial

by Mochgibel Bakker

The broadcast bomb has dropped in Holland.

Now that Veronica has announced its plans to go commercial—with TROS likely to follow—the Dutch public broadcasting system is in danger of slowly falling apart. The remaining six broadcasters fear that the departure of Veronica and TROS will cost the system some Dfl 120 million (app. US$59 million) in advertising revenue.

Veronica says the step is inevitable because the country's current broadcasting system lacks any viability and, in order to keep its identity it must be allowed to go commercial.

According to Veronica spokes-person Steven Gelder, the organisation set a self-imposed goal of October 1, 1992, to make the

(continues on page 46)

How's Your Record Service?

by the M&M staff

What's the state of the industry regarding record service? In this first of a two-part special, radio programmers discuss this aspect of record company relations.

Niels Pedersen, head of music at Radio Uptown/Copenhagen, says Danish record companies rarely "plug" records face-to-face or via telephone. "Virgin has always been good at a person-to-person approach. Other big labels we never hear from. But I am a stubborn person and if I get banged over the head often enough, I might play the record just so they stop. Otherwise we stick very clearly to our format."

Regarding artist background material, Pedersen says, "Often we will get a mass of press cuttings on a particular artist on release, which is good. But if we are playing Michael Bolton, for instance, over a period of three or four months, then we need to be continually fed with material. It is

(continues on page 46)

No. 1 in EUROPE

European Hit Radio
ROPETTE Fading Like A Flower
EMI

Eurochart Hot 100 Singles
ZUCCHERO & PAUL YOUNG
Senza Una Donna
London

European Top 100 Albums
R.E.M.
Out Of Time
Warner Brothers

Julian Dawson · Billi Myer · Karl Keaton


Q: What does Columbia represent in France?

A: Sony Music has three creative and independent labels in France: Columbia, Epic and Squatt. Columbia is the flagship of the company. Our local roster includes top artists like Patricia Kaas, Jean-Jacques Goldman, Francis Cabrel, Jacques Dutrone and others in development like Thierry Hazard or Dana Dawson. Our turnover is approximately €870 million (app. US$1.13 million). In four years, Sony's turnover has risen from €500 million to €1.3 billion. The past four years — with the development of the compact disc, TV advertising, and the lowering of VAT — have been incredible for the music industry. These three elements have created a fantastic boom.

Q: Is there a risk of recession now?

A: I don't think so, but a market cannot grow forever at a yearly rate of 30%. At a certain point, we'll have to deal with a normal rate of 4-5%, a figure a lot of other industries would envy. One concern is if major super and hyper markets that have support ed us and invested a lot to present records in their stores begin to back off. It would be very serious because they represent more than 40% of the industry's turnover.

Q: What is the artistic policy of the label?

A: The signing of an artist is a collective effort. Sony Music president Henri de Bodinat is very involved in the artistic policy of the label and he is often the first one to fall for an artist. But no one signs an artist against the others. I am trying as much as possible to reach a consensus in the presence of the different people involved in A&R. Columbia has a group of A&R managers, headed by Dominique Lefèvre, that are very complementary.

We have also attempted to get the A&R people out of their artistic ghettos. They are now much more involved in marketing and promotion decisions concerning their artists. Before, all the various departments were totally separated. Now, we work in better harmony.

Q: When you started at Columbia last year, you said in M&M that you wanted to reevaluate the roster of the label. It that still your opinion?

A: Always. When I said that, it was based on a simple fact: it's getting more and more expensive to break an act. When you sign an artist, and add all the various costs — recording, marketing, promotion, video, tour, support, TV advertising campaigns — you realise you have to make crucial choices. So we are limiting the number of acts on our roster, but we are working harder on them. Another factor to consider is that seven to nine months are still needed to develop a single in France. I think it's the only European country where the delay between the release of a single and entry in the charts is so long.

Q: Such as?

A: First, improving the penetration speed of a song in the media. FM stations are the main factor in the slack pace. They must understand that with international tracks, they face limited risks by playing European hits. And when it comes to French production, we should try to set up a good partnership, or we should get down to quotas. I think it's necessary for France to have a strong local market and we must protect it. That doesn't mean that if our production is not good, we have to impose it. We are part of a European market, so it's up to us to trust and listen to us, and we will do the same. Then, a limited number of changes could help bring some dynamism to the system.

Q: What do you think of the current singles charts?

A: We absolutely need a more dynamic singles chart. Albums sales are closely linked to the success of a single. Germany has just established new chart rules, adding airplay for the songs charted below the 50th position. This is going to speed the introduction of new songs. Why shouldn't we copy this system and introduce it for the singles charted between the 45th and 50th position?

Q: And what about the current formats of radio stations in France?

A: French FM's pretend to have formats, but it doesn't mean anything. They all do more or less the same product; they just change the packaging. Apart from jazz, classical, nostalgia, and golds which everyone plays, the French market is too limited to accept formats. I believe the future of formats — I mean real formats — will be possible at the level of the European market. I can clearly imagine a country music station, broadcasting from Amsterdam, or a Eurodance station from Brussels, reaching all European territories. The size of the European market makes these formats possible and should attract advertisers.

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Q: What do you think of the current formats of radio stations in France?

A: As a liberal, I don’t think regulations should answer to everything. I trust the common sense of the broadcasters. The industry must convince radio stations that it is vital for us and, therefore, for them, in the very long term. Alarms announce the songs and the artists when they play them. But if it's not possible, a law could be the solution.

Q: Do you think the market cannot grow forever at a yearly rate of 30%?

A: We have never traded advertising in exchange for airplay. But we run TV advertising campaigns on artists by adding the logo of a radio station. We don’t do it just to please a station; it would be too expensive. We do it because we have decided that a TV campaign can be useful in pushing the sales of an artist. We add a logo of a radio station because, at some point, the station has taken a risk in playing the song. It’s a station’s marketing campaign and we give some visibility to the station that has taken a risk. There is nothing perverted in doing this.

Q: The industry is massively and collectively launching the two track cassette. What do you think of it?

A: It is clear that the cassette single will help the industry regain the consumers who stopped buying vinyl singles. As 65% of the first 30 albums charted have their fate linked to the success of a single, we absolutely need a strong singles market.

I would also like to comment on the method. For the first time, the industry is united on such a matter. It shows that the industry can think collectively. Now that the cake has stopped rising, we need to agree and work together on a certain number of issues. Sunday trading is important for the industry. It is useful to announce the name of the artists when they are played on radio stations. It's becoming necessary to have a musical channel. All these issues should be defended hand-in-hand by the whole industry, because the survival of our industry is at stake.

After studying marketing and spending a couple of years at Procter & Gamble, Patrick Decam joined CBS France in 1981, as head of product. Three years later, he became the international marketing team at CBS's European office, working with Pierre Sissmann and Jorgen Larsen. In 1987, he was asked to create the special marketing department of CBS France. In three years, the turnover of this department rose from FFr500 million to FFr1.3 billion. Last September, Henri de Bodinat asked him to become general manager of Columbia, Sony Music France’s main label.
company promotions departments where it is likely to form the focus of week's work.

The Radio 1 playlist is by far the biggest factor when it comes to breaking a record in the UK single charts. A place on the A-list can bring 15 plays a week to an audience exceeding 10 million every day.

M&M spoke to Radio head of programmes Chris Lyckett and head of music Paul Robinson about how the coveted playlist is compiled and administered.

Q: What's the purpose of the Radio 1 playlist?

Lyckett: "It is there to ensure that we establish a musical identity and cohesion across the day. For a network that plays around 1,200 different titles each week as opposed to our competitors who play in the order of 2,000-3,000 titles, it is very important that when we are going for the major target audience they know what to expect. The playlist gives us a foundation of current hit material and acts as a mechanic to make sure that the spread of records is achieved evenly across the week and not bunched into certain times."

Robinson: "The playlist is divided into an A-list of 20 records which will be played every four hours or so, a B-list of about 20 records that will get about 10 plays and a C-list of six album tracks that will get four plays."

"The A-list contains our priority singles, the B-list have either been hits and are going down in the charts or we are trying to break something up and we are breaking them in gently. Sometimes a record goes straight on the A-list—like Tom Petty single this week—sometimes the whole they are broken in gradually via the B-list."

"The C-list ensures that different types of LP tracks are played in the daytime. It started in March and we have playlisted over 90 tracks so far which is a significant commitment to albums on daytime Radio 1."

Q: Does a record stay on the playlist?

Robinson: "It varies. Cher's 'Sheep Sheep Sheep Song', probably the biggest record of the year, has been on for 10 or 11 weeks now. It depends on the quality of the record. It if goes on before release then you have to stay with it a minimum of two or three weeks so that the changes can be reflected in the charts. There are no fixed rules, we make a judgement about each record every week."

Lyckett: "The other thing to say is that we are not slavishly linked to the charts. We have had records on the list which we perceive as good radio records that maybe only nibble at the bottom of the charts but they might stay on for four or five weeks because we think they make a good balance to whatever else is around. The chart is an indicator in our judgement."

Q: How do you choose the playlist?

Robinson: "We sit around the table on Monday morning with the list and we go through and listen to the new stuff for that week. It takes the whole morning because it is important that we try to listen to everything, earmarking potential playlist material. Then you go back through last week's list and decide what to move and what to drop. And then you look at what is available and balance it up. There are no hard and fast rules. It is a long meeting because there are lots of different views but that is the strength of it."

"As soon as we work in independent radio for 11 years and did the undemandatic way—one person making a decision—the benefits of this way of doing it are so strong. We don't miss things and make sure that all different styles of music get heard and put on the list."

Q: How do you go about reaching decisions by committee?

Lyckett: "It is done by consensus but when it comes to split decisions it is down to Pauline I. It is worth pointing out that at today's meeting we did not need to use a casting vote once. The important thing about the meeting is the mandatory attendance for all producers affected by the playlist and the participation by any other producers or presenters who want to come down and shout about the particular record or style. They don't vote because the meetings could become unwieldy but they can certainly make their presence felt. Tony Wilson, who produces the Tommy Vance Show, is there almost every week playing the rock card. And we regularly playlist rock records. Pete Tong and his producer Mike Hawks regularly put the case for dance. We have all this experience and expertise; it makes sense to use it."

Q: How do you maintain a balance within the playlist?

Robinson: "That's Chris and I's job. We may suggest considering certain records because the list may be too dance heavy or whatever. But there are 46 squares available which is enough to play around with. And it does not take into account all the records that can be picked up in the producer free plays which make up 50% of all daytime programmes."

Q: Can producers and presenters pick new releases as part of their choice?

Robinson: "It depends. There is a typical hour of 14-15 records, seven are playlist, four maybe oldies and three are new releases, album tracks, whatever they want."

"There is another reason why it is easier to come to a consensus at the playlist meeting. Producers know that even if they do not get a song they want on the playlist they can still play it in their own programme."

Robinson: "Another advantage is that some songs are better at certain times of the day and you have the ability to make sure the record is played at the right time of day rather than just giving it uniform rotation."

Q: Do you try to make a balance between new and established acts in the playlist?

Lyckett: "The major decision is whether it is a good radio record and whether our audience will want to hear it. But we are conscious of the need to support new acts and whenever we find a good record we put it on. I reckon the average playlist has about 20% of non-mainstream acts."

Robinson: "It is lovely when an unknown record arrives on your desk and you play and think 'that's a great record, we should put it on'. Cropsey Ring's 'Love Crime' is a current example of that. I don't think anyone else is playing it. Sadly, independent radio is increasingly only playing records by established artists and only after they have got into the Top 40. They are not taking chances and playing enough new music."

Q: There are still critical
critics that Radio 1 is not adventurous enough with its playlist.

Lyckett: "It is a question of degree isn't it. I believe our output proves that we are. The reality is that we are in the business of appealing to the majority of our audience. That is our mandate from the BBC. We are as adventurous as we can be during daytime. Simon Bates just got the full support from the four finalists in the Hit The Write Note competition on his morning show. They were fairly raw, unsigned acts and that is the kind of thing Radio 1 can do. Can you imagine being this radical?"

Q: Until recently the playlist did not always guarantee a fixed number of plays but record companies are noticing that it is now being implemented more strictly.

Robinson: "I have made strenuous efforts to monitor it very carefully. We have also set up programme briefs with each producer to work out how many playlist records there should be, how many oldies, and how many other records. Once we have agreed that, it can become a format that we can stick to. It also makes it easier to ensure that we play what is on the list. It is pointless putting a record on the A-list and not playing it."

Lyckett: "Mind you, we have found that the playlist is only a guideline. Because of the nature of our..."
Imbalance In Germany's Singles Chart Compilation?

by Robert Lyng

After completing a survey among record retailers, Bernhard Mikulski, MD of ZYX Records, has launched a complaint against the recent changes in the compilation of the German singles charts. He addressed his complaint to the German national group IFPI and the Bundesverband der Phonographischen Wirtschaft (BFW), which commissions and governs the chart compilation.

The survey results, according to Mikulski, show that 92% of all responding retailers confirmed that the Top 100 singles chart influenced their buying. About 94% preferred to let the customers determine the chart position of a record, while 89% found the re-determination of the chart position of a record, while 89% preferred to let the customer determine the chart position of a record.

"There is also a danger that these changes could cause a transformation — from sales charts to airplay charts. According to the Media Control list of May 13, 22 stations which introduce new internationals were monitored. Consequently, retail buyers which stock a product following entry in the Media Control hit parade are largely dependent on the judgement of a few programmers. This inordinate power of the programmers leads to distortions in competition." Mikulski fears that the effective manipulation of radio programmers could push records into the sales charts.

"In the past, trend retailers, DJs and discos have achieved extraordinary success, reflected in the charts, without the help of the broadcast media. In certain instances the broadcasting media would block tracks that had made no. 1 in the German hit parade. For instance, the fact that radio refuses to introduce or play techno product," he adds, "is contrary to current audience taste and to the real turnover this product generates in record shops.

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"In the first place, the formulation of the questions in Mikulski's survey puts the credibility as well as the statistical reliability and validity of the questionnaire in question. I can certainly understand Mikulski's arguments and he has a right to those opinions, but they are not those of the established, accepted testing institutions like MA 90, EMA East 90, Infratest and Mass Communications 90.

BPW MD Peter Zombik took a strong stance against Mikulski's allegations. "Infratest" has recently published results of an Infras survey about listeners of radio in east and west Berlin. The results differ greatly from those of the established, accepted testing institutions like MA 90, EMA East 90, Infratest and Mass Communications 90. "Infratest" surveyed more than 1,500 west Berliners alone and EMA East about 1,000 east Berliners. Infras tested a total of 140 citizens and only a third in west Berlin and two-thirds in the eastern section were asked to keep a 14-day diary. Results obtained from such a low number of participants can hardly be taken seriously.

Pawlowski adds: "Mass Communications 90 reported 86% of listeners were based in east Berlin, while 79% listened in west Berlin. EMA East/Infras concluded that 89% of east Berlin and 94% of west Berlin inhabitants over the age of 14 regularly listened to radio. Infras gave the eastern part of the city only 76% and the west, a low 69%.

"With this situation, it's no wonder that Infras tells us that RIAS 1 or SFB1 has suddenly lost a fourth of their listeners and that RIAS 2 has lost two fifths. These figures are pure fantasy."

Newspaper reports were especially favourable to RIAS 100.6, the only private station in the city. Programme director Georg Gafron remarks, "We were very surprised to read in the paper that we had a 'listener yesterday' count of 560,000 and a daily listening frequency of 55 minutes average with 140,000 daily listeners in the eastern part of the city, a 29% increase over the previous year.

"We have about 424,500 listeners in west Berlin and 280,000 in east Berlin, a total of over 700,000. This is very similar to the listening figures attributed to RIAS 2."

Discrepancy Over Infras Statistics

by Mol Sondack

RIAS/Berlin, once a US government-owned radio station and now Berlin's most-listened-station, has strongly criticized newly released statistics from audience researcher Infras. Several Berlin newspapers have recently published results of an Infras survey about listeners of radio in east and west Berlin. The results differ greatly from those of the established, accepted testing institutions like MA 90, EMA East 90, Infratest and Mass Communications 90.

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BPI ENTERTAINMENT NEWS WIRE
BMG Ariola Loses Points But Remains Chart Share Leader

Although BMG Ariola dropped close to three percentage points in album chart shares and two in singles, it topped both sales charts in Germany based on the latest half-year figures from local trade magazine Musikmarkt.

For the album chart share statistics, BMG Ariola topped with 22.05%, followed by Warner Music and PolyGram with 21.69% and 21.60%, respectively.

In singles, BMG Ariola's 25.37% share was followed by EMI Electrola, which increased its share to 23.98%, a jump of almost 14 points compared with the same period last year.

BMG Ariola/Munich MD Thomas Stein says the strength of local acts contributed to the results. “We have had good export sales with Snag, Milli Vanilli and Dr Alban and locally our folk music artist's like Naabtal Duo and Wildecker Herzohben have racked up tremendous sales for us.”

