M&M Debuts Marketing, Talent News
Responding to industry demand for additional music information services, M&M is introducing two new music business columns—"Marketing The Music" and "Talent In Progress." "MTM" debuts this week with a report on Geffen's new Robbie Robertson album, Storyville (see page 38).
Explains M&M senior editor Mauchgill Bakker, "Marketing The Music" profiles the marketing activities surrounding one or more new releases. We'll include information on touring, merchandising, video/film projects and other aspects of developing successful artists and albums. "Talent In Progress" will debut (continues on page 42)

Capital Names Eyre MD
by Paul Easton
Capital Radio/London has appointed Richard Eyre as managing director. He replaces Nigel Walmsley, who left Capital earlier this year to head Carlton

Radio Tango Bids For Oslo's Limelight
by David Rowley
Adult-targetted Radio Tango/ Oslo reports it is negotiating to buy leading Norwegian radio group Radio Limelight's share of the 102 FM Oslo frequency. The two operators currently occupy (continues on page 42)

Communications' ITV franchise bids.
Eyre is currently media director of advertising agency Bartle Bogle Hegarty (BBH), as well as chairman of the research organisation JICRAR (Joint Industry Committee for Radio Audience Research).
He says his new appointment is a logical next step. "I believe my advertising expertise over the last 16 years is relevant to the new job," he says. "I don't see a problem in making the move from advertising to radio. If I was running Capital on my own, it would be. But they have a really good team there, and it runs very well. I certainly don't feel it's a company that's directionless, so I don't see my role as coming in and tearing up what's gone before."

After many years in advertising, Eyre is sympathetic to radio's problems. "Radio is always given a hard time by advertising agents (continues on page 42)

ALTERNATIVE MUSIC FOCUS
BMG UK Revamps Int'l Department
by Ben Lewis
BMG UK has restructured its international department, adding an alternative music A&R manager in an attempt to increase its challenge to the independents in Europe.
BMG UK's head of international marketing, Chrissie Harwood, has divided up the whole BMG UK roster between managers by musical categories. She has also added three new information managers. The division of labour in the international departments between marketing and promotion has been dissolved, with each manager now being responsible for the entire marketing/promotion of a group of artists throughout the world.
Miller Williams manages BMG's "mainstream" talent, which includes Lisa Stansfield, Alison Limerick and Sosia. Nigel Reveller manages the key development artists (those who have a niche of their own, but need their (continues on page 42)

SNEP GM Delcros Outlines New Goals
by Emmanuel Legrand

Resolving the quota issue on radio is one of five top priorities for Bertrand Delcros, the newly appointed GM for French music industry organisation SNEP.
Also on the front burner for Delcros, who took the reins on October 1, are such matters as the "Semaine du Disque," Sunday trading, the lowering of VAT and the progress of revamped music channel Euromusique.
On the quota front, discussions between the radio and record industry have already begun, and Delcros is confident the talks might lead to a solution which takes into account "the specific situation of the different stations."
"There is a shrinking of space allocated to French production," says Delcros. "We have to talk with the radio stations and try to understand why this has happened, and how we can reverse the trend. If we can set up guide (continues on page 42)

No. 1 in EUROPE
European Hit Radio
BRYAN ADAMS
Everything I Do I Do It For You
A&M
Coca-Cola Eurochart
BRYAN ADAMS
Everything I Do I Do It For You
A&M
European Top 100 Albums
DIRE STRAITS
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Vertigo


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ELTON JOHN &
BERNIE TAUPIN

'Two Rooms' celebrates the songwriting partnership of Elton John and Bernie Taupin. Friends and admirers have recorded their own musical tribute with songs that have moved, inspired or excited them during 25 years of this unique collaboration; a creative relationship that has been both independent and interdependent - Two rooms at the end of the world.

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Performed By:
Phil Collins . Daryl Hall & John Oates . Bruce Hornsby . George Michael

VIDEO / LASER DISC (083 588-3/1)
In addition to performances of some of Elton's best known songs - 'Your Song', 'Daniel', 'Candle In The Wind', 'Philadelphia Freedom'- this video includes some of the less familiar songs; 'Skyline Pigeon' 'Empty Garden' and 'Tiny Dancer' which illustrates how the writing partnership operates.

Rare performances, never before seen archive footage, and their own home movies are inter-cut with new in-depth interviews with Elton & Bernie, and with tributes from some of their musical contemporaries and admirers - including Eric Clapton, Phil Collins, Roger Daltrey, Sinead O'Connor, Sting and Tina Turner, who also perform excerpts from brand new cover versions of classic John /Taupin songs taken from the 'Two Rooms' album.

RELEASED 14TH OCTOBER 1991
A Worldwide Release By PolyGram
by Ben Lewis

Manchester independent label Factory Records has signed a long-term global licensing deal with London Records.

London Records will now be able to licence Factory's extensive repertoire around the world, excluding the UK, US, Australia, GA&S and Benelux. Territories chiefly affected will be France, Scandinavia, Japan and South America.

The deal includes Factory's extensive back catalogue, which includes New Order and Joy Division, as well as its roster of current artists, including Electronic and Northside and new acts The Wendles, The Adven-

tures Babies and Cath Carol. The new agreement broadens an association which began in November 1990 when London Records negotiated European licensing rights for the Happy Mondays. Factory Records head of international Lieve Montens says, "It's been difficult to sell Factory Records, and especially the cata-

logue, in those countries up to now. We want to sell an alternative idea on a product-by-product basis. Now we will be able to push the whole catalogue and lift the profile of the label."

Tony Wilson, Factory chair-

man, adds, "The new welcomed relationship with London—adding to our existing relationships in G
australia, Asia and the US—is the perfect way for this Manchester label to attack the interna-
tional market in the '90s."

London Records international director John Reid says he welcomes "marketing and distribut-
ing what is one of the finest con-
temporary catalogues around."

The new deal will help the label coordinate planning better in Europe because it will be working through fewer agents, says Philip Saxe, A&R for Factory Records. "A lot of our acts have simply been unobtainable in parts of Europe recently," he explains. "With London and Rough Trade both working our artists in different parts of Europe, our roster should benefit greatly in 1992."

BBC Radio 5 lands

Euro Music Mix

by Paul Easton

Alternative and indie European music is getting more airtime on BBC Radio 5 with the return of weekly youth magazine programme "Euromix" for a second series. Presented by Robert Elmes, the programme is a mix of music, news and features from around Europe aimed at a 15-25 age demo. It is broadcast live on Mondays at 20.00 - 20.45 and repeated Sundays 19.15 - 20.00.

Sarah McNeill, editor of schools, children and youth maga-

zine programmes, says the show tries to give a taste of what's hap-

pening across Europe with an emphasis on alternative indie music and new bands. "We play music from across Europe that is not being heard elsewhere. We try to avoid the mainstream and search out new sounds and give them a hearing."

"We rely heavily on existing contacts for getting new records, although a few record companies don't seem interested in exposure for a record that is not being mar-

keted in the UK."

Adds producer Chris Kimber, who chooses the music, "We usually find out about the records from certain magazines, like Music & Media and Q. We often end up having to chase around to get the records, and we try to get a good balance between styles in each programme. We're certainly getting a good reaction from the audience."

Kimber can be contacted on 44.71.580.4468.

Radio 5 has also introduced a weekly French chart countdown programme produced in conjunction with French network Europe 1 called "Te Top."

It is broadcast on Saturday evenings between 19.30 and 22.00.

Europe 1 is providing the music and French commentary, as well as interviews with European and international rock stars. English presentation and translation will, however, be handled by Marc Dumont and Fiona "La Meche" Spectre at the BBC. Currently living and studying in Brighton, both are targets.

Producer Andrew Johnston says the aim of the programme is to reflect the French music scene, as well as to highlight other European artists. "At the moment it is working out at around 38% Anglo-

Saxon and 62% European records. However, there are bands such as the Scorpions from Germany, who sing in English."

VOX READY TO ROCK — The Radio Vox/Prague team relaxes after a hard day's study in preparation for their launch on October 21. The AC commercial station will begin broadcasting on 105.5 FM to a poten-
tial audience of 1.5 million. Pictured from the top (l-r): Ad Roland of Ad

Records, and especially the cata-

logue, in those countries up to

now. We want to sell an alternative idea on a product-by-product

basis. Now we will be able to

push the whole catalogue and

lift the profile of the label."

Opera Meets Rugby

In Top 10 Hitsingle

by Machgiel Bakker

Sporting events mean good business for opera singers. While Luciano Pavarotti enjoyed his first singles success in the UK with Nessun Dorma thanks to BBC TV's cover-

age of the World Cup Football in 1990, Kiri Te Kanawa is heading for similar acclaim.

ITV, the UK host broadcaster for the Rugby World Cup, is using as the event's theme song Te Kanawa's World In Union, a version of the slow movement of Jupiter from Hoist's

Cosmos. The single is currently no. 11 in the UK Gallup chart and sales are estimated to be 100,000 copies.

Released on Columbia, the single probably will get at least 35 plays over the month during peak hours, according to ITV Sports senior present-
derivation David Wood. "We had a shortage of six tunes, but this tune generated the right kind of nationalistic feel. We played it anonymously for three weeks and incorporated it in the title sequence."

The response has been enormous. It proved to give the whole event a cohesive sound.