Two- and three-artist produced groups gained positions in the top 10 album chart with both Westerhagen and Herbert Grönemeyer selling over 500,000 albums each. New disco sounds produced in Germany captured four positions in the singles list with Virgin's Enigma not only topping the list but also registering huge successes all over Europe and the US. According to EMI MD Erwin Bach, “The division of the two companies gave us the freedom and the capacity to do a better job for the superstars and even more important, promote and develop artists that we felt could make an impact on the market here.”

In the singles field, Bach points to the success with Robert Palmer who had three chart single hits, and Everyday People, with two hits. In addition, Wilson Phillips, MC Hammer, Pet Shop Boys, and Vanilla Ice all achieved gold status (250,000 album sales) and Prominente has pushed that number mark in sales, maintaining a strong platinum performance. Electrola MD Holger Müller concurs with his EMI counterpart. “The division of companies left us in a position to do something that no other company here has ever been able to do. We are able to concentrate on continental European artists, analyze our own, select them carefully and develop the potential to the fullest.”

The strongest artist at Electrola is Roxette from Sweden, the only artist to make the top 10 popularity list both as a single and album chart. Local artists Herbert Grönemeyer and BAP both achieved platinum albums.

Germany's Leading Distributors

(Dec. 1990 - May 1991)

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<th>Albums (%)</th>
<th>Singles (%)</th>
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Source: Musikmarkt, * Includes Virgin, # Includes East Way; $ Includes Polydor, PolySTAR, Phonogram, and Metronome; @ Combined total of EMI Germany and Electrola.

Mecano Back With Promising New LP

by Howell Llewellyn

Mecano's long-awaited album, Adelai, on the BMG-Ariola label was released in Spain, France and Italy on June 13 with a first run of 100,000 and an expected world-wide sales figure of three million. The last LP by the Madrid supergroup, Descanso Dominical, sold 2.2 million copies in 1988, setting a record for a Spanish pop album. (For more information, see Spotlight, page 16.)

Mecano singer Ana Torroja, 30, and brother Nacho Cano, 28, and José Maria Cano, 31 are without doubt Spain's premier band and the first to have any major influence abroad. Master of ceremonies at the launch was Spain's Ariola MD José María Cámara who told guests he was sure Aidai would sell a record three million copies around the world.

The brothers have matured since their debut single 11 years ago, which sold a then unheard of 70,000 copies in two weeks before they had ever performed live.

A massive open-air party was thrown on the grounds of the Cano household just outside Madrid to celebrate the new album. More than 1,500 people from the world of radio, TV and the music business attended.

Although the group has not appeared in public for nearly two years, they have planned a 75-date concert tour of Spain which will begin in August.

From October Mecano will play various cities in France, Belgium and Holland and in November, the three will travel to Mexico to begin a series of concerts in the Americas, with performances planned in New York and other US cities.

CoPEGains 49% Of Miramar Along

by Ano Maria de la Fuente

The Cadena COPE private radio network has bought 49% of Radio Miramar/Barcelona for an undisclosed amount.

Both have also reached an agreement whereby the AM station is integrated into COPE for the next 20 years.

According to COPE press officer Jesús Mellado, Radio Miramar will be plugged into the network's national AM programming by January 1992, disconnecting periodically for local news breaks. “It is a classic case of the big fish eating the small fish,” he says, commenting on some erroneous news reports implying the contrary.

It is the second collaboration deal between the two broadcasters. From 1983 to 1987, COPE had an associate agreement with Radio Miramar which allowed it to air its programming through the Barcelona station. “We did not have a station covering Barcelona which is a very important market,” explains Mellado.

By 1987, COPE had set up its own station, Radio Popular FM/Barcelona and bought AM station, Radio Sahadil, which rendered association with Radio Miramar unnecessary. This was followed in June 1990 with the purchase of 50% of FM network Cadena 13, now known as Cadena Nova.

By September, Radio Miramar will be transferring its studios to a new centre in Barcelona where it will share studios with Radio Salud, also belonging to Radio Miramar owner Jose Maria Ballvé.
Victor Plans September Launch; Signs Distrih Deal With London Records

Victory Music, the US-based label founded by JVC subsidiary Victor Musical Industries and headed by Phil Carson, will launch in September with the new album from Tin Machine. They have also signed a distribution deal with London Records for countries outside the US and Japan.

Carson, who has also signed the reformed Emerson Lake & Palmer and LA rock band the Apostles and is currently in the studio with Yes producer Eddie Offord, is looking to sign a new young UK band as the fourth act on his roster. "I have been watching them for a few times and I think they are right for us. Hopefully we will be able to announce something in a month or so."

The release of the second Blackpool Licence Revives UK Competitive Radio Climate

The independent local licence for the Blackpool area now being advertised by the Radio Authority marks the start of a renewed expansion of competitive radio in the UK.

The licence covers a population of some 220,000 adults along the Lancashire coast from Fleetwood to Lytham St Annes. That area is already part of Red Rose Radio's total survey area.

According to a Radio Authority spokesperson, "The intention is to establish a service which is more localised and specialised and which broadens audience choice within the area in relation to the service provided by Red Rose."

Red Rose, which split frequencies last year, offers an EHR/AOR format on FM and a Gold service on AM. Applicants for the Blackpool licence will be expected to provide an additional service.

Applications must be received by October 1, and will shortly be followed by licences for Paisley/Glasgow and Cheltenham/Gloucester which are also served by IR stations.

Network News Project Planning July 6 Debut

by Paul Easton

Plans to set up a news service to replace ITN Radio News are due to close this week. Several journalists from ITN Radio News, who set up last year as a rival to Independent Radio News, are behind the new project.

The venture, which is operating under the working title Network News Project, will operate as a 24-hour service using the Internsat V satellite subcarrier on Chiltern Radio's SuperGold service.

ITN journalist John Davies, who is backing the news service, says, "We are telling all existing ITN clients that we will be available from July 6 and we are also giving them technical information on how to receive it."

Initially we will be based at Chiltern's Dunstable studios for practical reasons. International audio material is widely available and we are talking to several potential suppliers. For domestic news we are setting up a team of stringers. Most of the people involved have experience with ITN and we also have had some interest from redundant ex-IRN journalists."

Davies says the new service will be available on a barter basis and claims he has had a good response. "Out of 12 stations currently using ITN nobody has said "no" so far and we have already had five "yeses" and four "maybes."

He adds that although the service will concentrate on establishing itself in the UK, it will also be looking at the possibility of market the service across Europe in the future.

At IRN, MD John Perkins says he is not worried by the prospect of continuing competition. "In the middle of a recession it is an extremely bold venture. However, a number of ITN stations have expressed an interest in switching to IRN."

"Some of them are feeling rather insecure about the future of their news service and we believe that IRN's long-term experience and reliability are our greatest assets."

AIRC Proposes 3.5% Net Ad Royalty Rate For PPL

by Hugh Fielder

The Association of Independent Radio Contractors (AIRC) is proposing a royalty rate of 3.5% of net advertising revenue to Phonographic Performance Ltd (PPL) following its referral of PPL's terms—which ranged from 5.5% to 20%—to the Copyright Tribunal.

AIRC director Brian West says the proposed rate was assessed after comparing similar rates across Europe. "In particular, we looked at the relationship between the PPL rate and the Performing Right Society (PRS) rates in Europe and other countries around the world and we found a clear correlation between the two. The PPL rate is roughly two-thirds of the PRS rate and it is on that comparison that we have based our proposal."

The previous AIRC/PPL agreement, under which stations paid 4% of net advertising revenue of £1.66 million (US$2.77 million) a year and 7% above that, expired at the end of March. Since then AIRC members have adopted statutory licences and elected to pay 4% while stressing that they would be seeking a lower rate from the Tribunal.

AIRC copyright committee chairman and Radio Clyde MD Jimmy Gordon, "We were very keen to reach a negotiated settlement with PPL, recognising that the Tribunal route is a long and expensive one, and we accepted that had a new deal been negotiated it would have been a compromise with us paying perhaps a little more than we would have liked and PPL taking a little less than they wanted."

However, PPL made no attempt even to reach an initial negotiating position by offering terms that were so extravagant that we had to reject them. We urged them to come back with a reasonable starting position but they didn't and so we reluctantly took the Tribunal route."

West says he believes, "PPL could do their industry far more good in both the short and longer term by recognising that the radio and record industries are complementary businesses. Just about everyone, including some people in the record business, accepts that they will gain far more, both in income and on air-promotion of their products, from a thriving radio industry than from one they have throttled."

West points out that from 1985-88, when the deadline date of nine hours was still in place, independent radio increased its revenue by 70%. "That means that PPL's take from IR went up by 70% for doing nothing extra for radio."

AIRC submitted its Statement of Case to the Tribunal on behalf of its 74 members plus one non-member, Radio Harmony/Coventry. Now the PPL has the chance to make its own statement.

The BBC, which signed a new agreement with PPL in March, and syndicator Unique Broadcasting, which is negotiating with PPL over dubbing rights, are named as intervenors in the reference.

The Tribunal is not expected to hear the case until the end of this year or early in 1992.

New Rules For Religious Groups

The Radio Authority has issued new guidelines allowing religious groups to appeal for charitable purposes and to promote their services, meetings and general activities without "improperly exploiting any susceptibilities of listeners. Service clean and "bodies who promote or advocate illegal activity" are also barred.

Head of regulations Paul Brown says that while the Authority wants to avoid the "kind of excesses sometimes found in the US, we do not wish to rule out appeals which do not improperly exploit listeners."

"Sacrilegious idols and bodys who promote or advocate illegal activity are also barred."

IRTC Seeks Station Approval

The Irish Independent Radio and Television Commission (IRTC) is seeking approval from the government to set up a special-interest station for the Dublin area. The station would run for an initial 12-month period and include community, religious and other speech-oriented programming as well as music "of a non-commercial variety."

The IRTC hopes to start discussions with interested parties in a few weeks.

Polydor, Morgan Creek In Distrih Deal

Polydor UK has signed a distribution deal with LA-based Morgan Creek Records for countries outside the US. Polydor MD David Munnis says, "Morgan Creek will be a viable new source of American product for Polydor and we look forward to a long and successful relationship."

Presently signed to Morgan Creek are Little Fish, Mary's Danish, Voice Farm, Eleven, Miracle Legion, Cry Charity, Christine In The Attic and Die 2. The label also carries the soundtrack for Robin Hood: Prince Of Thieves featuring (Everything I Do) I Do It For You, performed by Bryan Adams.
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20th ROTTERDAM HOLLAND
21st TURKU FINLAND
New Dance Craze? Kaoma Introduces 'Tago Mago'

by Emmanuel Legrand

After dancing the Lambada, will the world fall for the Tago Mago? After dancing the Lambada, will

The song is the first excerpt from Kaoma’s second studio album Tribal Pursuit, which is licensed worldwide to Sony Music’s label Columbia. The release took place on June 17 and the US release is planned for September. (For more information, see Spotlight, page 16)

The album is the follow up to the highly successful first album of Kaoma’s World Beat, released in 1990. According to Karakos, World Beat has sold five million copies around the world, including 700,000 units in the US. The target for the new album is three million units worldwide.

With this new release, Lorsac and Karakos are part of BM Productions company, want to underscore Kaoma’s continued existence as a band. France is particularly being targeted, since that’s where the wildly-successful Lambada, which has since overshadowed the band’s name, is

Consultant Olivier Hollard’s WB2M company will be coordinating the marketing efforts. Hollard is quite confident about radio reception. “The song has received extensive airplay, mainly on AM stations. This new song is pretty much in the Lambada mood, so there should be no real reservations from AM stations. FMs will play the song if there is a commercial impact.”

A joint marketing campaign will be run in Europe with the new Gipsy Kings album. Karakos explains, “Kaoma and Gipsy Kings are the two world music best sellers of the past years, both produced in France, both licenced to Columbia and both releasing albums at the same time.”

He adds, “I thought it would be wise to run a joint campaign with the headline “Around The World Music,” in order to give more strength to the releases. Claude Martinez (producer of Gipsy Kings) welcomed the idea, Sony Music bought the concept, so there we go.”

The band will also be touring extensively with a show featuring 10 musicians and 10 dancers. Appearances are scheduled at some music festivals like Park Pop in Holland or Tallinn in Estonia. A concert before 15,000 people is planned in Marseilles and a tour of South America is tentatively set for next autumn.

Legal Battles

The triumph has been marked by legal controversy, however. Lorsac and Karakos claimed they owned the rights to the Brazilian song when, in fact, it appeared it was composed by two Bolivian brothers, Ulyses and Gonzalo Hermosa, represented by EMI Music.

The upshot was an agreement to split publishing royalties reached April 1990 between Karakos and Lorsac, CBS Publishing, representing the publishing rights of the two Frenchmen, and EMI Music’s chairman and CEO Charles Koppelman and vice-chairman Martin Bander.

Performing rights society SACEM MD, Jean-Loup Tourner is suggesting that French broadcasting authority CSA link the granting of frequencies to “flexible” quotas of 30-50% French songs on radio stations.

Tourner’s calls for quotas has provoked a strong reaction from the French broadcasting community and from the French minister of culture, Jack Lang.

In a recent press conference, Tourner said he wanted to see the “grant of a frequency to a minimum of space devoted to national chances.” He added, however, the quotas should be “flexible,” according to the “specific situation of each station,” but they should not be less than 30%, in the case of “very trendy stations.” He sees 50% as a good average. Tourner also reassured these quotas should not interfere in the implementation of contracts. The quota system would apply to products sung in French, not in English.

RMC Pulls Out All Stops In Summer Sched

by Jacqueline Escoff

Radio Monte Carlo (RMC) is showing it means business with a summer schedule that introduces a number of new, but largely familiar, voices.

The station, “with a southern feel” is pulling out all stops—and plenty of hard cash—in a bid to distract listeners from rival peripherals RTL, Europe 1 and France Inter while reinforcing its evening attack with the help of an ex-FM specialist.

RMC’s director of programmes Yves Moureau and music programming head Nathalie Andre have backed a schedule that puts the emphasis on fresh star content, with singer and ex-RFM DJ Eddie Barclay taking a Sunday late night slot and TV presenters Patrick Sebastien, Pascal Sevran, and Alexandre Debanne (ex-M6) covering weekend and evening slots.

The larger-than-life variety artiste Carlos is given a daily half-hour midday rendezvous.

The schedule also integrates the experienced FMers Dominique Duforest, who recently joined RMC from NRJ, Thierry Lecamp and Frank Peloux complete the weekday evening schedule with Megasound, presented by Lecamp (20.00-22.00) and Peloux’s Blue Night (22.00-24.00).

Preceding the FM style evening shows, RMC enlist the services of several top TV entertainers in a bid to hold onto its traditional AM-oriented listeners. The daytime schedule notably features TFI star Patrick Roy (Destination Bonheur, 09.00-11.00), Christian Martin (11.00 Fou Chez Morin, 11.00-12.00) and Sebastien (Sebastien & Compagnie, 16.00-18.00).

Fellow TFI presenters Debanne and Sevran take up a series of weekend slots. Debanne introduces Case Quiz (Sat 09.15-11.00), GloboRatiers” (Sat 16.00-18.00), Sous Le Soleil Exclusif (Sun 11.00-12.30) and Bip Bip (Sun 18.30-20.00), while Sevran takes Tetes D’offiches (Sun 09.15-10.00), DJ Julien Courbet (RTL, Fri 19.00-21.00) welcomes the young weekend listeners with Hits Singles (Sat 14.00-16.00) and La Best De La Semaine (Sun 20.00-22.00).

PolyGram Cuts New Act Campaign

PolyGram Music has set up a unique marketing campaign to promote four of its upcoming acts. The campaign links a sponsor (the coffee brand Brazil/La Maison Du Cafe), radio station Europe 1 and the magazine Rock’n Folk, and consists of four acts all signed to PolyGram Music but recording with four different record companies.

Juan Rozoff (Barclay), Les Freres (EMI), Jerome Pigeon (Vogue) and Toho (BMG) have all just released their first or second LP.

The Ffr4 million (app. US$677,000) campaign consists of a massive giveaway of a four-track CD (one song for each act), reportedly 75,000 inserted in Rock ’n Folk, and 70,000 others distributed as gifts in 300 of the major consumer retail chains (Auchan, Carrefour, etc). In addition, Europe 1 has been actively involved in the promotion and live broadcast of a free concert featuring the four acts at the occasion of the “Fete de la Musique,” the yearly music day in France on June 21.

Europe 1 programmer Yvonne Lebrun confirms the campaign operation came directly from the sales side, not programming. Says Lebrun, “My opinion was asked about the choice of artists, but it did not mean that they would receive special treatment. If there was a direct link between the advertising department and programming, it would leave the door open to everything.”
Norway Votes In Scandi's First Private National Licence

by David Rowley

Legislation passed in the Norwegian Parliament earlier this month has paved the way for Scandinavia's first private national station, expected to be started up sometime next year.

Two days after the legislation was passed, a second key player entered the bid for the licence, marking the beginning of a major media wheeling and dealing process not seen before in the region.

There are many restrictions laid out by the Norwegian Parliament for the licence holder of the private national station, currently being referred to as P4. The most significant is the ownership clause. No one organisation can hold more than 20% of the shares and there can be no more than 20% foreign ownership.

The first major step towards consolidation of competitors began on June 5 when Danish conglomerate Aller, which owns Oslo's Radio 1 and Stavanger's media giant Aller, began on June 5 when Danish consolidating 20% foreign ownership. and there can be no more than 20% of the shares and there can be no more than 20% foreign ownership.

The first major step towards consolidation of competitors began on June 5 when Danish media giant Aller, which owns Oslo's Radio 1 and Stavanger's Radio Vest, beat the competition to buy 100% of Viking Media's Radio Nettverk, an influential satellite news organisation. Radio Nettverk is seen by many as one of the stronger contenders in the licence race. This follows hot on the heels of an earlier agreement with Norwegian advertising giant Sverdrup Dahl to handle Nettverk's advertising barter system in return for a cash injection for a reputed Nkr9 million (US$1.3 million) to help float the news service (M&M April 20).

According to Radio Nettverk's head of programming Odd Atle Urvik, this latest deal does not affect the five-year Sverdrup Dahl agreement. "We are looking at things as business as usual," he says. "Aller has controlling interest in both Radio 1 and Radio Vest in Stavanger, who share the same building as we do. In terms of the licence, it has only strengthened our position.

"We now need to work to combine our resources to get the licence. Aller has two major options. One is to offer 80% of Nettverk to at least four other owners and the second is to have the P4 project run by a new company where Radio Nettverk is a maximum 20% participant.

Another contender for the licence is the so-called Number One Radio group, formed by 10 stations in late April (M&M May 11). This grouping, backed by the Schibsted group, owners of Norway's two biggest daily papers VG and Aftenposten and the leading contenders for the Norwegian national commercial TV licence, also made a bid for Radio Nettverk but lost out to Aller.

But, says Urvik, many of the Number One Radio stations are supplied by Radio Nettverk, and yet others by Riksnytt, the other satellite news organisation for local radio, which is also owned by Aller.

"Via the news service, we have cooperation with them today, but they are also our most likely opponent on the application."

The likelihood of future cooperation is underscored by some of the other limits laid out in the P4 terms of reference. The station must have news and current affairs as a foundation of its operation (one reason many see Nettverk as the leading contender), it should be based outside Oslo, use local radio as a source of programming, and not damage its continued viability. The station should also have programming geared to special interest groups.

Says Urvik, "The design of programming for a fourth channel has to attract enough audience for the advertisers, but it must also satisfy the politicians."

Berit Grebinow, a spokesperson for Norwegian culture minister Aasa Kleveland, says the government will advertise for licence applications during the summer. A decision is expected by the beginning of the new year. Adds Grebinow, "We will be giving the whole matter speedy treatment." Other groups generally seen as strong contenders for the licence is the Norgesradio group, which has been given a preliminary concession to send satellite radio, with a projected August broadcast date, and Radio North Sea.

MTV - 1991 VIDEO MUSIC AWARDS NOMINATION SPECIAL

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Premiere Radio Networks, which has debuted a new International division earlier this year in Paris devoted to European radio, has now joined with MTV to provide a radio special ahead of the MTV VIDEO MUSIC AWARDS: THE MTV 1991 VIDEO MUSIC AWARDS NOMINATION SPECIAL.

Premiere is prepared to provide this program either with an American host or in scripted form in the language of your choice.

To reserve the MTV 1991 VIDEO MUSIC AWARDS NOMINATION SPECIAL for your facility, and for information regarding the LIVE FROM HOLLYWOOD satellite broadcast which allows your station to send presenters to Los Angeles for a week-long “en direct” interview intensive program, please call Premiere in Paris at 33.1.46.92.11.60.
L'Espresso Poised To Buy 43% Of Radio DeeJay?

by David Stansfield

Industry reports that the L'Espresso publishing group is poised to increase its shareholding in Radio DeeJay are, for the moment, being denied.

'Espresso, owned by the large Mondadori publishing group now controlled by Silvio Berlusconi, bought 42.5% of shares in the national network outlet in July 1989. Station owner Claudio Cechetto retained 42.5% with the other 15% being owned by party or parties unknown.

Silvio Maraz, president of the Eli Radio company which controls the financial interests of L'Espresso in the radio sector says, however, that there is no share increase, as yet.

He adds, "We are watching the situation very carefully but I don't know what will happen in the future. Talks have been held with Cechetto and everything is up to him."

Cechetto could not be reached for comment at press time. Well informed industry sources, however, remain convinced a deal is imminent. One observer claims Radio DeeJay is losing up to L2 billion (app. US$1.5 million) a year and that Cechetto wants to return to artistic management, described as his best skill.

Reportedly, Cechetto's main motive for selling the original 42.5% shares to L'Espresso was managerial. He told M&M at the time of the deal, "Now I can devote more time to artistic management and that means our programme will get even better." Radio DeeJay transmits throughout national territory to an average daily audience of 2.594 million (Dumamedia).

Magrini Leaves CGD; Joins Berlusconi's Fininvest Group

Roberto Magrini has stepped down from his post as MD at CGD, the Warner Music Italy-owned records company, to become director responsible for the music sector at Silvio Berlusconi's Fininvest group of companies. Magrini told M&M the reasons for the move were complex, but that a lack of rapport at a top executive level was one. Stefano Senaruzzi took over Magrini's position at CGD.

Magrini now heads Fininvest's new RTI (Rete Televisione Italiana) formed on June 1 to control the Five Record company, Canale 5 Music. Canale 5 provides a complete music service to Berlusconi's private network TV channels and Fininvest's music operations in Spain.

The company predicts a revenue of L29.4 billion (app. US$22.3 million) for this year, L6.8 billion more than the 1990 total. Magrini's main priorities are to restructure the company and to reposition the firm's 5 Records label on the market. Magrini says, "It's not had a great profile in the past and I'm not excluding a name change."

The company is poised to make some acquisitions at a major artist level and Magrini adds, to become a leader in the children's music market. The current popularity in dance music has also gone unnoticed and a new series of album releases titled Hits On Five will include material provided by independent producers.

Umbria Jazz Sponsor Tagged

Radio Dimensione Suono is aiming to attract an adult audience by being the official radio sponsor for this year's edition of the Umbria Jazz Festival July 5-14.

Comments programme director Bruno Ployer. "We want adults to know that a station which orient its programming towards pop music is not just for kids. We have never programmed jazz music before and our aim with the Umbria Jazz Festival is that listeners are involved with the feeling of the event."

The festival is one of the most important annual jazz events on national territory and attracts audiences from many European countries. Ployer maintains the event is a festival, and not just about music. The station will broadcast interviews with the public, as well as artists, and the music content will be limited to short bits of performances.

Ployer describes the involvement as an important marketing operation for both the station and festival organisers. He adds, "State TV RAI backed the event before but always transmitted their show very late at night or long after the festival had finished. We are going there with a well known station name which is good for the organiser who previously promoted the event through specialised channels."

Artists scheduled to perform at Umbria Jazz include Joe Pass, Lester Bowie, Tuck & Patti, Randy Brecker, Herbie Hancock and Wayne Shorter.

PT Spins Offs Crea Jingles

RFL 102.5 Hit Radio has launched two new companies, Crea Jingles and Radio Programming, in a bid to boost its market presence.

Crea Jingles will work closely producing jingles for local stations with the outlet's own advertising firm Open Space. Headed by Luca Galli, it is based at the station's new Milan studio. Comments RFL 102.5 station manager Claudio Astorri. "We realised the needs of local and national broadcasters are different so there is no way that we will interfere with the national market."

The company also intends to provide advertisers with a comprehensive service. Astorri believes radio ads are often poor quality and Crea Jingles will be in a position to provide advice, plus a full production service, to both local and national advertisers.

Radio Programming aims to provide research into management, music, programming, and promotion. The company's services will be offered to radio stations, advertising agencies and record companies.

A consulting service for Selector is being offered to local stations and Astorri says that one unnamed record company has already approached the firm about research into the music tastes of the public. "We will conduct some auditory research in September," he says, and who better to get involved in this line of business than a company launched by a radio station."
It's Official: Power FM Plans September Launch

by Chris White

Power FM, Radio 10's new EHR channel, which started transmitting weekend programming on cable a month ago to 1.6 million Dutch households, is to officially launch in September when Radio 10's MD, Jeroen Soer, anticipates it will be reaching more than two million homes.

The Dutch-language channel has a dance-based EHR format linked by presenters, complementing 10's existing classical-based Concert Radio and Radio 10 Gold formatted channels. Soer says because the music is presenter-linked, it will give Power FM an advantage over other rivals including Sky Radio's EHR channel Hit Radio, which started broadcasting July 1.

The Benefits Of DJs

Comments Soer, "The problem is that a non-stop music format works only with certain kinds of music. I don't think it is as successful with EHR where new music is being played because the listener often wants to know what it is. We want people to know what is being played on Power FM."

A Crowded Cable Market

Soer acknowledges that the market in Holland for cable radio is "getting very crowded" but says that Radio 10's three year experience in the marketplace will be advantageous in the launch of Power FM. "When we started, radio was not a priority among advertisers and their agencies, but their attitudes have changed. Increased competition is going to make it more difficult for some of the new stations, and I can see some of them in two or three years time getting into difficulties. There will be problems getting access to the cable networks; around 50 per cent of them are already full. "However, some of the new-comers are quite serious in their intentions. As long as they remain serious they will cope with any problems," Soer adds.

Radio 10 has plans for other formatted stations in the future. "The idea of an indie music format has been mooted but first the marketplace has to develop. People have to know that radio is becoming interesting again, listeners are not yet used to formatted radio, although the situation is changing and we are beginning to win the public back. "We have a good relationship with the Dutch music industry, but we make the decisions on what to play. It is their business to sell advertising to our audiences."

The video clips for their second single were produced by Rogier van der Ploeg of Czar Media Productions and has been in MTV Europe's "Break-Out" rotation for two weeks. The satellite channel hopes to record an interview with the band soon.

Both the album and the first single, Going To The Sun, peaked at no. 3 in the Dutch charts and no. 78 in the European Top 100 Albums. To date, some 35,000 copies have been sold on national territory, but Sony Music Holland's senior product manager Gerard Rutte expects this figure to reach gold status (50,000 copies sold) soon.

"With the next single release, Temporary Madness, closely followed by Pourin' My Heart Out Again, we are sure to continue the sales. After all these years, the band still manages to keep enthusiasm for the live work and touring will be a key element in breaking the band abroad. Currently we're released, or about to be released, in 15 markets, but more will be added in the near future."

The band have their own limited company, Golden Earring Benelux BV to handle touring, merchandising and management affairs. It is run by industry veteran Freddy Haayen and Rob Gerrits. Sony Music Publishing controls all of their songs, but more will be added to the catalogue in the near future.

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Satellite Radio crowds Television

by Andy Bantock

Satellite-delivered radio services, whether direct-to-home or national or international services distributed to terrestrial transmitters, are on the increase. Anyone with an Astra receiver in Europe can fiddle the Audio Sub-Carrier tuning knob and pick up a score of radio services on the different TV channels.

Some 60 different services, about a third of them commercial operations, offer anything from news to dance music. Some are stereo with two sub-band channels or a digital multiplex system on the part of the channel normally used for TV. French, English and German are the prevailing languages used.

Satellite distribution to radio services is not the norm in the UK. The only national radio to date, the BBC, has always used either analogue lines or NICAM digital distribution down video circuits and microwave radio links. So far, because of Britain's peculiar use, this has been a problem. However, when a group of ILR stations in England decided to inaugurate a service distributing national ads and other programme material around the country, they naturally went for satellite. Satellite Media Services (SMS) now uses one entire transponder on Intelsat V F4 and the audio is digitally transmitted via a Scientific Atlanta system popular in the US for networks feeds. SMS provides stereo and mono channels, plus a teleprinter service for cue and service information. They distribute Independent Radio News on a mono channel and the Network Chart show on Sundays.

Some UK-generated, satellite-distributed sustaining services are beginning to appear.

The ill-fated super station (Radio Wave) was the first to be launched followed by Radio Nova, the reincarnation of Chris Carey's Dublin-based super pirate. Both merged and then, after being taken over by Owen Oyston's Trans World Communications group, were shut down. Radio Nova reappeared recently, only to be replaced temporarily by the now silent Euro Pirate Radio Caroline service. This, too, has closed down and Carey's future in satellite is unclear. He retains an interest with the subscription service Club Music, which specialises in non-stop dance music from 2200-2400 UK in stereo on the Astra 1A Lifestyle channel.

The other commercial UK-generated sustaining provider is Chiltern Network's Super Station.

"Floppy disk systems are the nearest replacement, as regards 'feel' and operation, to the trusty cart..."

ASC's DART are similar in their operation, both using 3.5" disks. But the Sonifex Discart uses specially formatted 4MB versions, whereas DART uses standard 1.44MB disks. Both have a choice of four sampling rates. The Discart has 22.05kHz, 32kHz, 44.1kHz, and 48kHz while DART has 22.05kHz, 24kHz, 32kHz, and 44.1kHz.

Total recording length depends, of course, upon sampling rate, disc capacity, and the choice between plug-in or disc.

Both systems are currently in production prototype form and are shortly to be tested by several broadcasting organisations.

The DART system is rumoured to be going to the BBC, which sees the floppy disk system as the natural replacement for NAB carts. The retention of a physical 'cart', rather than

DAB Forecast

What of the future? The next big thing is likely to be DAB - Digital Audio Broadcasting. This service will be available both terrestrially and direct-to-home. Developments on this front are being held up by frequency allocation difficulties but it shouldn't be too long before some tests are done.

As more satellites go up, the relative cost of subcarriers goes down. With the dramatic increase in radio stations in the UK and Europe, there will be a bigger market for sustaining and network services allowing smaller stations to run more cost-effectively. Given the relatively cheap outlay for satellite-receiving equipment, direct-to-home satellite radio could become an increasingly more popular alternative to the offerings of TV channels.

"Given the relatively cheap outlay for satellite-receiving equipment, direct-to-home satellite radio could become more and more popular as an alternative to the offerings of TV channels."

native to the offerings of the TV channels. As a tool for newsgathering, satellite is widely used by stations watching Sky News and CNN but, in addition, they could make use of the BBC World Service - the only outlet guaranteed audible in the UK - CNN Radio News, and a host of national and international services.

Andy Bantock started in radio with the BBC in 1980 as a technical operator. He has worked as a presenter, manager, engineer, operator and designer. More recently, Bantock set up his own broadcast consultancy, handling both engineering and programming. He can be reached on 44-424-434-626.

Music & Media JULY 6 1991
Kaoma

Kaoma, the multi-ethnic providers of "world music" turned out to be the best export product of the French music industry during the 1980s. Their 1989 "Lambada" single sold five million copies worldwide, achieving 11 platinum records and two gold, while their debut album "Worldbeat" exceeded over 4 million units (15 platinum, four gold records). Now with the pan-European release of their new album "Tribal Pursuit" on Columbia, they are expected to challenge their own sales figures.

by Robbert Tilli

In 1989, French band Kaoma introduced a new dance: the "Lambada," inspired by the Brazilian Bahia culture. The same titled single reached the top slot in the Coca-Cola Eurochart Hot 100 Singles and stayed there for 13 consecutive weeks. The whole world danced to the contagious tune, which was as popular as the twist was in the '60s.

Things are out of fashion in no time these days, however. Now, Kaoma returns with a new dance to satiate public demand. Dance Tago Mago is the device on their new single, based on the same percussive "Oludum" style as Paul Simon's "Obvious Child." The number is a mix of indigenous African rhythms and the spontaneous dances of the northeast region of Brazil.

A lot is expected—both in a positive or negative way—of a band so successful in the past. Everyone watches them, and some claim they are not "the real thing." In the eyes of those critics, Kaoma were just lucky one-hit-wonders who have stripped third world culture. Composers-producer Jean Karakos, mastermind behind the Kaoma project, "Our success was so big that it had a negative effect on the band's credibility—as a band. Everyone thought it was a one-off concept but, as you see, they're still together. Actually, I've been working since 1979 with most of the band members, who used to be in the Senegalese band Ture Kunda. The band Kaoma were already there before we discovered the Lambada. It's definitely not the other way round."

"A lot of people have accused Kaoma of being a fake band who made a fake album. First, we have to make them listen to the new album. If they still think the same, then it's their problem. We don't pre-tend at all to provide the "real" African or Brazilian music. We know we're no Salif Keita or Youssou N'Dour. Our ambition is to be a pop band, playing different styles of ethnic music from all over the world. It's just like all those UK bands in the '60s who took their inspiration from old blues records. Kaoma stands for sunny music on Sony Music."