The demo version of the song was produced by Charlie Skarbeck, who in the early '80s was responsible for Louise Tucker's Midnight Blue album on Arista. The demo was sent to Te Kanawa, who was impressed with the sound and later recorded the song during the making of a Jerome Kern album at Abbey Road.

Rick Blaskey, director of Lon-

don-based company The Music & Media Partnership, put the deal together with ITV and also struck a record agreement with Columbia MD Tim Bowmen and marketing director Brian Yates. Also, a sepa-

rate deal was made with the Rugby Football Union for a recording by the England Rugby Squad of the song Swing Low (Sweet Chalet) that is currently at no. 48 in the UK chart and is also produced by Skarbeck. An album with pieces of music based on the countries taking part in the championship will be released this week by Columbia.

"If you let the public decide", says Blaskey, "this is the music they like and spend money on. But radio doesn't give the public what it wants; we're not even on the airplay chart."

The championships—held in Twickenham and culminating on November 2—are expected to generate £25 million and there will be two billion viewers in more than 29

countries. A nationwide campaign Run With The Ball—orchestrated by marketing consultants Parallel Media—is being financed by Virgin Atlantic, Hutchinson Teleco-

m, Williamson Sword, Sony and Cap-
				ital Radio for a total of around £75 000.
Strong Winds Change UK Radio’s Look At Scorpions Single

by Macgilid Bakker

Although the UK market is renowned for setting trends for the rest of Europe, it took German rock band the Scorpions some time to chart in Great Britain than anywhere else. While the glam-struck ballad “Wind Of Change” topped the Coca-Cola Eurochart Hot 100 Singles for three weeks this June, the single failed to make any impact in the UK. However, the song is enjoying success in the US. Phonogram UK started to promote the track to radio. And it paid off.

"It has been a hit almost exclusively on the back of radio," comments Dave Thorn, a former management company, McGhee who is representing the band's US market.

Although the UK success is due to the Eurochart, the single was released on a different route. "We had already sold one million albums in Europe prior to the release of the single. With the UK, it's the other way around. Album sales have been disappointing, and the current single success has led to a relaunch of the album."

"The album will be available again on October 21, and will be advertised on TV in the Central, Granada, Yorkshire and Scottish ITV areas. A national in-store promotion with posters and leaflets is planned." World wide, the single has sold to close to 2.5 million copies. The key markets so far have been the US (600,000), Germany (500,000) and France (500,000).

On the basis of this success and that of the follow-up single, "Send Me An Angel," the Crazy World album has picked up steam. Originally released late last year, it has now reached the 2.5 million mark in Europe, including one million in Germany. In the US, where the band is recorded on the Mercury label, the 1.3 million copies have been sold. "Wind Of Change" is currently the longest-charting single in the Eurochart (38 weeks), and due to the sudden chart impact in the UK, it has moved back into the top 20.

Since EMI previously held the rights for the band in Europe, the current success marks the first time Phonogram has had a hit with a band on a worldwide scale.
Playing Solitaire - Vertigo marketing manager John Chuter toasts Bon Jovi guitarist Richie Sambora and wishes him well in his solo career. Returned to Sambora's debut album in which, from left: Vertigo program marketing director Nick Rowe, Sambora, Phonogram head of press Ted Cummings, Chuter and Vertigo head of promotion Mark Howell.

Royal Recognition For Radio Trust Litter Campaign

by Mike McGeever

The Midlands Radio Action Trust (MRAT), in association with the Midlands Radio Group (MRG), added another winner to its roll of honour last night when it presented the Queen Mother's Birthday Award for its anti-litter campaign. "Litterbusters." The annual award recognises outstanding efforts in promoting environmental improvement.

The campaign was produced by the trust and broadcast on Midlands Radio Group's seven stations for one week last November. It included interviews and promotions with stars such as Joan Armatrading and Marty Pellow of Wet Wet Wet. The award was presented to the group by Her Royal Highness Princess Margaret, Countess of Snowdon, at a recent dinner in London.

The Midlands Radio Action Trust was established less than two years ago as a charity to produce and syndicate "social issue" material and provide media training. The concern has won three awards this year including the National Evian Health Award for health promotion, the Unilever Domestic Award for work on AIDS and the silver medal for community involvement work at the New York International Radio Festival.

Two North Devon Licences Offered

The Radio Authority has advertised two additional IRL licences for Cheltenham and Barnstable in North Devon. The Cheltenham licence will use the AM frequency currently being used by BBC Radio Gloucestershire. As the transmitter site has yet to be decided upon, the final choice will affect the size of the population covered. However, it is expected to reach a population of around 70,000 adults.

The North Devon licence is being offered as either AM or FM because AM/FM simulcasting is no longer permitted. Comments a Radio Authority spokesman, "Unusually, we have frequencies available to us on both wavebands in this area. However, there are no plans in the foreseeable future to advertise a second licence for whichever waveband the successful applicant chooses not to use."