Many of the tracks on the new album were written by the band's mainstay Jean Claude Bonaventure, and taped at Accoust in Paris. The band also traveled to South-Africa to record the song "Mampe Afrika" featuring "Zulu" gospel choir. Actually, Kaoma was the first band in rock history to be invited by the A.N.C., with the group performing five concerts in Johannesburg last January. Karakos adds, "This meant a lot to us. We saw it as a big compliment. The white community also invited us." The album is a melting pot of different styles, ranging from Calypso to Miguelina La Vie, salsa (Cintiga Vigo), Brazilian (Moço Do Dende) to Zouk (Cu Ka Fe Mol). The three vocalists, Lola Vara, Monica Noguiera and Fatou Fania Niang, are also dancers of the Tago Mago. Karakos adds: "Not only is the new album musically a lot stronger, but also the visual concept is very powerful here. The Tago Mago is a massive dance, a group dance. Everybody on the floor has to follow the leader. You can make a whole discotheque dance to the Tago Mago. In the video clip, shot at location on the beach, there are 60 dancers. We already have an incredible response to it. All of July is booked up with TV shows daily. It's the same way the Lambada started. We're doing some live shows, but a real tour is planned for November. At the moment we prefer to establish the album by promotion."

In June, the band had already appeared on the TV shows "Fête De La Musique on M6 and "Tous A La Une" and "Stars 90," both on TF1. They will be featured on the programme "Sacre Soleil" on July 3rd, also on TF1. In Belgium, they will be on the "10 Om Te Zien" programme on private national station VTM (July 8) and the "Margriet Show" on national BRT. Other TV appearances are slated July 10 and 14 for "Au Tour De La Picrine" on Italian Rai 3 and "Fernsehjugend" on German ZDF.

In Spain, Mecano seems unstoppable when it comes to breaking records. The first single EL 7 De Septiembre of the new, seventh album Aidali entered the Spanish charts at no. 1 the week end of June, only one week after its release. That is only the beginning of a continuing success story.

The trio are currently triumphing in France with the single Do Meo Lune D'Ar- gent (no. 10), the translated version of Hijo De La Luna from their last 1988 album Descanso Dominical. In its original version, it was included on the 1986 album En El Cielo Y El Sueño. This year the song Une Femme Avec Une Femme (Mujer Contra Mujer off the Descanso album) was at no. 1 in France for eight consecutive weeks. The new album will also be released in a French translation on July 15. The Spanish version is already out.

It was the same single Hijo De La Luna that broke Mecano into the Benelux market in 1990 and in Italy (translated in Figlio De La Luna). In October the band will record an Italian version of the new album and an English version, to be released next January. The UK, Ger- many—where the album will be out in August—and Scandinavia are the next targets for the band. In all of the Latin-American countries, Mecano is already a household name. A special Brazilian version of the album is being considered, as well.

Says BMG Ariola Spot local A&R manager Alvaro de Torres, "A lot has changed, compared to the past. We have to think internationally these days. We still have to open some markets. It's the first time we're facing such problems and it will be a rather complicated exercise."

On "Aidali," Mecano combines soaring melodies with a highly dramatic expression. "This album is much better because there were no deadlines. They simply took their time and released the album when it was really finished," adds de Torres.

The three band members, producers-arrangers-composers Nacho Cano and José María Cano and singer Ana Torroja, have made a real international album, with different styles recorded in varying locations. The Cano brothers both wrote six songs, each producing their own tunes.

Nacho wrote the current no. 1 Spanish hit single EL 7 De Septiembre. The title of the album comes from his composition Doloi Loma, La Vida, which was released in the Senegalese band Ture Kunda. The band Kaoma were already there before we discovered the Lambada. It's definitely not the other way round."

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In Spain, with a total of over five million copies sold, they are the best selling national act. And over a seven-year period, they can claim to have sold 30 out of 1000 records, an amount never achieved by any other artist in their home market. Except for the UK, their new BMG Ariola album "Aidalai" was released across Europe on June 15.

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Bryan Adams  
(Everything I Do) I Do It For You - A&M [1991] marks the return of rock bachelor and music superstar. In 1984, Bryan Adams is next. His sandpaper voice couldn't be in a better shape for this delicate song. Taken from the soundtrack of the Morgan Creek movie "Robin Hood: Prince Of Thieves".

Azucar Moreno  
Mundo - Epic  
Written by Kiki Garcia, renowned for his work for Miami Sound Machine, this is another example of "dirty dancing" by the Spanish duo. Included on M&M's CD-inset of issue 27.

Steve Booker  
Wedding Day - Parlophone  
Music from the no man's land in-between Deacon Blue and Chris Rea, the latter's producer Jon Kelly is also involved. Beautifully arranged with banjo, electric guitar and violins, this singer/songwriter deserves to get some acknowledgement on both EHR and album rock forms.

Castelli  
Se Ti Perdo - WEA  
Will Gino Castelli be the next big Italian star and Edoardo Ranzato, Zucchero and Riccardo Cocciante? In his second home country, Germany, he has already won some recognition. This passionate ballad could ignite a spark on EHR.

Toni Childs  
I've Got To Go Now - BMG Ariola  
This newest outing by the champion of the European pop scene is eagerly awaited. Childs was one of the centerpieces of the female singer/songwriters invasion in 1988. With this mid-tempo song, chiseled from her forthcoming album House Of Hope, she keeps the top position next to Timata Tikaram.

Gotchal  
Words And Music From Du Lowlands - BMG Ariola  
Former Go-Go band adds hip hop and rock elements to their music. Reminiscent of their label mates Urban Dance Squad.

Hamburger Arroganz  
Apfel Mit Zuckergeras - Stop&BMG Ariola  
German band takes another attempt at a chart comeback with a funny, funky story, underpinned by modern dance and hip hop beats. The saxophone gives it a slight Minneapolis touch.

Happy Mondays  
"Step On" US Mix - Factory/London  
This hypnotic song has already taken the airwaves by storm, and its popularity is only increasing. Happy Mondays are back with a bang.

Incognito  
Always There - Talkin' Loud  
With the numerous dance acts of today, only the really good singers can take a song above average level. Thanks to guest vocalist/shouter Jocelyn Brown, that's exactly what happens here.

Little Angels  
Always There - Talkin' Loud  
The title track of their second album starts off with a surprising banjo-intrro. After that, it builds to a rocking frenzy. These juvenile future stars are definitely the best in hard rock when it comes to sing-along refrains.

Powercut  
Girls Girls - Eternal  
Added with a rap by Nubian Prinz, this 1975 Philly soul classic Girls by Moments & Wharnham is updated for the '90s.

Shabba Ranks  
Traitor Lead A Girls - Epic  
This newest outing by the champion of the spacious and arranged electro-reggae hit. Lifted from his album As Raw As Ever.

Chris Whitley  
Living With The Line - Columbia  
This up-coming talented singer/songwriter provides a country rock variant with a dashing Celtic angle. The sound is sad, but very interesting.

Blues 'N' Trouble  
Down To The Shuffle - Tramp/Munich (LP) (Holland)  
With the signing of Scottish band Blues 'N' Trouble, the Amsterdam-based blues label Tramp has taken a giant step forwards. B&W can handle all varieties within the genre with great skill. Piano player "Papa" Lou Martin (ex-Roy Gallagher) is really an asset, and guitar player John Bruce should be nominated as Stevie Ray Vaughan's only rightful successor. Three tracks (a.o. Tampa Red's You Missed A Good Man) are recorded in a fake "78 records" style. Absolutely cracking and the best blues album so far this year. Contact Paul Dubvillé on tel. (31) 20-679-4503, fax: 8399-16 588.

Steelhouse  
Jealous And Insane - Gisgard (LP) (Denmark)  
High-powered rock 'n' roll from Denmark. The title track captures all the excitement of this band in a very seductive fashion. The funky tone Coloured Moments, however, shows a more restrained side: electric guitars are covered by a blanket of acoustic. Also very interesting is Silhouette Of A Living Ghost with its marching beat. Contact Nizé La Beet on tel. (45) 31-242-436; fax: 31-243 553.

Louise Feron  
Warms Your Heart - A&M  
Not counting his 1985 mini-album Orchids In The Storm on Dernon, this is his first solo album of the Neville brother in 25 years. The nightingale from New Orleans proves to be a vocal acred that can sing every imaginable style in soul music. The rendition of John Hiatt's It Feels Like Rain deserves a special mention. Even the traditional Ave Maria takes on new life through Neville's heartfelt vocals. Produced by Linda Ronstadt and George Massenburg.

Crowded House  
Woodface - Capitol  
The masters of the elegant pop song return with their third album after a three-year break. The recipe remains the same: melody-ridden songs that all boast a proper intro; chorus and bridge and are topped off by the Sinn brothers' impeccable harmony vocals. Tracks like It's Only Natural, Fall At Your Feet, Weather With You and Four Seasons In One Day are monuments of original pop. Programmers in for a little joy should leave the CD machine on for some 30 extra seconds after the last song.

Tom Petty & The Heartbreakers  
Into The Great Wide Open - MCA  
On his new album, the follow-up to 1989's solo album Fall Moon Fever, Petty teams up again with his long-time backing band, The Heartbreakers. Nevertheless, it could be "Volume Two" of that masterpiece. Thanks to Petty's involvement in the Traveling Wilburys, and above all his collaboration with co-producer Jeff Lynne, his skills as a singer and writer of the perfect, concise pop song have improved. The complete set lists like a jujbe-box filled up with summer hits: Learning To Fly, Out In The Cold and Making Some Noise.

Sam Phillips  
Cruel Inventions - Virgin  
This is the first album by the only son of Sun Records. Sam Phillips is a woman and also, producer T-Bone Burnett's fiancée, so good music is guaranteed. Burnett invited all his musical friends, such as Elvis Costello, guitarist Mark Ribot, bass player Jerry Scheff and top arranger Van Dyke Parks. The result is, as expected, a radiant collection of well-crafted songs from a very talented singer/songwriter. The melancholy track, Go Down should be added on a special "rainy days playlist" of album rock shows.

Secret Mission  
Strange Afternoon - EMI  
Scandinavian acts are crossing international borders. Secret Mission follows the trail of pan-European releases by Swedish domestic household names like the Stone's Others and Orup, and Norwegian band The September. When. The duo convince with a strong set of poprock songs, artistically produced by Mick Ronson (Dalbelo, Fatal Flowers). Combined with the marching drum beats, Kerstie Berger's voice gives the song Walking On Glass an air of mystery. The melodies of the title track—with the beautiful string arrangement—and Silent Spring are as catchy as any tune by Roxette. Great for radio.

White Trash  
White Trash - Elektra  
The punk metal genre is increasing its popularity rapidly. Produced by George Drakouliais (Black Crowes), Queens NY-based White Trash are not a band to be overlooked. They sound like Axel Rose backed by Extreme. Singer Dave Alvin—not to be confused with the Blasters' guitarists—shouts blasters in your ears. Album rock programmers should take a piece of the Apple Pie. Also try the second album from White Trash under the title Electric Warhol.
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- Evening Cocktail/Meal (sponsored by Westwood One)

TUESDAY, SEPT. 10
- Radio Station Tours/Lunch
- Evening: Fly to San Francisco

WEDNESDAY, SEPT. 11
- Convention, Registration
- Convention Preview from sponsors
- Sessions
- Evening: Opening Reception (sponsored by Westwood One)

THURSDAY, SEPT. 12
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- Sessions & Exhibits
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- Int. Party/Balloons, Game (sponsored by American Express and Music & Media)

FRIDAY, SEPT. 13
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- Int. Party/Balloons, Game (sponsored by American Express and Music & Media)

SATURDAY, SEPT. 14
- Sessions & Exhibits
- Expo/Hot Air Balloon, Exhibits & Exhibits
- Marconi Radio Awards Show & Ballet Dance Party (reserved seating)

SUNDAY, SEPT. 15
- Depart San Francisco

AmericanRadioHistory.Com
Here Music & Media presents the third Music Monitor, a quarterly round-up of new album releases. All known European major and independent labels were invited to submit material, and features run alphabetically by artist. The emphasis is on new talent or acts with a label debut.

Although Music Monitor intends to be a summary of new album releases for the third quarter of 1991, the release schedule for certain records varies by country; they are not always marketed simultaneously across Europe.

All submissions received before deadline are included. Certain selections appear on the CD insert that comes with this issue, and are included accordingly.

Companies that wish to be included in the next Music Monitor are asked to send details and photographs by September 4 to Robbert Tilii, Music & Media, Rijnsburgstraat 11, 1059 AT Amsterdam, Holland. Fax: 31 20 669 1951.

**MUSIC & MEDIA**

Senior Editor: Machgiel Bakker
Music Editor: Robbert Tilii
Editorial Assistant: Marlene Edmunds © 1991 Music & Media a publication of BPM Communications BV

**35 Summers**

35 Summers - RCA (UK)
New Liverpool band 35 Summers have already made their statement by covering the Beatles classic Coney Together last year. That debut single was released on an independent and will also be included on their RCA first album, slated this summer.

They took that song into the dance era, although they are not especially fitting the current "indie dance" scene. Their style is far more poppy, as one would expect from any band hailing from the Mersey side. The track Good Morning & Goodbye could have come out of the Fab Four's song book, as well.

After some lost years with the band Wake Up Afrika, lead singer Dave Pickfiling, now seems to be getting his well deserved success. He boosted his reputation by designing the band's striking T-shirts, showing Bill Shankly, former manager with the famous Liverpool football squad. Another UK band, The Farm helped spread the message.

**Adel Al Moaibed**

Kevin Ahekeb - Music Master This young Saudi artist builds a bridge between traditional Arabic music and modern pop, handling both styles with care. His supple voice makes his concept even more interesting for Western ears. The track Kelmet Ahebak—which is also included on the CD-insert, enclosed with this issue—proves music from the Middle East can be more than folkloric. It is ready for the whole world.

**Alma De Noche**

Mama - Jal/Philips (France)
This flamenco-styled band from Martigues, Provence, is one of the very few French groups of gypsy origin to favour the guitar above vocals. That doesn't necessarily mean they don't sing at all, but most tracks are instrumental. The vocal track Para Ti has anything a future hit would want. Here are the real competitors of the Gipsy Kings.

The title track of their debut album Mama is sung by African Dianka Djibata. Alma De Noche performs a repertoire which is completely self-written (with the exception of the track Cathedrale, penned by Augustin Barrios Mangoré).

Through acute and polished orchestration, the charms of Andalusian flamenco subtly blends with Latin and rock idiom. At first hearing, you can pick up on the personal idios of the band: John MacLaughlin, Al Di Meola and Paco De Lucia. The real star of the show, however, is guitarist Eric Fernandez whose fluid guitar lines particularly impressed on tracks like Girasol and Nostalgia.

Banarama invited the complete band to play on Long Train Running, the first single of their current album Pop Life.

**Ava**

Missing You - Polydor (Germany)
German singer Ava gained first recognition with her jazz band Combo Canana. Her second album, Missing You, is her first recording as a solo artist.

It is a set of rocking songs, recorded in a "live-in-the-studio" atmosphere. Her device is simplicity: no trickery and endless overdubs. Ava shaped her voice by numerous live gigs during the years, so the pseudo-live approach seems very logical. She is emotional and intense. Listen to the ballads One More Dance - One More Song and You're My Number—a must for late night programmers.

**The Bad Examples**

Bad Is Beautiful - Waterdog/Flaws (CNR)
Chicago-based band The Bad Examples make intelligent and colourful pop music with great attention to musical detail. The songs on their debut album Bad Is Beautiful sound fresh, original and easily accessible.

The band's lead vocalist and guitarist Ralph Covert surely knows how to write compact pop songs. The loosely rocking Not Dead Yet (covered by Styx on their latest A&M album Edge Of The Century, is a great track for album programmers while EHR stations can dig deep with comfortable tracks like Squeezing The Puzzle Together, Faces In Picasso's Notebook and Ashes Of My Heart.

Dutch company CRN was so convinced of the band's potential that they signed them to a seven-record deal for the world (excluding North America). The band is scheduled to tour through Denmark, Sweden, Norway and Holland during the month of August.

**Blue Crow Men**

Blue - Mercury (Sweden)
With rock bands like the Happy Mondays, EMF and The Farm jumping on the dance band wagon, the genre is getting a welcome boost. Dance and plain pop songs—verses and a catchy refrain on a demanding beat—are proving to be a very good combination.

In this respect, Blue Crow Men, a young Swedish three-piece band, are no exception. On their album Blue, they take the Simon & Garfunkel classic Sound Of Silence—including here on the CD-insert—into the dance era. But unlike many other contemporary bands, they depart little from the original. Underpinned by the unmistakable "madebester" beat, the song is ready for a new adventure on EHR.

**Costabravo**

Costabravo - Columbia (Italy)
Not many people outside of Italy know of the existence of an Italian rock scene—and EMI-recording artist Vasco Rossi is definitely not the only rocker around. He has paved the way for new acts like Rudi Marra and Costabravo and the latter is a real rock 'n' roll band, with "druma and wands".

The emergence of this energetic trio is marked by the release of their eponymously-titled debut album. Singer Marco Constantini earns high marks for his raw vocals and solid performance. The track Muari y Fianci would make a strong choice for rock radio.

**Roger Milla - Saga Africa**

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Dolasas & Papakonstantinou

Live At The Atikon Theatre - Minos Matsas & Son

Introducing an interesting concept, George Dulasas' folk songs—Greek music and some kind of gypsy music—blend together with Vassilis Papakonstantinou's rock music, in both solo and duet performances with a band of the finest musicians.