The closing dates are January 14, 1992, for Cheltenham and January 21 for North Devon. The Authority expects to announce its decision within two months. In addition, the Authority is shortly expected to announce 10 more areas for new licences to 'top up' their existing list.

Franklin Presenter ForTOTP

Mark Franklin, a 17-year-old disc jockey from the Chiltern Radio Network's Galaxy FM station, has been chosen as one of the new presenters for the BBC TV's 'Top of the Pops' music programme, shown every Thursday night on BBC 2. Franklin, who is one of British TV's youngest regular presenters, made his debut last week fronting the half-hour show which features videos, interviews and 'live' performances of artists topping the BBC's Top 40.

Franklin began his radio career less than one year ago while working as a 'go-fer' and fill-in presenter at BBC Radio Wiltshire. He moved to Galaxy during the summer when his potential was spotted by Chiltern Radio Network's programme controller Paul Chantler.

'we knew about a year ago that Mark had something, the X factor. Rarely do you see such potential in someone so young. It is a tremendous buzz for me. I know he is going to be a big star," says Chantler.

McCartney's Oratorio To Get Heavy Promo

by Paul Easton

Paul McCartney's classical work, the Liverpool Oratorio, was released worldwide by EMI Classics on October 7. Commissioned by the Royal Liverpool Philharmonic Society to commemorate its 150th anniversary, the Liverpool Oratorio was premiered in the city's Anglican Cathedral on June 28 and 29, and at London's Royal Festival Hall on July 7. Conducted by Carl Davis, who wrote the oratorio with McCartney, the work was performed by the Royal Liverpool Philharmonic Orchestra (RLPO) and Choir and the choristers of Liverpool Cathedral. Soloists were Danke Kiri Te Kanawa, Sally Burgess, Jerry Hadley and Willard White.

EMI Records UK director of classical division Roger Lewis says the release of the work will be supported by an unprecedented advertising campaign. "The work is without equal, and is the most eagerly awaited classical work of this season," says Lewis.

McCartney reports the 90-minute, eight-movement work did not 'start out as such a major project. "We were asked to come up with something for the Royal Liverpool Philharmonic Orchestra's 150th anniversary. It was quite easy to have done a three-minute string quartet or something, but it developed into a much bigger thing, and we had a lot of fun with it."

'It was very exciting to do, especially working with my home-town orchestra. I've flirted with so-called classical interests in the past, with songs such as 'Eleanor Rigby' and ' Penny Lane, so to be given a chance to use that palette in any way I wanted was very exciting."

McCartney would like the Liverpool Oratorio to be judged as a pure classical work. "There aren't any guitars in it. I would like orchestras to play it as part of their repertoire. I'm planning to meet with [composer] Carl Davis on a future project, although we don't know yet what it will be."

Rock Goes On The Breakfast Menu At Spectrum International

Spectrum International, London's multi-ethnic AM station, is changing its breakfast show to a rock format. Originally, the programme played an international mix featuring '70s and '80s soul/dance music, interspersed with tracks by artists from the station's main language target groups—Asian, Greek, Spanish and Italian.

Programme controller Keith Beams says the 6-00-09-00 daily show will feature hits from established international rock artists. "Basically, the music will be rock, and rock and roll, with the occasional heavy metal track from people such as Whitesnake and Iron Maiden. Our audience is mainly the 15-44 age group, so we'll be playing a lot of chart rock from the past 25 years."

"We will also be featuring artists such as Gianna Nannini and Tullio de Piscopo from Italy, Anita Mal, George Larn and Denny Summer from Hong Kong, as well as rock musicians from Greece and Spain."

The show will have a series of presenters, which will alter each week. These include Barry Evangelli and Angela Borgmanna from the station's Greek and Italian music programmes, as well as Mike Harrison, Peter Fleming and Pedro the Hood Hoo.}

Five Vie For Blackpool Licence

Former Trans World executives Owen Oyston and Julian Allitt are among the names in the running for the Blackpool IRL licence, although they are heading rival groups.

Broadcasting on FM, with a population coverage of around 220,000 adults, the new station's transmitter would be sited on the famous Blackpool Tower. The Radio Authority expects to be able to announce the winner in around two months.