This live recording, bringing a variety of differing musical styles, combines their shared vision on music and life, and captures amazing and exciting moments of the Greek scene.

Julian Dawson

Frangible As China - BMG Ariola (Germany)

An Englishman in Cologne, Julian Dawson is a singer-songwriter extraordinary, whose two previous albums, As Real As Disneyland (1987) and Luckiest Man In The Western World (1988) are regarded as unknown treasures. The man, who built up his career as a professional songwriter in Nashville, continues his ways on his third album Frangible As China. Listen to the single How Can I Sleep With You, which is also included on the CD-insert enclosed with this week's issue of M&M.

Produced by E-Street Band bass player Gary Tullent, Dawson proves to be the best kept secret in his genre. The recording sessions took place in the Quad studios in Nashville, the same studio where Neil Young recorded Harvest. On Frangible As China, the best session musicians of that C&W capital are featured, such as guitarist Stuart Smith and drummer Vince Santoro, both involved on projects of Rosanna Cash and Rodney Crowell. Muscle Shoals legend Berry Beckett is featured on organ, while ex-Dr. Hook singer Dennis Locorriere is credited as backing vocalist.

Dawson's compositions are injected with roots music, and album rock programmers will be delighted with this new offering. Try Crazy Weather, a bluesy song with a delicious lazy beat. In the artist's own words: don't be Stone Deaf, Dumb And Blind.

Michel van Dyke

One Life - Chrysalis (Germany)

After his first eponymously-titled solo album (1989), half-German, half-Dutch artist Michel van Dyke formed his live band, with whom he toured the USSR, and then followed up with the recording. One Life in Normandy. The album is produced by Mike Hedges (The Cure, Beautiful South and Marc Almond), who has been able to capture every nuance of this set of well-crafted pleasant pop songs. Album rock programmers can dig deep into this album. The track Darkness, especially, is a pop jewel.

In the prestigious "MUV-List of MusicExpress/ Sounds" (a critics' list), the album was voted third best album of the month in May, just behind big names like Roachford and Elvis Costello.

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MUSIC MONITOR

FFF

Blast Culture - Epic (France)

The three letters of FFF stand for whatever you might think, Federation Francaise de Funk, Funky French Family, Flashy Funky Faces, Fucking Fuggies Friends, etcetera. The term "funk" comes closest, because this Paris-based six-piece band use that musical signature as a base for their melting pot of styles.

They see music as the main thing that brings different people together. According to the band members, music is far ahead of its time: jazzmen play with rappers who use a reggae beat.

FFF aim at such "funky trash" themselves. On their Bill Laswell-produced debut album Blast Culture, they melt rock, reggae, afrobeat, rap, funk, and Carribean music into 14 tracks—over an hour of intense music. Such eclectic albums are hard to find, even in the fusion field. Special guests include the Jungle Brothers, T-Bone of Trouble Funk and Mudbone of Parliament/Funkadelic, and African percussionist Ayib Dieng.

In June, the band booked live dates across France (two as a support act of Mano Negra), and also performed at the Firm festival in Montreal. In July, they're slated to appear at the New Music Seminar in New York.

Five Thirty

Bed - East West (UK)

The young UK trio Five Thirty succeed marvelously in filling the gap between the indie-dance phenomena and the more rock orientated bands. Their style is a mixture of rocky, funky and psychedelic. The band members Paul Bassett (guitar/vocals), Tara Milton (bass/vocals) and Phil Hooper (drums) look like updated "mods" for the '90s. Their sound blends three decades of popmusic.

Their third single 13th Disciple is reminiscent of other famous three-piece outfits in the history of rock 'n roll such as Jimi Hendrix's band and The Jam, in approach more than in direct steals. The perspective on this song is very '60s and '70s: rhythm guitars are used in combination with a wah-pedal. Programmers on both alternative formats and EHR should also check out their cover version of the Beatles song Come Together. In August, the debut album Bed will be released by East West.

FMT Featuring Camilla

50 Ways To Leave Your Lover - Electrola

FMT is the studio project of German top producer Frank Meyer-Thurn. The Frankfurt dance outfit was very successful in France with its first single Suzanne, a cover version of the song written by Leonard Cohen. Now they are striking back with another stunning cover. This time they're trying their luck on Paul Simon's Grammy-awarded composition 50 Ways To Leave Your Lover.

The combination of hip hop beats and the vocals of charismatic singer Camilla works out fine. Like its predecessor, the single is very likely to cross over to pop audiences. It has the same mysterious attraction as Enigma's Sadness. The yet untitled debut album is due for release in the autumn.

Gipsy Kings

Este Mundo - Columbia

Label debut by the highly-lauded band from the French region of the Camargue, not far away from the Spanish border. Sony Music International has signed the band for the world, excluding the US (Elektra). In 1988, they had a big European hit with the double A-sided single Bamboleo/Dobie Djoba, and last year they made a striking cover version of the Eagles classic Hotel California for Elektra's 40-year jubilee album Rhythym. On their fourth album, the Gipsy Kings continue their special blend of flamenco and pop. Oy is the album's best bet for a future hit.

Takis Gritzelis

E Zoe Mou - Columbia (Greece)

Takis Gritzelis, or just Takis, is a Greek musician/composer/producer, who was born and raised in Belgium. Under the name of Pericles, he operated during the "new beat" age, and was featured on the new beat compilation This Must Be Belgian. Last year he came to Greece and recorded his first 12" single, titled Mikonomos, which became a summer club hit. Now ready for a new "summer of dance" with his new album E Zoe Mou (My Life), his record is very likely to cross over to other territories. It contains songs in three different languages: Greek, English and French.

Rum Beat

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ARE YOU MINE?

THE NEW SINGLE

A GREAT EHR BALLAD FOR THE SUMMER OF '91

PUBLISHED BY WARNER CHAPPELL/VIRGIN MUSIC
Buddy Guy

Damn Right, I've Got The Blues - Silvertone

As a sideman to the likes of Muddy Waters and Howlin' Wolf, as half of a duo co-featuring his fellow guitarist/singer/harpist Junior Wells, and as featured artist in his own right, Buddy Guy has been a legend for over three decades. The man is one of the more prolific representatives of the Chicago electric blues. His last good record was 1979's Stone Crazy (Isabel), released on the highly-praised specialist label Alligator. However, his new album—a debut for Silvertone five-five—will put things straight again.

The title of the album is probably the best description of the set. "Nobody" can play a guitar as mean as Buddy Guy; his powerful and inspired voice does the rest. Mean as Buddy Guy; his powerful and inspired voice does the rest. He was the star at the world championship football in 1990 with the Sheffield Wednesday and the ballad Is This Love is destined to be the next big thing. The man excells in his music. The whole project is a tribute to half of their sensational line-up. Karl Keaton, Prince and Janet Jackson fame. The result is a set of very intense songs, the semi-ballad Don't Cry as the outstanding track. Their first single, 'The Game', was released in the first week of June. A big summer tour through the UK is next.

Karl Keaton

Just Another Love Affair - BMG Ariola (Germany)

All-American boy Karl Keaton—who served in the US Army, and decided to stay—is destined to be the next great soul singer. Keaton is an exclusive signing by BMG Ariola Munich, but his strong act could work worldwide. He has already been compared with the likes of Al Green, Marvin Gaye, Gregory Abbott and Sidney Youngblood.

His debut single 'Love's Burn'—also included on the CD-insert, enclosed with this issue—is produced by Ben Liebrand and can be placed somewhere between soul and pop. The second will be 'I Remember'—one of the three tracks produced by Arthur Baker—and is slightly more uptempo.

The album Just Another Love Affair will be released in September. The album will also include tracks produced by Mark Philat (of Karl Keaton and Prince and Janet Jackson fame).

London Boys

Sweet Soul Music - East West (Germany)

Originally from London, this now Hamburg-based pop/dance duo is especially very popular in the UK and Scandinavia. The title track of their new album entered the Finnish single charts at the no. 1 position in May. The song—not to be confused with the Arthur Conley soul classic from 1967—is a fine example of Y.M.C.A., the '70s smash by Village People. It marks the collaboration between the duo—Dennis Fuller and Edem Ephraim—and the Soul Kitchen project.

Together with producer Rafh Maue, they explored new musical directions. The track Reggae-Reggae-Rasta-Rasta is a tribute to Bob Marley, and the ballad Is This Love provides even stronger evidence of a departure from their usual dance beat sound.

Love Kings

Love Kings - EMI (Sweden)

Love Kings is a young Swedish band that has created a lot of media and public interest in their home country since releasing their debut single We Got A Better Beat. The band provides a mix of rock & roll, trash guitars and boogying dancefloor beats. With echoes of UK bands like the Happy Mondays and EMF, their sound could be best described as "madchester" heat.

They are a four-piece band with a traditional rock 'n' roll line-up (drums, guitars, bass), but on record they add keyboards and samples to get a modern dancefloor sound. They already have an impressive reputation as a high-energy live band, and the single has received a lot of airplay. It was also chosen to be performed on the Swedish TV chart show "Pop-topp" in the "break-out artist" category. A follow-up single and the release of a debut album is scheduled for September/October.

Paulo Mendonca

What's On Your Mind - Polygram (Sweden)

Paulo Mendonca (26) is a native from Angola, who moved to Sweden in the mid-70s. A real do-it-yourself man, he not only writes all the material himself, but also plays almost all of the instruments on the single What's On Your Mind. His main sources of inspiration are Thin Lizzy, James Brown and Earth, Wind & Fire. The best way to describe his music is maybe "heavy soul" or "rocking soul". This excellent production could be regarded as the Swedish answer to contemporary acts like Lenny Kravitz, Roachford and Living Colour. A big rocking guitar underpins the captivating melody of the single. The next single of Mendonca will be out in mid-August, while the release of the album is due for the beginning of September. He's slated for a major Swedish tour the first week of October.

Midi V

Midi - Epic (France)

A new signing for Epic, this band, hailing from downtown Marseilles, has already had a 1989 hit on the EMI label with the single Belle Cosme Isabelle.

Their debut album was recorded at Britannia Studios in London, where they worked with the right man for their brand of soulful pop material, producer Daniel Lazarus, renowned for his work with Joe Cocker, Rosie Vela and Donna Summer. Featured on this release are the Inspirational Choir Of Islington, the brass section of Wet Wet Wet and bass player Steven Pierce. In mid-June the first single Bouche A Bouche was serviced to French media, with the video of the single being directed by Alexandre Hotton (Lio and Zouk Machine).

Roger Mills

Sago Africa - Columbia (France)

He was the star at the world championship football in 1990 with the squad of Cameroon. Remember his dances next to the corner flag after celebrating another goal? If not, ask Maradona. Now Mills is swinging on a modern dance beat. The first single Dance With The Lion, off his debut album, is an invitation to dance.

Sony Music France intends to work that single in clubs only. For EHR they've released another single in the same day. Sandy, a slow tune dedicated to his daughter.

The original plan was to record a single for UNICEF, but because Mills proved to be real natural in the studio as well, eventually an album was the result. The title track shows Mills' vocal capacities at best. The man excells in dark and deep murmuring and the overall sound is of Afro-European dance music. Female-backing vocals and typical African percussion give the music more depth and warmths. The whole project is supported by Cameroon Airlines.

The Milltown Brothers

Slinky - A&M

Do the '90s mark the return of the perfect pop song? R.E.M. is currently dominating the charts with superb compositions. Last year Liverpool band The La's provided a set of the perfect pop on their eponymously-titled debut, and this year it is another UK band's turn, the Milltown Brothers.

Backed by very favourable press reviews, the band toured Europe last month and plan to return for a more extensive tour this autumn. They will also be touring the US and Japan, where the album has just been released.

Their impressive first album Slinky is a goldmine of singles. Which Way Should I Jump? was their first hit at home last February and other key tracks include Nationality and Here I Stand. Their third single Apple Green is also included on the CD-insert. The band make commanding music with touches of 50's psychedelic guitar pop. The use of the harmonium organ complements the swirling rhythms. Convince yourself. Here are the real melody makers.

Billi Myer

Only A Vision - BMG Ariola (Germany)

This is the debut album by the talented Cologne-based singer, who...
GET UP AND DANCE
spent some years on the jazz scene. And you can tell, not only by the track All That Jazz, but also because her voice matches the fine song material nicely. She co-wrote nine out of the ten tracks on the album. Her style is pop, with a slight touch of "white soul", reminiscent of American soul singer Anita Baker, both in vocals and atmosphere.

Send Me An Angel was the suitably-titled first single, introducing her rocking side. The latter is an up-tempo track Bad People capita...
Marie Philippe

On Train D'Enfer - Trema

Canadian chanteuse Marie Philippe is a real perfectionist. For the last three years she has worked on her new album, Train D'Enfer, a sublime collection of poprock songs. Her approach is rather unusual. As an example, for the title track she sampled the rhythm and the sound of a real train.

The track features her desperate vocals, reminiscent of German diva Nina Hagen but without the high notes.

On the track *Inconsequence* the atmosphere is more relaxed. She sings both lead and backing vocals (with Sharon Ryan and Monique Fauteux), and is supported by Robert Stanley's big rocking guitar. In the end, she adds a squating part which is very enjoyable. She's a talent that deserves to be heard on album rock shows across Europe.

Poems For Laila

La Filette Triste - Polydor (Germany)

Just as their home town Berlin is a mixture of different influences and cultures, Poems For Laila tries to capture several styles, traditions and philosophies.

Singer Nikolai Tomás, grandson of a Hungarian jazz pianist, has inherited East-European folklore, French chanson, soul, Anglo-Irish folk and even rock 'n' roll, and it influences his music.

The single *Nights In Bordeaux* is a catchy and exotic mixture of rockabilly guitars, a pounding beat and Tomás' powerful voice. His power is brought into balance by the vocals of American band member Melissa Lou. The opening track of their new album features both on lead vocals. That song breathes the atmosphere of two metropoles, Paris in the female part, and Berlin in the male part.

Still, it as folksy as any tune by Scottish band Deacon Blue.

*La Filette Triste* is their label debut for Polydor, and is produced by Dave M. Allen of The Cure fame.

The Psychedelic Furs

World Outside - East West (UK)

Certainly not a newcomer, but World Outside, the new album by the Psychedelic Furs, is their label debut on East West (they remain with Columbia in the US). It marks a real return to form, co-produced by Stephen Street (Morrissey).

In 1985, they enjoyed their biggest success with the global hit *Pretty In Pink*, the theme song of the same-titled John Hughes movie.

The single *Until She Comes*, a typical Furs song, was a prelude to the album. They have always fared best with good melodies on top of a compact guitar-driven sound. Still fronted by gravelly-voiced singer Richard Butler, the revived band is bound to return to the rock scene.

Rain

A Taste Of... - Columbia (UK)

While the "madchester" beat goes on, the Mersey side is pounding out its own beat. Good songs, good melodies, those are the ingredients of real Liverpudlian pop. The La's did a proper job on their debut album, now Rain puts Liverpool firmly back on the musical map again.

A year ago they started working on their debut album with pub rock aficionado Nick Lowe. One track of that session—the title track and single—has found its way to the album. Mick Glossop (Van Morrison, The Waterboys and The Wonder Stuff) produced another eight tracks out the twelve.

Their music has the same catchy hooks as American guitar-driven rock band Driving 'N' Crying. Ned Murphy and Colin Clarke share lead vocals, guitar and most of the songwriting.
Italian; Rossi made no concessions

Vasco Rossi

their 1990

years,

rock radio.

Overall sound of the band is Amer-

and could be a future guitar hero.

Pete Willis, founding member of

Roadhouse - Vertigo (UK)

More "Sheffield Steel," Road-

house is the new band of guitarist

Pet" Will$ with mother of

Def Leppard. After recording the

million seller Pyromania, he left

the bill with INXS.

Rum-Beat

Rum-Beat - PDI

With the success of the Gipsy

Kings, it doesn't seem very likely

to see other same-styled bands
cross over. However, Spanish

quartet Rum-Beat are trying their

luck with striking cover versions

of well-known international hits,

like Edith Piaf's La Vie En Rose

(La Vida En Roa), Bob Marley's

I Shot The Sherriff (Yo Mate El

Sheriff) and Michael Jackson's

Don't Stop Till You Get Enough

(Sigue Con Fuero).

Their approach gives the songs

another flavor—a sort of "forever

summer" quality.

Shanghai'd Guts

Out Of Tune - East West (Ger-

many)

Do the "Reeperbahn rock". Shang-

hai'd Guts come from the red

light district in Hamburg, the Sankt

Pauli quarter. That heart of the city

is beating 24 hours a day, and this
dazzling debut album could be the

soundtrack of any metropolis's

combat zone.

The track St. Pauli Girl is prob-

ably most illustrative. The four-

piece band deliver a monument of

slaggy rock 'n roll, and with the

international success of Faces/Rolling

Stones-moulded bands like the

Black Crowes and the Quireboys,

they are very likely to cross their

country borders, as well.

The album is produced by for-

mer Nazareth guitarist Manni

Charlton, who has rebuilt his own

sound from the early 70s. Gui-

tarists Vincent Schneider and

Axel Kraft have the energy of a

powerhouse. The latter's brother,

lead singer Stefan Kraft's voice is

just right for this kind of music.

His "yeah-yeahs" are extremely

well timed. Power is the keyword

to this band. Small wonder. In

English, Kraft means power.

Sold Out

Souled - The Magic Of... - Colum-bia (Italy)

Sold Out is the project of three

Neapolitan dance producers, Gigi

Canu, Sergio Della Monica and

Sandro Sonella. On their debut

album Souled - The Magic Of

The Language Of Music In Effect the

Soul II Soul-moulded project is

fronted by three different singers,

American Jerome Stokes, Neapolitan

Rio and Sarah War-

wick from the UK. The latter is

singing the lead vocals on the first

single Shine On, which is currently
doing well on the UK dance charts.

Stokes is also featured as a flute

player, while Rio plays the bass.

Also very prominently present is

keyboardist Robin Smith, famed

for his work with the likes of Al

Jarreau, Earth, Wind & Fire and

The Pasadenas.

Sold Out's mix is a mix of soul,
dance and pop. Call it "pro-
gressive soul". The album will be

released in July in Japan, and in

September in the US, where the

band's name will be changed to

"Souled Out", which probably is a

more fitting term of their music.

Soul and dance programmers

should try the superbly relaxing

track Compromise, sung by Stokes.

Splash

Splash - WEA (Germany)

American duo Splash—Eric PIII

and Almece McCoy—based in

Germany, have just released their

third single Jos' And Pain as a fol-

low-up to I Need Rhythm and Set

The Groove On Fire. With the

worldwide success of Snap, also a

German dance production, Splash

is very likely to crossover to other

markets as well.

The Avenue production team—

Giorgio and Martin Cope—are the

masterminds behind the project.

Together with the artists, they

supply a radio-friendly set of

AmericanRadioHistory.com
pop/dance songs. The release of their debut album is scheduled for August. They are currently on an extensive German tour to all the major cities.

Mark Stevens
This Is The Way To Heaven - RCA (UK)
Another star from the popular Australian TV series "Neighbours" is trying his luck as a singer. Mark Stevens, following the path set by Jason Donovan and Kylie Minogue, is well known for his portrayal of rebellious artist Nick Page. It's a role he has developed over the last two years into one of the soap opera's major and most popular characters.

As Nick prepares to leave "Ramsey Street" to pursue his art career in London on the TV screen, in real life, Stevens has already recorded his debut album and his first single, "This Is The Way To Heaven." The power pop song sounds very reminiscent of Chesney Hawkes, who recently had a big European hit with "Why Must I Be A Lover." In July, the song will be released on SBK in the US and Canada in July. In Holland, the single will be the equally danceable track "Someone To Love You." However, there's not only dance material on the album: "Always You And Me" is a ballad, convincingly sung by Tara. A star is born, no doubt.

Throw That Beat In The Garbagecan!
Not Particularly Silly - Elecrola
Debut album by Nuremberg-based six-piece band — two girls, four boys — who provide teenage kicks. Their music, somewhere in between '60s beat music and '70s punk rock, is contagious. Listening to their set of 17 cheerful pop songs — all of them written by frontman Klaas Cornfeld — the days of Jonathan Richman come to mind immediately.

Heavily inspired by Swedish children's author, Astrid Lindgren, Pippi Longstocking (Pippi Long Stockings), one of her best known creations, is the favourite character of all of the band members. That may explain why their lyrics are so funny but, on closer examination, also deal with the more serious side of life. Listen to the single "A Chocolatebar For Breakfast." Quiet, loud, soft, hard, funny, sad, the album is a wonderful mix of opposite emotions.

Voice Of The Beehive
Honey Lingers - London
After a break of over two years, Voice Of The Beehive are back with a new album, "Honey Lingers," to be released on July 29. The first single, "Monsters And Angels," is an excellent preview, a sparkling diamond, a one-listen, knock out pop song.

Juan Luis Guerra & 4.40
Bachata Rosa - Karen/BMG Ariola (Spain)
Juan Luis Guerra is a native of the Dominican Republic. After the late great Bob Marley, he and his band 4.40 are expected to be the next big thing from the Caribbean. His "merengue" music is enriched with pop, rock, African and jazz influences. Guerra's music has a universal appeal, regardless of age or social class.

Spain is the first European country which fell in love with the man and his music. His last two albums, 1991's "Bachata Rosa" and 1990's "Ojala Que Llevas Cafe," achieved a historic first for that country, staying two consecutive weeks on no. 1 and no. 2 during April. At the moment, the big man has crossed the ocean to conquer Europe on a concert tour. From July 14-August 11, Guerra will be touring the Spanish bullring circuit, probably the most suitable venue for Guerra's 19-man band — four front persons plus an orchestra.

Bachata Rosa has already been released in Holland, France, and Italy, all on BMG Ariola.

ZAR
Sorted Out - Bacillus/Bellaphon
Debut album "Live Your Life Forever" caused quite a stir in the specialised metal press in their German homeland. On the follow-up album "Sorted Out," lead singer John Lawton (ex-Uriah Heep) is replaced by Tommy Bloch, and with the new frontman the band opted for a rawer sound, more towards the speed metal section.

Apart from the hard-boiled variation, Bloch is also capable of singing a ballad. Don't Wanna Wait, an orchestrated arrangement underpinned by acoustic guitars, gives a delicious taste of his capacities as a singer. On the track "In The Sign Of The Elder," keyboardist Jerry Schaefer and guitarist Tommy Clausen, the band's mainstay, express some incredible musical acrobatics. Spellbound: Hellbound is the best demonstration of both sides of the band. The first half of the song is an acoustic ballad, while the second half gives play to their rough electric sound. They are doubtless one of the quintessential German metal bands at the moment.
JULIAN DAWSON
"FRAGILE AS CHINA"
CD  LP  MC Release Sept. 91
Produced by Barry Talbot

BILLI MYER
"ONLY A VISION"
CD  LP  MC
Produced by Nagi Schmitt & Lothar Kreft

KARL KEATON
"JUST ANOTHER LOVE AFFAIR"
CD  LP  MC Release Aug. 91
Produced by Mark Plati, Ben Liebrand & Arthur Baker

Incl. "How Can I Sleep Without You"

Incl. "Send Me An Angel" & "Bad People"

Incl. "Love's Burn"

BY BMG ARIOLA MUNICH
BERTELSMANN MUSIC GROUP COMPANY

Photo: Werner Bergland
GERMAN PUBLISHERS GO WEST

With A Song In Their Heart

The 12th New Music Seminar (NMS) takes place in New York from July 13-17. Thousands of delegates are expected to attend, among them a large contingent of German publishing houses.

Indeed, publishing is perhaps the most international aspect of the music industry. While a performing artist may have successful recording and live careers in his or her own national market, a song has virtually unlimited possibilities of crossing national borders and language barriers.

Opportunities to internationally exploit music publishing rights have increased over the years, not only in terms of climbing mechanical reproduction fees associated with more international releases of national acts, but also, for example, through increased media interest in especially the more international releases of national acts, but also, for example, through increased media interest in especially the

Some songs or Sony Music Germany, which are but a few of the German publishers going as delegates to this year’s NMS.

For many, the timing of the NMS is also a positive factor. Hamburg-based PolyGram Songs MD Joost van Os, for example, feels that “in terms of timing, the NMS falls perfectly between MIDEM meetings, which gives us a perfect opportunity to meet old business partners, as well as to make new contacts from around the globe.”

Both Van Os and George Glueck, MD of Berlin-based Edition Intro, also underline the fact that because American attendance was so low at MIDEM this year due to the Gulf War, the NMS has gained in importance as an international meeting place. Making and nurturing business contacts are seen as the most important activities by most publishers.

Nurturing Contacts

Even Sony Music’s MD Mike Weller, who is attending the New Music Seminar for the first time this year, stressed that “as an opportunity for making international contacts with many people who are looking for new ideas and impulses, the NMS seems to be optimal. I am really looking forward to it, and am sure that I will not be disappoint ed.”

EMI Music’s general manager of creative affairs Andreas Kiel also comments that “the main thing is nurturing contacts, especially with lawyers in the US, refreshing personal contact with our direct business partners, and of course, making new contacts.”

Kiel continues by adding that “as at MIDEM, you cannot always say that a particular deal was made directly at the NMS, but the shows definitely offer the setting to make the contacts which lead to deals.

That is by no means to say that deals are not being made by German publishers at the NMS. Global Music MD Peter Kirsten, who has represented his Munich-based company four times at the NMS, testifies, “It has always proved to be very useful to have attended, because as a result we have made deals every time, either selling or buying masters and copyrights, as well as securing sub-publishing deals.”

Glueck, who has attended almost all of the NMS conventions even tells the story of how he was able to secure

"We have made deals every time, either selling or buying masters and copyrights, as well as securing sub-publishing deals." — Peter Kirsten
"REMEMBER, A DEAD FISH CAN FLOAT DOWNSTREAM, BUT IT TAKES A LIVE ONE TO SWIM UPSTREAM."

W. C. Fields

WE SWIM UPSTREAM.

Sony Music Publishing Germany
1969 in Baku, capital of the Soviet Republic of Azerbaijan. Proficient as a pianist, singer and composer in classical music, her national folk music and jazz, Zadeh recently released her debut album on the Columbia label, distributed by Sony.

George Glueck, who is particularly active in Berlin scene, is going to the 12th NMS with a wide ranging package, including the Rainbirds, whose new album is scheduled for release in the UK in July, and Milli Vanilli, for whom producer Frank Farian and the Arista label have forged new plans. Moreover, he will be promoting a dance re-mix of the Trio song Da Da Da, which sold 12 million units worldwide in its original version, as well as numerous dance products by multi talent Thomas Fehlmann, who is now under contract with Trevor Horn's ZTT label and Inge Humpe, who having already scored in the UK charts with her sister as Swimming With Sharks, is working as a solo artist with Trevor Horn.

Unfortunately, none of the publishers M&M spoke to are showcasing an act at this year's NMS. George Glueck gives a clue to one of the reasons why. "I tried to showcase the Rainbirds when we were selling platinum in Germany but the US company was not interested at the time. With hindsight, they were probably right. There is so much going on. On the one hand, the media is very present. On the other hand, I am no longer sure that the NMS is the right situation for acts that do not fall into the dance, heavy metal or other specific categories."

**Showcases On Video**
A number of the publishers will, however, present their signings on video. Although usually highly rated, the debates, panels, talk shows and so on are of secondary interest to the visiting publishers, who all place far more significance on the personal relationships they can develop with artists, composers, producers, managers and the like. Most of the publishers questioned stated that they intended to visit such events, but reserved their choice of which ones to attend for when they are already on the spot. While Glueck served on a panel last year, Peter Kirsten is scheduled this year to participate in a panel on neighbouring rights.

Most of the publishers surveyed find the rapid growth of the NMS to be generally positive, although Kirsten sees it becoming too large, thereby losing some of its independent character.

"As an opportunity for making international contacts with many people who are looking for new ideas, the NMS seems to be optimal." - Mike Weller

Indeed, while the NMS was set up 12 years ago as a showcase for the independent sector, last year's conference attracted 8,000 delegates, with 90 panel discussions and almost 400 live performances.

**Youthful Delegates**
EMI Music's Kiel also points out that most of the panels and debates are so full, that many people can not even get in. All hope that this year's security measures at the Marriott will ease the pressure on the over 8,500 expected delegates. On the other hand, Joost van Os finds the development of the NMS as refreshing. "It is still the place for new music, new ideas and new opportunities. Peter Kirsten and George Glueck are pleased that so many young people attend. Kirsten, "It is refreshing to see
German Publishers

how many young people who want to enter our business attending and participating with full energy. This is healthy for the entire music industry, and a sign that we do not have to worry about the next generation within the music business, neither on a creative nor a business level.”

The Rainbirds - high profile at NMS

SOME OF THE NMS DELEGATES

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AD Zucchero/Young- Senza Una Croce

B List:
PP Rod Stewart- The Motown Song
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AD Paula Abdul- Rush Rush
AD Flippers- Schuld War Die Liebe

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Soft Cell- Tainted Love
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AD Herbert Griinemeyer- Haarscharf
Zucchero/Young- Senza Una Croce
Roxette- Fading Like A Flower
Amy Grant- Baby Baby
Cathy Dennis- Touch Me

Hina Hagen- Erfurt & Gera
Romeos- Sleeping On The Wheel
Jon Bon Jovi- Never Say Die
Rolling Stones- Ruby Tuesday
Tommy Page- Whenever You Close Your Eyes
James- Sit Down
Pet Shop Boys- Jealousy

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AD O.M.S. - Sp-rating
Arnold Gross - Head Of Music
Almudena Ruiz - Head Of Music

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Music & Media  JULY 9 1991 39
### UNITED KINGDOM

**Singles**
- Jason Donovan - *Any Dream Will Do*
- Color Me Badd - *I Wanna See You Up*
- K. Thomas - *Thinking About Your Love*
- TuMu Richter - *From A Distance*
- Salt 'N' Pepa - *Do You Want Me*
- Red Stewart - *The Motown Song*
- Amy Grant - *Baby Baby*
- L.Kravitz - *It Ain't Over 'Til It's Over*
- L'Artiste - *It Ain't Over 'Til It's Over*
- Laura Favers - *People Are Still Having Sex*
- Trevor Chum - *Beverly Craven*

**Albums**
- Cheryl - *Love Hurts*
- E.R.M. - *Out Of Time*
- Seal - *Seal*
- Eurythmics - *Greatest Hits*
- Skid Row - *Stop To The Grim*
- Strangers - *Greatest Hits 1977-1990*
- Johnny Cash - *Blue: Folsom, Folsom*
- M.Blinton - *Time, Love & Tenderness*
- Cher - *The Shaggy Show*
- Beverly Craven - *Beverly Craven*

### GERMANY

**Singles**
- Scorpions - *Wind Of Change*
- Z.Fornaciari/P.Younge - *Senza Una Donna*
- Cher - *The Shaggy Show Song*
- Roxette - *Fading Like A Flower*
- The KLF - *Last Train To Transcental*
- Roxette - *Joyride*
- De La Soul - *Ring Ring Ring*
- Mini Pump - *Lysebla Dage*
- Bamses Venner - *Lysebla Dage*
- Simple Minds - *Real Life*

**Albums**
- Eurythmics - *Greatest Hits*
- Brian - *De Sku' Ha' No'En Bank*
- Mecano - *Aidalai*
- De Kreuners - *Het Beste Van*
- R.E.M. - *Losing My Religion*
- De Kreuners - *Het Beste Van*
- Christy Moore - *Ride On*
- Londonboys - *Sweet Soul Music*
- Willy Sommers - *Sommers 20*
- Joy Salinas - *Rocking Romance*
- Jesus Loves You - *Bow Down Mister*
- Popal - *Soma Fury*

### FRANCE

**Singles**
- Mylene Farmer - *Désorienteur*
- Z.Fornaciari/P.Younge - *Senza Una Donna*
- Les Incensieux - *Aurélien, Neufly, Paszy*
- Langfeld - *Lo Zocchi*
- Fredericks/Goldman-Jones - *A Nos Actes Magiques*
- L.Flouchars - *Je Me Battre Pour Elle*
- Seal - *Crazy*
- Miha - *Mi Lo De La Luna*
- UB40 - *Rumilly Girl*
- G.D.Barbierlivien - *E Vido Vido*

**Albums**
- Mylene Farmer - *L'Aide*
- Brian - *De Sku' Ha' No'En Bank*
- Enigma - *MC/MC X A.D.*
- Saubharrat/Goldman-Jones - *Freddy, Goldman & Jones*
- Soundtrack - *Grease*
- UB40 - *Labour Of Love*
- Erasure - *De Sku' Ha' No'En Bank*
- M.Bolton - *Time, Love & Tenderness*

### ITALY

**Singles**
- Mylene Farmer - *Désorienteur*
- Brian - *De Sku' Ha' No'En Bank*
- Enigma - *MC/MC X A.D.*
- Saubharrat/Goldman-Jones - *Freddy, Goldman & Jones*
- Soundtrack - *Grease*
- UB40 - *Labour Of Love*
- Erasure - *De Sku' Ha' No'En Bank*
- M.Bolton - *Time, Love & Tenderness*
- Seal - *Seal*
- The KLF - *3 A.M. Eternal Live At The SSL*

**Albums**
- Mylene Farmer - *L'Aide*
- Brian - *De Sku' Ha' No'En Bank*
- Enigma - *MC/MC X A.D.*
- Saubharrat/Goldman-Jones - *Freddy, Goldman & Jones*
- Soundtrack - *Grease*
- UB40 - *Labour Of Love*
- Erasure - *De Sku' Ha' No'En Bank*
- M.Bolton - *Time, Love & Tenderness*