The applicants are Blackpool Light FM, backed by Oyston and actor William Rouche (Ken Barlow from 'Coronation Street'). If successful, the station could be on-air some six months after

one of the original investors in Red Rose Radio/Preston, and TV astrologer Russell Grant. First-year revenue estimate is at £562,000. The Radiowave (Blackpool) Ltd. backers include S.A.V. Ltd. MD of audio/video equipment suppliers John Barnett, TV presenter Derek Batey, former Piccadilly Radio and KFM/Stockport director Sidney Friedland, and Radio Academy director Lin Glover. First-year revenue forecast is for £417,000. West Coast Radio is backed by local audio engineer Barrie Briscoe and his wife. First-year revenue is estimated at £366,000.
Savigny Steps Up
As New Music Head

by Emmanuel Legrand

France 2 director of programmes and head of music Marc Garcia will pass on his music programming duties to Christian Savigny. Savigny's new title will be director of music programming/research.

Previously in charge of research at Europe 2, Savigny included among his other duties the production of the two charts carried by the station—the French Top Album and the Coca-Cola Eurochart.

Savigny says he is not going to introduce "major changes," but that the music programming would be more up-tempo. According to Savigny, "Europe 2 will remain the station we all know. Last spring, we introduced the concept of relaxation. It seems they want to keep the coherence of the current team," she adds.

In addition, Europe 2 is carrying a radio version of the TV rock show "Rapido," broadcast on France's Canal Plus and the BBC in the UK. The show is hosted by Antoine de Caunes (renowned for his fast, verbal delivery), who presents the latest developments in the musical field, five days a week at 18.30. De Caunes also gives a 90-second snippet of the latest rock news.

The content of "Rapido" is far from removed from the Europe 2 mould. Yet, according to Garcia, it was "a good way to speak about new trends in music and new acts, although we don't play them.

Garcia, who says he will focus more on marketing music globally, admits he was "stuck between the necessity of handling music programming and the need to do poli-

Europe plans a forthcoming pro-
gramme on the TV show "Rapido," says, "There is a natural synergy between the TV show and radio. It was just a question of opportunity. Antenne has a daily show on Europe 2, so it is natural that "Rapido" should be used. I think it is a deal that is good for both parties." Berger says that there are no plans for the moment to adapt the programme for the UK, "but anything is possible.

350.000 Celebrate NRJ's Tenth Birthday

Several hundred thousand people attended the concert organised by EHR net NRJ in Paris to celebrate the station's 10th anniversary on September 19.

According to event organisers, over 350.000 attended the six-hour concert, although police reportedly put the number at around 120.000. NRJ claims the event was the biggest concert of this magnitude in France with a multiple star bill.

Says station GM Max Guazzini, "All in all, the outcome is very satisfying. It was a spectacular event, if you consider the whole stage was set up in less than five days. We were on time, which is exceptional for such a large number of artists performing. I believe that NRJ is the only station in France that could set up an event of such scale, with so many artists, and such a large crowd. The negative comments from other stations, especially Europe 1, show that, indeed, this success has irritated them." Guazzini declined to reveal the number of NRJ tickets sold but adds, "We haven't made the calculations yet.

Twenty-four national and international acts participated in the event. Top stars included David Bowie's Tin Machine, Dave Stewart, Patrick Bruel, Johnny Hallyday, Europe, Lloyd Cole, Jean-Jacques Goldman, Roch Voisine, Wet Wet Wet, Les Inconnus, and two Russian acts Boris Grebenshchikov and Sergei Kurechin. All acts performed between two and four songs. However, only three acts played live while the rest used playback.

State broadcaster Antenne 2 screened the show later the same day, and a three-hour edited version was shown on September 28 in simulcast with NRJ. MTV Europe plans a forthcoming programme on the concert, and footage was also scheduled to be given to Russian television station, free of rights, for an October 6 broadcast. In addition, via Antenne 2 distribution, over 40 countries, mainly in Asia and Africa, will be able to see the concert.

Music & Media's Year-End Jazz Special

issue 50

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Austrian Programmer Weber Gears Up For TV Launch

Willi Weber, the creator of Radio Valcanale and Radio Uno, is gearing up to launch a TV programme for Kärnten in Austria that will be transmitted from Italy.

Says Weber, "My company was founded as Radio Tele Uno. As I make mostly radio programmes, I concentrated on Radio Uno and leased Tele Uno to other companies. The final lease went to Kurt Geissler, who went bankrupt. Since Tele Uno is still in my possession, I decided to start again with a new management."

If Weber's plan is approved, the new Tele Uno company will be run by sister company, Radio Uno Plus, but the financing will come from Weber and a number of private investors. Radio CI International, a private station, could also be involved.

"We have no contract as yet," says Weber, "but we have decided on the most important points for a partnership." Weber's Tele Uno will be broadcast on channel 61—from the same facility as Radio Uno in Cocceus on the Italian/Austrian frontier—to a population of only 150,000. The station will cover regional events only.

While the test programme is being prepared for November, Weber is attempting to secure a licence in Yugoslavia to build a transfer TV tower to bring Tele Uno also to the southern part of Styria.