### SWEDEN

**Singles**
- Scorpions - *Wind Of Change*
- Charlie Haden - *The One And Only*
- Z.Fornaciari/P.Younge - *Senza Una Donna*
- R.E.M. - *Out Of Time*
- Soundtrack - *Music From Twin Peaks*

**Albums**
- Eurythmics - *Greatest Hits*
- Beatles - *The White Room*
- Roxette - *Joyride*
- Rolling Stones - *Flattop*
- Scorpions - *Crazy World*

### BELGIUM

**Singles**
- Scorpions - *Wind Of Change*
- Charlie Haden - *The One And Only*
- Z.Fornaciari/P.Younge - *Senza Una Donna*
- R.E.M. - *Out Of Time*
- Soundtrack - *Music From Twin Peaks*

**Albums**
- Scorpions - *Wind Of Change*
- Charlie Haden - *The One And Only*
- Z.Fornaciari/P.Younge - *Senza Una Donna*
- R.E.M. - *Out Of Time*
- Soundtrack - *Music From Twin Peaks*

### IRELAND

**Singles**
- The Doors - *Light My Fire*
- Rod Stewart - *The Motown Song*
- R.E.M. - *Shiny Happy People*
- Bette Midler - *From A Distance*
- Charlie Haden - *The One And Only*
- Z.Fornaciari/P.Younge - *Senza Una Donna*
- R.E.M. - *Out Of Time*
- Soundtrack - *Music From Twin Peaks*

**Albums**
- Scorpions - *Wind Of Change*
- Charlie Haden - *The One And Only*
- Z.Fornaciari/P.Younge - *Senza Una Donna*
- R.E.M. - *Out Of Time*
- Soundtrack - *Music From Twin Peaks*

### PORTUGAL

**Singles**
- Gipsy Kings - *Hotel California*
- Chris de Burgh - *Simple The Truth*
- Snap - *Moog Music*
- Bobby Womack - *Blue Velvet*
- Lutece Feat. Realitate - *Move That Body*
- Gregorian - *So Sad*
- Various Artists - *Placebo Magico*
- Dr. Albun - *Halla Africa*

**Albums**
- Dr. Albun - *Halla Africa*

---

*Note: The list includes only the top 10 songs and albums for each country. Additional information and data are available in the original source.*

---

AmericanRadioHistory.com
### EUROPEAN AIRPLAY TOP 50

**LAST WEEK**

<table>
<thead>
<tr>
<th>ARTIST/SONG</th>
<th>LABEL/FORCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boz Scaggs - Lowdown</td>
<td>Warner Bros/Atlantic</td>
</tr>
<tr>
<td>Nena - 99 Luftballons</td>
<td>Polydor</td>
</tr>
<tr>
<td>Herbert Grönemeyer - Die Mitte Der Welt</td>
<td>Sony Music/EMI</td>
</tr>
<tr>
<td>Bon Jovi - Livin' On A Prayer</td>
<td>Island/RCA</td>
</tr>
<tr>
<td>Kajagoogoo - You're The One That I Want</td>
<td>A&amp;M Records</td>
</tr>
</tbody>
</table>

**THIS WEEK**

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</table>

### NATIONAL AIRPLAY

#### UNITED KINGDOM

<table>
<thead>
<tr>
<th>ARTIST/SONG</th>
<th>LABEL/FORCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Bachelors - What's New Pussycat?</td>
<td>Fontana</td>
</tr>
<tr>
<td>closet - I'm Gonna Be (500 Miles)</td>
<td>Virgin</td>
</tr>
<tr>
<td>The Kinks - Doldrums</td>
<td>Pye/Npoly</td>
</tr>
<tr>
<td>The Who - Substitute</td>
<td>Pye/Npoly</td>
</tr>
<tr>
<td>Eddy Mitchell - Taxi</td>
<td>Disques Pathé</td>
</tr>
</tbody>
</table>

### GERMANY

<table>
<thead>
<tr>
<th>ARTIST/SONG</th>
<th>LABEL/FORCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manu - Neue Liebe</td>
<td>Columbia</td>
</tr>
<tr>
<td>Udo Jürgens - Ich Bin Ein Gaudi</td>
<td>Polydor</td>
</tr>
<tr>
<td>Peter Maffay - Wenn Du Aber</td>
<td>Polydor</td>
</tr>
<tr>
<td>Udo Jürgens - Ich Bin Ein Gaudi</td>
<td>Columbia</td>
</tr>
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<td>Peter Maffay - Wenn Du Aber</td>
<td>Polydor</td>
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### FRANCE

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<thead>
<tr>
<th>ARTIST/SONG</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Bob Marley - Three Little Birds</td>
<td>Island</td>
</tr>
<tr>
<td>U2 - Where The Streets Have No Name</td>
<td>Island</td>
</tr>
<tr>
<td>Stevie Wonder - Living In America</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>Prince - Purple Rain</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>Michael Jackson - Thriller</td>
<td>Epic</td>
</tr>
</tbody>
</table>

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<td>Michael Jackson - Thriller</td>
<td>Epic</td>
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</table>

### ITALY

<table>
<thead>
<tr>
<th>ARTIST/SONG</th>
<th>LABEL/FORCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fabio Testi - Cosa Mi Manca</td>
<td>RCA Music Club</td>
</tr>
<tr>
<td>Umberto Tozzi - Un'ora alla volta</td>
<td>RCA Music Club</td>
</tr>
<tr>
<td>Claudio Baglioni - Buon Natale</td>
<td>RCA Music Club</td>
</tr>
<tr>
<td>Gigi D'Alessandro - Io Non Posso Risparmiare</td>
<td>RCA Music Club</td>
</tr>
<tr>
<td>Adriano Celentano - Non Ti Scordar Di Me</td>
<td>RCA Music Club</td>
</tr>
</tbody>
</table>

### SPAIN

<table>
<thead>
<tr>
<th>ARTIST/SONG</th>
<th>LABEL/FORCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Juan Magán - Va Por Hacerlo</td>
<td>EMI Music</td>
</tr>
<tr>
<td>Paco de Lucía - Flamenco</td>
<td>CBS Records</td>
</tr>
<tr>
<td>LEK - ¡Mira!</td>
<td>EMI Music</td>
</tr>
<tr>
<td>Los Grande - Ven conmigo</td>
<td>EMI Music</td>
</tr>
<tr>
<td>Paco de Lucía - Flamenco</td>
<td>CBS Records</td>
</tr>
</tbody>
</table>

### AUSTRIA

<table>
<thead>
<tr>
<th>ARTIST/SONG</th>
<th>LABEL/FORCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>C.C. Catch - I'm a Survivor</td>
<td>Metronome</td>
</tr>
<tr>
<td>Duran Duran - Girls on Film</td>
<td>EMI Records</td>
</tr>
<tr>
<td>Ultravox -Vienna</td>
<td>EMI Records</td>
</tr>
<tr>
<td>The Buggles - Video Killed the Radio Star</td>
<td>EMI Records</td>
</tr>
<tr>
<td>Ultravox -Vienna</td>
<td>EMI Records</td>
</tr>
</tbody>
</table>

### HOLLAND

<table>
<thead>
<tr>
<th>ARTIST/SONG</th>
<th>LABEL/FORCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABBA - Voulez-Vous</td>
<td>Polydor</td>
</tr>
<tr>
<td>Peter Cetera - Why Can't This Be Love</td>
<td>Capitol</td>
</tr>
<tr>
<td>The Police - Roxanne</td>
<td>EMI Records</td>
</tr>
<tr>
<td>Queen - Another One Bites the Dust</td>
<td>EMI Records</td>
</tr>
<tr>
<td>The Police - Roxanne</td>
<td>EMI Records</td>
</tr>
</tbody>
</table>

### SWITZERLAND

<table>
<thead>
<tr>
<th>ARTIST/SONG</th>
<th>LABEL/FORCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>die Freiheit - Wir haben die Freiheit</td>
<td>EMI Records</td>
</tr>
<tr>
<td>Peter Cetera - Why Can't This Be Love</td>
<td>Capitol</td>
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</tbody>
</table>

### M&M'S National Airplay charts reflect the 20 songs receiving the most airplay in each country listed. The individual charts are compiled by various media controllers and research organizations, based on reports from participating stations using various formats. These charts are combined and weighted to comprise the European Airplay Top 50 used above. M&M also surveys nearly 200 contemporary music stations to develop the AIR Radio chart, which can be found on page 47. That chart and its related statistics detail singles airplay at stations specifically targeting 12-34 years old for a full-time or part-time basis. |
<table>
<thead>
<tr>
<th>THE WEEK</th>
<th>ARTIST</th>
<th>TITLE - ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>E.U.M.</td>
<td>Out Of Time - Warner Brothers</td>
<td>UK,F,GR,DK,CH,FR,IRE,NO,SE,DE</td>
</tr>
<tr>
<td>2</td>
<td>Roxette</td>
<td>It Must Have Been Love - EMI</td>
<td>UK,DK,CH,FR,IRE,NO,SE,DE</td>
</tr>
<tr>
<td>3</td>
<td>Eurythmics</td>
<td>Greatest Hits - RCA</td>
<td>UK,DK,CH,FR,IRE,NO,SE,DE</td>
</tr>
<tr>
<td>4</td>
<td>Seal</td>
<td>Kiss From A Rose - ZTT/WEA</td>
<td>UK,DK,CH,FR,IRE,NO,SE,DE</td>
</tr>
<tr>
<td>5</td>
<td>Red Stewart</td>
<td>Vagabond Heart - Warner Brothers</td>
<td>UK,DK,CH,FR,IRE,NO,SE,DE</td>
</tr>
<tr>
<td>6</td>
<td>Soundtrack - The Doors</td>
<td>The Doors - Elektra</td>
<td>UK,DK,CH,FR,IRE,NO,SE,DE</td>
</tr>
<tr>
<td>7</td>
<td>Scorpions</td>
<td>Cruisin' - Mercury</td>
<td>UK,DK,CH,FR,IRE,NO,SE,DE</td>
</tr>
<tr>
<td>8</td>
<td>Michael Bolton</td>
<td>Time, Love &amp; Tenderness - Columbia</td>
<td>UK,DK,CH,FR,IRE,NO,SE,DE</td>
</tr>
<tr>
<td>9</td>
<td>Simple Minds</td>
<td>Real Life - Virgin</td>
<td>UK,DK,CH,FR,IRE,NO,SE,DE</td>
</tr>
</tbody>
</table>

**ARTIST**

- **Paula Abdul**
  - Spellbound - Virgin |
  - D.B.S,CH,SE,DK,GR

- **Juan Luis Guerra & 4.40**
  - Babosa Rosa - Sony |
  - N.L.E |

- **Chris Isaak**
  - Wicked Game - Reprise |
  - D.N.E,SE,SK,GR

- **Beverly Craven**
  - Beverly Craven - Epic |
  - F.B |

- **Massive**
  - Blue Lines - Wild Bunch/Circa |
  - F.B |

- **Fredericks, Goldman & Jones**
  - Fredericks, Goldman & Jones - Columbia |
  - F.B |

- **Beach Boys**
  - Very Best Of - Capitol |
  - D.N.E |

- **Gino Paoli**
  - Malto Com' In Gatto - WEA |
  - F.B |

- **M.C. Hammer**
  - Please Hammer Don't Hurt 'Em - Capitol |
  - D.F.B |

- **Harry Connick Jr.**
  - We Are In Love - Columbia |
  - D.F.B |

- **Adriano Celentano**
  - Il Bello Del Giorgio Ignaro - Cinetone |
  - D.F.B |

- **The Rembrandts**
  - The Rembrandts - Aco |
  - D.F.B |

- **UB40**
  - Labour Of Love II - Virgin |
  - D.F.B |

- **Felix Gray & Didier Barbelivien**
  - Les Amours Cassees - Tali |
  - D.F.B |

- **Huey Lewis & The News**
  - Hard At Play - A&M USA |
  - D.C.H,DK,SK,FR |

- **Marco Masini**
  - Malinconia - Parnesti |
  - D.F.B |

- **Phil Collins**
  - Serious Hits '83 '85 - Virgin/WEA |
  - D.F.B |

- **Doa Maar**
  - Doa Maar Beste - Sky/CNR |
  - B.N.E |

- **Zucchero Fornaciari**
  - Zucchero - Columbia |
  - D.F.B |

- **Gloria Estefan**
  - Into The Light - Epic |
  - D.F.B |

- **Wonder Stuff**
  - Never Loved Elvis - Polydor |
  - D.F.B |

- **The Waterboys**
  - Best Of '81-90 - Chrysalis |
  - D.F.B,GR,SE,DK,CH,FR,IRE,NO,SE,DE |

- **Paul McCartney**
  - Unplugged - Parlophone |
  - N.L.E,CH,SE,DK,GR |

- **The Simpsons**
  - Stone Cold Fox - The Simpsons |
  - D.F.B |

- **Elvis Costello**
  - Mighty Like A Rose - Warner Brothers |
  - F.B |

- **Eckard Voiseins**
  - Craben - Geffen |
  - F.B |

- **Madonna**
  - Like A Prayer - Virgin |
  - D.F.B,GR,DK,SE,CH,FR,IRE,NO,SE,DE |

- **Don Henley**
  - The Very Best Of Damn The Torpedoes - Columbia |
  - D.B.S |

- **Juan Luis Guerro & 4.40**
  - Babosa Rosa - Sony |
  - N.L.E |

- **Bryan Ferry**
  - Another Time, Another Place - Warner Brothers |
  - F.B |

- **Die Krupps**
  - Individualist - A&M |
  - D.C.H |

- **The Waterboys**
  - Best Of '81-90 - Chrysalis |
  - D.F.B,GR,SE,DK,CH,FR,IRE,NO,SE,DE |

- **Paul McCartney**
  - Unplugged - Parlophone |
  - N.L.E,CH,SE,DK,GR |

- **Duncan Dhu**
  - Supernova - D.O. |
  - F.B |

- **The Simpsons**
  - Stone Cold Fox - The Simpsons |
  - D.F.B |

**THE WEEK LAST Wk CHARTED**

- **E.U.M.**
  - Out Of Time - Warner Brothers |
  - UK,F,GR,DK,CH,FR,IRE,NO,SE,DE |

- **Roxette**
  - It Must Have Been Love - EMI |
  - UK,DK,CH,FR,IRE,NO,SE,DE |

- **Eurythmics**
  - Greatest Hits - RCA  |
  - UK,DK,CH,FR,IRE,NO,SE,DE |

- **Seal**
  - Kiss From A Rose - ZTT/WEA |
  - UK,DK,CH,FR,IRE,NO,SE,DE |

- **Red Stewart**
  - Vagabond Heart - Warner Brothers |
  - UK,DK,CH,FR,IRE,NO,SE,DE |

- **Soundtrack - The Doors**
  - The Doors - Elektra |
  - UK,DK,CH,FR,IRE,NO,SE,DE |

- **Scorpions**
  - Cruisin' - Mercury |
  - UK,DK,CH,FR,IRE,NO,SE,DE |

- **Michael Bolton**
  - Time, Love & Tenderness - Columbia |
  - UK,DK,CH,FR,IRE,NO,SE,DE |

- **Simple Minds**
  - Real Life - Virgin |
  - UK,DK,CH,FR,IRE,NO,SE,DE |

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  - Spellbound - Virgin |
  - D.B.S,CH,SE,DK,GR |

- **Juan Luis Guerra & 4.40**
  - Babosa Rosa - Sony |
  - N.L.E |

- **Chris Isaak**
  - Wicked Game - Reprise |
  - D.N.E,SE,SK,GR |

- **Beverly Craven**
  - Beverly Craven - Epic |
  - F.B |

- **Massive**
  - Blue Lines - Wild Bunch/Circa |
  - F.B |

- **Fredericks, Goldman & Jones**
  - Fredericks, Goldman & Jones - Columbia |
  - F.B |

- **Beach Boys**
  - Very Best Of - Capitol |
  - D.N.E |

- **Gino Paoli**
  - Malto Com' In Gatto - WEA |
  - F.B |

- **M.C. Hammer**
  - Please Hammer Don't Hurt 'Em - Capitol |
  - D.F.B |

- **Harry Connick Jr.**
  - We Are In Love - Columbia |
  - D.F.B |

- **Adriano Celentano**
  - Il Bello Del Giorgio Ignaro - Cinetone |
  - D.F.B |

- **The Rembrandts**
  - The Rembrandts - Aco |
  - D.F.B |

- **UB40**
  - Labour Of Love II - Virgin |
  - D.F.B |

- **Felix Gray & Didier Barbelivien**
  - Les Amours Cassees - Tali |
  - D.F.B |

- **Huey Lewis & The News**
  - Hard At Play - A&M USA |
  - D.C.H,DK,SK,FR |

- **Marco Masini**
  - Malinconia - Parnesti |
  - D.F.B |

- **Phil Collins**
  - Serious Hits '83 '85 - Virgin/WEA |
  - D.F.B |

- **Doa Maar**
  - Doa Maar Beste - Sky/CNR |
  - B.N.E |

- **Zucchero Fornaciari**
  - Zucchero - Columbia |
  - D.F.B |

- **Gloria Estefan**
  - Into The Light - Epic |
  - D.F.B |

- **Wonder Stuff**
  - Never Loved Elvis - Polydor |
  - D.F.B |

- **The Waterboys**
  - Best Of '81-90 - Chrysalis |
  - D.F.B,GR,SE,DK,CH,FR,IRE,NO,SE,DE |

- **Paul McCartney**
  - Unplugged - Parlophone |
  - N.L.E,CH,SE,DK,GR |

- **The Simpsons**
  - Stone Cold Fox - The Simpsons |
  - D.F.B |

- **Elvis Costello**
  - Mighty Like A Rose - Warner Brothers |
  - F.B |

- **Eckard Voiseins**
  - Craben - Geffen |
  - F.B |

- **Madonna**
  - Like A Prayer - Virgin |
  - D.F.B,GR,DK,SE,CH,FR,IRE,NO,SE,DE |

- **Don Henley**
  - The Very Best Of Damn The Torpedoes - Columbia |
  - D.B.S |

- **The Waterboys**
  - Best Of '81-90 - Chrysalis |
  - D.F.B,GR,SE,DK,CH,FR,IRE,NO,SE,DE |

- **Paul McCartney**
  - Unplugged - Parlophone |
  - N.L.E,CH,SE,DK,GR |

- **Duncan Dhu**
  - Supernova - D.O. |
  - F.B |

- **The Simpsons**
  - Stone Cold Fox - The Simpsons |
  - D.F.B |
Southern California-based Larry Bruce Communications (LBC) has inked a consulting agreement with Rock 104/Dublin (formerly Capital Radio). Although LBC has been active in international media since its formation, with clients in Australia and New Zealand, this is LBC’s first European client.

Bruce comments, “We participated in the design of the new (LBC) has inked a consulting relationship with Rock 104/Dublin (formerly Capital Radio). Although LBC has been active in international media since its formation, with clients in Australia and New Zealand, this is LBC’s first European client.”

LBC will develop a strategic approach to programming and research for Rock 104, and conduct training seminars on strategy, programming and marketing.

United States

LBC Now Consulting Rock 104/Dublin

by Jeff Green

Rock 104 from the beginning, but waited to announce our affiliation until the launch of the new format in June. The opportunity to take an aggressive approach to rock radio in Dublin is very exciting. There are so few chances to kick of an all-new format in a market as unique as Dublin,” LBC has said.

Rick Dees Exits 'Into The Night'

by Lisa Nordmark

KIS-FM/Los Angeles morning personality Rick Dees will be leaving his ABC-TV late-night talk/entertainment show by July 15. The program he began hosting a year ago has not achieved sufficient growth in syndication and has faced less-than-favorable reviews. ABC plans to experiment with different guest hosts, in the same vein that popular TV/film personality Arsenio Hall got his late-night start. Meanwhile, Dees will continue with KIS-FM and his various syndicated radio projects.

Bailey Broadcasting Adds Kiss 100-AM/FM/London As Client

Bailey Broadcasting Service (BBS) has expanded its European reach in supplying information and entertainment by adding dance station Kiss 100-AM/FM/London to its affiliate team. BBS will provide exclusive interviews and highlights of American performers from their daily and weekly programs, RadioScope and The Hip Hop Countdown & Report. BBS also works with Choice FM/South London, Buzz FM/Birmingham, Sunset FM/Manchester and WNK-FM/ North London, and 76 countries via the Armed Forces Network.

NAB Unveils Marconi Nominees

Top US broadcasters and stations in 23 categories will be honored September 14 for excellence and innovation at the NAB Marconi Radio Awards during the NAB "Radio 1991" convention in San Francisco.

The show, hosted by TV/music personality and American Bandstand founder Dick Clark, will recognize "Stations Of The Year," "Personalities Of The Year" and "Legendary Station Of The Year."

The nominees in this category are all AMS: full-service giants KDKA/Pittsburgh, KMOX/ St. Louis and WDIA/ Memphis; talk leader KGO/San Francisco and former CHR CKLW/ Windsor-Detroit.

Listeners Detail DJ Preferences

With more and more attention these days being diverted to "low-involvement" radio, the DJs and personalities still left on the AM and FM bands are being investigated like never before. Denver-based Paragon Research has completed a national study of radio personalities, and here are the results from the 390 calls and interviews among 18-25 radio listeners.

*60% of all respondents say they have no preference between male or female DJs.

*Teams preferred over single DJs on any particular show, and nearly two-thirds of listeners say they don’t mind if a DJ does personal testimonials for advertised products.

*Funny DJs are preferred to serious personalities by 68%.

*A whopping 95% say they want DJs to tell them about the music they’re just played (back-announcing, etc.)

*Over half (53%) of radio listeners say they want DJs to tell them about the music they’ve just played (back-announcing, etc.).

*When asked if a news personality should participate as part of the “entertainment team” on a morning show detracts from the news person’s authority and credibility, 83% say "no."

The US Page is edited by Tom Kay of Minneapolis-based Main Street Marketing & Promotion. MSM can be reached on: tel: 1-612-927-4487 fax: 1-612-927-6427.

MUSIC & MEDIA JUNE 6 1991
Whitney Houston

ON TOUR

AUGUST 27/28/30/31 NEC BIRMINGHAM
SEPTEMBER 1 NEC BIRMINGHAM
SEPTEMBER 3/4/6/7/8/10/11/13/14/15 WEMBLEY ARENA
SEPTEMBER 17/18/19 SECC GLASGOW
SEPTEMBER 21/22/23/25/26/27 THE AHoy, ROTTERDAM
SEPTEMBER 29 OLYMPIAHALLE, MUNICH
SEPTEMBER 30 FESTHALLE, FRANKFURT
OCTOBER 1/2 BERCY, PARIS

MY NAME IS NOT SUSAN
7 INCH. 12 INCH. CD SINGLE

FROM THE ALBUM
I'M YOUR BABY TONIGHT
<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>EUR</th>
<th>UK</th>
<th>NL</th>
<th>FR</th>
<th>DE</th>
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<tbody>
<tr>
<td>1</td>
<td>Madonna</td>
<td>Like A Prayer</td>
<td>84</td>
<td>84</td>
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<td>84</td>
<td>84</td>
</tr>
<tr>
<td>2</td>
<td>Oasis</td>
<td>Live Forever</td>
<td>83</td>
<td>83</td>
<td>83</td>
<td>83</td>
<td>83</td>
</tr>
<tr>
<td>3</td>
<td>Oasis</td>
<td>Whatever</td>
<td>82</td>
<td>82</td>
<td>82</td>
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<td>82</td>
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<tr>
<td>4</td>
<td>Robbie Williams</td>
<td>Angels</td>
<td>81</td>
<td>81</td>
<td>81</td>
<td>81</td>
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<tr>
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<td>Shout</td>
<td>80</td>
<td>80</td>
<td>80</td>
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<td>80</td>
</tr>
<tr>
<td>6</td>
<td>Oasis</td>
<td>Masterplan</td>
<td>79</td>
<td>79</td>
<td>79</td>
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</tr>
<tr>
<td>7</td>
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<td>Rockstar 2</td>
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<td>78</td>
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<td>Oasis</td>
<td>Stop the Clocks</td>
<td>77</td>
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<td>77</td>
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</tr>
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<td>The Masterplan</td>
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</tr>
</tbody>
</table>

**Note:** The table above represents the top 10 songs on the list, and the format indicates the chart position and the countries where the song reached the top 10. The chart reflects the popularity of songs across various European countries during the specified period.
OFF THE RECORD

Jazz FM Close To Refinancing Deal

At press time there was still no official announcement on Jazz FM. London's refinancing package which has been the subject of several board meetings in recent weeks. M&M hears that the station is close to reaching an agreement in principle with one of several potential partners, which include EMAP, Yorkshire TV, David Astor and David Maker's Golden Rose and French radio net NRJ.

London Records Pays Chart Hype Fine

London Records finally paid the £50,000 (US$83,500) “hyping” fine imposed by the British Phonographic Industry (BPI) on June 24, three days after the 21-day deadline expired. Meanwhile, the BPI chart committee is still examining the case against AVL. The BPI could not say when the chart committee would reach a decision.

SONET RECORDS UPDATE: Sweden's Sonet Records reported that it has been under the gun to find a buyer, with the label's bankers giving them until the end of June to cut a deal.

IFPI TARGETS EUROPEAN EUPHEMIA: New IFPI chairman and former PolyGram president David Fine says Eastern Europe will be one of the organisation's priorities. “The areas we targeted in the past, such as Hong Kong and Taiwan, are ‘clean’ now. There's no reason why we shouldn't be able to do the same in Eastern Europe.”

IRISH VENTURE CAP: David Davin-Power, the ex-head of news at Century Radio in Ireland, is rumoured to be trying to raise venture capital to start a new company that will make and sell music and news programmes to some 20 of the country's stations. Reportedly about £100,000 has been raised, with the goal being £250,000. Davin-Power is said to be talking with Century, which may also take a stake in the company.

EXPLOITING THE ROSTER: PolyGram France is stepping up the cross-border promotion of its national talent roster with the appointment of Nanou Lambin as international exploitation manager. Lambin, formerly A&R/international manager with Carrere, will oversee the exploitation of all PolyGram labels, including Polydor, Phonogram and Barclay.

LACO JOINS WEA FRANCE: Philippe Laco has been named the new president of Warner Music France. Laco was previously director of PolyGram France's video division. The appointment, announced on June 24, is effective August 1.

PREMIERE, MTV SPECIAL: US-based syndicate group Premiere Radio Networks has signed with MTV to produce a three-hour special about the cable nets' Video Awards. The programme, which will air prior to the awards ceremony and feature interviews and song clips, will be made available to radio stations across Europe and the US the weekend of August 30.

ROCK-N-ROLL INVESTORS: Roger Taylor of Queen and Justin Hayward of The Moody Blues are among the names applying for the Cornwall independent radio licence in the UK. Taylor is no longer a rock 'n' roller, says Tonnmi Tarkian reports. "We only get consistent servicing of singles. In a lot of cases we have to contact the company to get albums. If we don't send them playlists, they don't send records."

TERRY UNDERHILL, head of presentation at Signal Radio/Stocke, says, "We receive all the information we need from the majors, sometimes too much. However, if a record company can't provide us with the necessary details then I'm not going to go chasing it. It's the record company's business to break new acts. Having said that, I occasionally pick up on a band like Father Father which arrived in the office with no covering information but which sounded good."

In Germany both public and private stations are offered paid subscriptions from the record industry organisation IFPI. In addition, free service is given to some programmers, and DJs at the discretion of the heads of promotion.

WDR head of pop music Dr Rudolf Heinemann says, "We understand the expense of the industry to service stations and we are willing to pay for the music we need."

But, Antenna Bayern PD Michael Haas counts. "Public stations do not pay a subscription fee. DJs all receive records. For many private stations, their archives are based on the collections sold to them by freelance DJs from public stations."

At private state wide Nieder-sachsen station fn. MD Gunther Drossart says, "We spend between £1,725 (US$2,260-3,391) monthly on subscriptions, plus supplementary local purchases. He criticises label policies that exclude service for DJ-friendly labels."

In Spain, Carlos finaly COPE, receives an average of 30 to 35 new records per week. "We receive records a week. As the service is somewhat patchy, Finlaya says, "We supplement it with purchases from wholesalers and sometimes go to London to buy CD compilations. "Background material on artists tends not to be sent unless requested. It's the veteran acts who have more extensive profiles."

Guido Monti, PD of Italian national station RTL 102.5 Hit Radio, says, "The majors always reach radio and CDs. We don't often receive promotional material but when we do it's usually connected with a major act or artist."

Even though the station receives records, it pays 80% of the station's music requirements because "product on the local market is becoming cheaper. "We buy tickets ourselves or ask for freebies from record companies."

Head of music Grant Benson explains, "We subscribe to the US Hit Disc service and I have my own source in the UK. I have a good rapport with record companies there. For example, the new single by Jason Donovan (which charted at No. 2 in the UK) was not released locally and or available on import. Polydor kindly sent me a copy."

As for Belgium, all official broadcasters (BRTN, RTBF and the German-language station BRF) receive free record samples direct from the majors. The rest are free releases of older records on the label's full format and target audience.

Martine Matagne, producer of the afternoon programme at Radio Luxembourg in Belgium, gives the results of a recent youth-programme of RTBF. "We get 90% of all records through record services from the industry. The remaining 10% are releases of older records on the US CD, which are purchased by individual programmers."

Next week: label executives discuss record service for radio.
**EHR TOP 25**

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. Stations are weighted by market size and by the number of hours per week committed to the format. Songs in "A" rotation airplay receive more points than those in "B" rotation or more limited airplay exposure. 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. Stations are weighted by market size and by the number of hours per week committed to the format. Songs in "A" rotation airplay receive more points than those in "B" rotation or more limited airplay exposure.

**MASSIVE ATTACK**/Love Is A Wonderful Thing (Columbia)
**THE DOORS**/Light My Fire (Epic)
**CHESNEY HAWKES**/The One And Only (Virgin)
**SIMPLE MINDS**/See The Lights (Chrysalis)
**PET SHOP BOYS**/Go On (Virgin)

**MASSIVE ATTACK**/Safe From Harm
**THE MOCK TURTLES**/And Then She Smiles
**LENNY KRAVITZ**/It Ain’t Over ’Til It’s Over
**CHRIS REA**/Looking For The Summer
**MICHAEL BOLTON**/Love Is A Wonderful Thing

**EHR NEW ADD LEADERS**

**KIM APPLEBY**/Momma
**WENNETTE HOUSTON**/My Name Is Not Susan
**THE MOCK TURTLES**/And Then She Smiles
**LENNY KRAVITZ**/It Ain’t Over ’Til It’s Over
**CHRIS REA**/Looking For The Summer
**MASSIVE ATTACK**/Safe From Harm

**EHR "A" ROTATION LEADERS**

**CHESNEY HAWKES**/The One And Only
**RIVA CHATUCH**/Looking For The Summer
**SIMPLE MINDS**/See The Lights
**THE KLF**/Last Train To Trancentral

**CHARTBOUND RECORDS**

**DE LA SOUL**/Ring Ring Ring (Ha Ha Hey) (Tommy Boy)
**KIM APPLEBY**/Momma (Parlophone)
**THE DOORS**/Light My Fire (Elektra)
**KIM MYNOQUE**/Shocked (PWL)
**MARC COND**/Walking In Memphis (Epic)
**THE DOORS**/Waiting For The Sun (Virgin)
**SONIA**/Only Fools (Mercury)
**SOFT CELL**/Nature Love (Virgin)
**THE DIVINILS**/I Touch Myself (Atlantic)
**THE REMBRANDTS**/Just The Way It Is, Baby (Virgin)
**TECHNOTRONIC**/My Heart (Virgin)
**THE TRIPPLETS**/You Don’t Have To Go Home Tonight (Virgin)
**EXTREME**/More Than Words (A&M)
**MYLAR FERON**/Désamanté (Polydor)
**HI-FIVE**/Like The Way (Chrysalis)
**MADONNA**/Holiday

**EHR TRACKING REPORT**

**PAULA ABDUL**/Rush Rush
**CRISTAL GYPSY**/Wannas Be A Thing
**THE DOORS**/Light My Fire
**CHESNEY HAWKES**/The One And Only
**SIMPLE MINDS**/See The Lights

**Airplay Action**

Although Paula Abdul is playing on more stations from Roxette—and is therefore no. 1 in "Tracking Report"—the latter record is a hit not because it collects (though only marginally) more airplay than the no. 1 record, i.e., Rush. Rush continues to attract more stations, it is sure to claim the no. 1 position. The single is particularly hot in UK, German, French EHR stations and, to a lesser extent, Belgium and Denmark. The top 10 is very static this week and Abdul is the only re-entering a new song. More action outside the top 10 with Lenny Kravitz’s It Ain’t Over ’Til It’s Over moving from 17 to 11. The single is played in 11 markets and is more airplay is achieved in France and Germany, it is sure to jump into the top 10 next week.

The next move is for Pet Shop Boys’ Jealousy (No. 1-1). The single is reported in seven markets with UK and Germany being the strongest. More jumps by Kersy MacColl (Walking Down Middleton) and Kenny Thomas (Thinking About You). Both records are getting almost exclusive airplay in the UK market, although MacColl is picking some more airplay in Scandinavia, too. A similar situation for Chris Rea’s second hit, I’m A Man (Not A Boy). Most of the reports still come from the UK. Meanwhile, airplay on The One And Only is still continuing on the continent with the emphasis on the German-speaking countries, Italy, and the Bel.

Apart from Hawkes, the only new entry is Chris Rea’s Looking For The Summer, which is getting a lot of airplay in Belgian and Danish EHR stations in the UK and Norway. Highest entry in "Chartbound" and also "New Add Leaders" is this week’s third entry from Kim Appleby, Momma. The song receives its first airplay and is played on 21 stations in total.
Columbia Records is very proud to announce the release of the new Gipsy Kings album *este mundo* on 1st July.

Contains the first single 'Baila Me'.