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Low Ad Bookings Spur Newsletter

by Mal Sondock

The sales house for German publicist ARD has started publishing a new marketing newsletter in response to the dwindling advertising bookings for radio and TV. The first issue featured an article called "Radio - The Undervalued Media," from which some interesting facts came to light:

- In 1980, radio reached 45% of the public, 3% lead over TV, whereas in 1990, the margin reached 52% of the public, a 13% lead over TV and a 9% lead over newspapers.
- Ninety-eight percent of all households have one or more radio receivers, while every second home has two or more radios with an average of 3.1 receivers per household, nationwide.
- Some 16.9 million auto radios reach 67% of the public in their cars, 14 million being regular, daily, adult listeners.
- Radio reaches clearly definable target groups. Over 20% of the working population listens to radio between 06:00 and 08:00, while a constant listening audience exceeding 10% continues until 18:00. The 14-19-year-old group listens between 06:30 and 08:00 and from 14:00 to 18:00. Homemakers, the predominant listeners, tune in from 08:00 to 13:00.
- Radio has a strong influence at the point-of-sale because it is heard by shoppers during the predominant buying hours, while they are preparing shopping lists and driving to stores.
- Radio is also valuable as a "visual transfer" medium, providing mind pictures of popular TV spots but at a fraction of the TV cost. Radio's average contact cost per thousand runs is DM3.50 (app. US$5.29). When the former East German states are figured in, it drops to DM1.4.

The publicists' advertising department also offers a new concept of "radio plan" for ad campaigns using Media Association data. Initial cost for the programme, including updates, is DM3,000, with additional licences and software offered to the user for DM1,000.

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Ö3 Asked To Play More National Product

by Norman Weichselbaum

The record industry regulating body IFPI has finally concluded a flexible agreement with pubcaster Ö3 over the treatment of national product in Austria.

The agreement is expected to favour more local talent and could result in additional Austrian product on the charts. According to IFPI spokesperson Markus Spiegel (MD of GIG Radio), "The number of new records that have nearly no airplay on Ö3 is increasing," resulting in poor sales for the record industry.

Last spring, the introduction of Selector radio scheduling software exacerbated the problem because no Austrian titles were picked for heavy rotation.

Says IFPI MD Harald Buechel, "We both realized that nobody benefits from a strategy where songs are played only two or three times. It is more efficient to concentrate on the very best [Austrian songs] and promote them heavily. This, in turn, should motivate the whole Austrian record industry more."

Says Ö3 programme director Edgar Bühm, "The industry now understands our situation. One radio station cannot give each new Austrian record powerplay. We have to stiffen the selection. An Ö3 jury of programmers, DJs and managers will pick out the material which best suits our format of commercial pop. We simply concentrate on the very best of it."

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Electra Denmark Closes Doors In Wake Of Bankruptcy

by David Rowley

The Danish independent label Electra Denmark has been shut down pending bankruptcy hearings in the Danish courts at the end of this month.

The closure follows the calling in of outstanding loans by the Danish Unibank. At press time, the company's outstanding debts reportedly totalled more than Dkr8 million (app. US$1.3 million).

Sources close to the label say it has been in a state of crisis for the last month, when it became apparent its debts would be called in. Home to much-touted local acts such as Gangway, Bass 'n' Trouble and The Lagoon Cowboys, the company was shut down at the beginning of October. Two staffs remained, working from the offices of Harlekin Music in Copenhagen. Electra MD Jorgen Hansen and the remaining staff have been laid off.

The label went under once before in 1989, but was refinance via bank loans using its shares in the major Danish distribution cooperative GDC as security. Harsen, former financial chief at Sonet who moved to Electra before the earlier collapse, was responsible for the label's revival. Rumours about Electra's fate have been plentiful since the comparative failure of its flagship act, Gangway, and their album The Quiet Boy Are The Whole Cake. That was released last March and sold a mere 10,000 copies. Ironically, one of the hottest local acts of the moment, The Lagoon Cowboys, had recently released their debut album Miracles in the week leading up to the crash. Several labels are reportedly looking to pick up the act.

At press time, representatives of Electra could not be reached for comment.
CLOSE ENCOUNTERS, THE OUTSTANDING NEW SINGLE FROM THE FIRST ENGLISH ALBUM BY CLOUSENAGE.
Rete 105 Bows New Prime Time Show

by David Stonisfield

Rete 105 has launched the new afternoon programme "105 Generation". Largely devoted to what the station describes as disco beat music, it is broadcast between 15.00 and 18.00, and presented by Alex Howell and Stefano Scekchi. It also includes the 10-minute segment entitled "Indie-pendent," which is dedicated to dance music on independent labels.

Comments station executive Edoardo Hazan, "To emphasize the station's leadership in the world of teenagers, we have become more specialised in our afternoon programming. The dominant beat of today is disco. We can't ignore it. It's our duty to play it."

Eighty percent of "105 Generation" is given over to acts ranging from De La Soul to Snap, says Hazan. New artists such as Joy Salinas, Zappapa and the station's own Scchbi, are played. Danceable tracks by groups such as Simply Red and Prince account for another 20%.

Local, non-specialised dance talent will also get a spin. Says Hazan, "If there is new product from artists such as Vasse Ross or Zucchero, we will play it. You can't ignore a big release."

Players in the indie sector are welcoming the new "Indie-pendent" slot with open arms. Music president Pippo Landro comments, "It's wonderful news. I've argued for some time that independent labels are leaders in dance music. The new initiative by Rete 105 helps to support my argument."

Rome-based Energy Production international A&R manager Alvano Urgolli adds, "With over three million daily listeners, any specialised space on a station such as Rete 105 is important."

Some of the majors, however, are cautious. Polydor Milan's head of promotions Anna Maria Pire says, "It's early days yet. At the moment, we have some good dance product to promote, but I do wonder about the periods when we don't."

CGD promotion manager Luciano Luzzi confirms he heard rumours of a change of direction at the station some months ago. "You could feel it in its previous programming. I hope this will not change the whole face of the station. We'll have to see how effective it will be."

Luzzi believes his firm can provide the "105 Generation" show with some good product, adding, "Singles by new Atlantic acts, such as Corina and Marky Mark And The Family Bunch are both being played on the programme. I'm sure we'll have a lot more to offer."

Ala Bianca, Amato Disco Dance With Shake-Down Productions

Indie record firm Ala Bianca has joined forces with the UK dance music import company Amato Disco to launch the new dance label Shake-Down Productions. Geared specifically to the UK market, the joint venture intends to boost the sales of product usually released on the firm's Mighty Quinn house music label.

Mario Howell, owner of Amato Disco, is partnering with Ala Bianca and guaranteeing the release of 70% of the material. He will also try to strike licence deals with major companies.

Comments Ala Bianca international manager David Smith, "We have exported Mighty Quinn product to the UK via the Naples-based Flying Records company in the past. We have basically aimed at the primary market, which is DJ's. Some product has reached the public, but that has been dependent on its type. Hard techno, for example, is not very commercial. We believe some product has crossover appeal, but we have been disappointed at the lack of success in striking licence deals with companies such as City Beat, Eastern Block and Indiggo."

"We decided to form a partnership with him because he is young, knows the market very well and is aggressive in his approach," says Smith. The name Shake-Down Productions was also Howell's brainchild. According to Smith, Howell was prepared to invest in the new project and do most of the work.

Ala Bianca is searching for similar partners in Scandinavia, France, Germany and Spain. "We are doing master licensing in these territories, but would much prefer to have a closer collaboration with a good dance label on a long-term basis," concludes Smith.

101 Network Turns Volume Down On Black Music

101 Network has introduced a music format which it describes as being close to EHR and Urban. The move has resulted in the loss of 30% airplay for black music. In the past, the station formatted roughly 70% black music, with EHR accounting for the rest. Now the commitment to EHR is 60% and black music, 40%.

Says station PR manager Luca Dondori, "We found that an almost black music only policy just doesn't pay. In Italy, there's no black culture because there are very few that live here." Dondori maintains the station will not axe artists, but Arcoviti admits the artist has not had much success in Italy. "The single was a major European hit and was receiving healthy airplay locally," he says. "However, one of the problems for Polydor is that the "Robin Hood" movie will not be released in Italy until December. That makes it difficult to get public reaction."

Polydor is also promoting the album through a specialist press campaign, plus an 8,000 flyer-poster campaign in Milan and Rome. The firm will also organise a listeners' competition, probably with RTL 102.5 Hit Radio, where the winner will spend a day with Adams on December 6 when he appears in Milan for a concert.

Arcoviti does not claim an international first for radio ads for a single. He believes the company's European affiliates already will have conducted similar exercises for the Adam's single.
FOOTDRAGGING HALTED

RTVE Gets Pta20b Loan

by Anna Marie de la Fuente

Pubcaster RTVE, recently on the brink of financial disaster, was rescued by the Spanish government’s September 27 decision to guarantee a Pta20 billion (US$178 million) loan from Banco Exterior.

The bank had already agreed to grant the amount over two months ago. However, hedging on the government’s part kept the ailing state broadcaster waiting.

According to RTVE chief press officer Carlos Minguéz, “Now we can start paying our suppliers. That’s first and foremost on our list of priorities, followed by the salaries and our copyright dues to SGAE.” RTVE owes the SGAE Pta4.6 billion as a result of a court case it lost to the author’s rights society.

An RTVE spokesperson says the government’s decision, announced by the minister of economy Carlos Solchaga shortly after a council of ministers budget meeting, “clearly demonstrates the state’s commitment towards backing public radio and television.”

While presenting his feasibility plan to parliament the day before, RTVE director general Jordi García Candau said he would not rule out resorting to outside financing if the government guarantee was not forthcoming.

Candau says the pubcaster’s revenue was Pta180 billion in 1989 and Pta168 billion in 1990 and estimates that in 1991 it would drop to Pta128 billion. He calculates that RTVE could be Pta56 billion in the red by the end of the year. However, he adds, “We’ve been able to stem the haemorrhage through some emergency measures, which might reduce losses to Pta34 billion this year.”

Candau partially blames rising expenditures (wages rose from Pta49 billion in 1988 to Pta70 billion in 1991) and plunging revenues—caused by three new TV networks being launched early last year—for the company’s financial situation.

Appealing for a subsidy of Pta7 billion for 1992, Candau enumerated the company’s public services expected to be covered by the aid. These include: Radio Nacional de España; Radio Exterior de España; the RTVE Orchestra and Choir; TVE International, as well as other institutional services.

Despite RTVE’s crisis, its RNE studios in Valencia were transferred to newly renovated offices, equipped with the latest hi-tech outfitted, in the heart of the port city. RTVE refuses to disclose the amount spent on the move, though it is reported to have cost over Pta1 billion. The two floors, bought by the state agency, have allegedly cost Pta300 million. A source close to the company says the Valencia project was not threatened by the financial troubles since it had already been allotted for in the earlier budgets.

ALICE COOPER

EUROPEAN TOUR 1991

DATES - OCTOBER
12 GHENT - SORPALIS (B)
13 ROTTERDAM - AHoy (NL)
15 ZURICH - HALLENSTADION (CH)
16 NUREMBERG - FRANKENHALLE (D)
17 STUTTGART - SCHLAYERHALLE
18 FREIBERG - STAETHALLE
20 BERLIN - DEUTSCHLANDHALLE
21 HAMBURG - SPORHALLE
22 ESSEN - GRUGANHalle
23 PARIS - LE ZENITH (F)
24 FRANKFURT - Festhalle (D)
26 KASSAL - ESSPORHALLE
27 COLOGNE - SPORHALLE
28 BREMEN - STADTHALLE
29 KIEL - OESTEDEHALLE

NOVEMBER
1 OSLO - SPECTRUM (N)
2 COPENHAGEN - K B HALLEN (DK)
3 LUNDE - OLYMPEN (S)
5 HELSINKI - ICEHALL (SF)
8 TURKU - TYPHIDEN (SF)
8 STOCKHOLM - GLOREN (S)
8 GOETEBORG - SCANDINAVIUM

NEW SMASH HIT SINGLE

From 'HEY STUPID' ALBUM

SPANISH DATES

10 BARCELONA - PALAIS (E)
12 VALENCIA - GRUENHALLE
14 SEVILLA - BUTANDA (E)
16 MADRID - ESPAI Espana; Radio Nacional de España; Sala de Instrumental services expected to be covered by the aid. These include: Radio Nacional de España; Radio Exterior de España; the RTVE Orchestra and Choir; TVE International, as well as other institutional services.

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Alice Cooper’s European Tour 1991

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15 ZURICH - HALLENSTADION (CH)
16 NUREMBERG - FRANKENHALLE (D)
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18 FREIBERG - STAETHALLE
20 BERLIN - DEUTSCHLANDHALLE
21 HAMBURG - SPORHALLE
22 ESSEN - GRUGANHALLE
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NEW SMASH HIT SINGLE

From 'HEY STUPID' ALBUM
DO DE STRIP AWARD — Sony senior product manager Ruud Roben clutches a De Strip Award for innovative marketing and, probably, innovative shirt wearing as well. Pictured with him from l - r: Muziek en Beeld Info editor Joost Driessen, Roben, CPG director Jan Gaasterland, Sony MD Richard Denekamp and Muziek en Beeld Info publisher Ron Heijmans.

'Souvenirs' Compilation Spots Tied To Antwerp Concert

A campaign on both BRT’s Radio 1 and 2 for the Souvenirs compilation by Jose Carreras and Montserrat Caballe tied in with a concert performed by the duo in Antwerp on October 2. Some 7,500 tickets were sold.

"We released the compilation two weeks before the show," says Sony Music Classical label manager Patrick Suttels. "Although they performed the track Antologia de la Zarzuela in Antwerp, which is not on the CD, we had planned to promote both artists repertoire on handout leaflets. We have also booked a 40-spot campaign on BRT’s Radio 1 and 2, and have found our compilation was useful to promote the Antwerp show."

The Souvenirs album is a Belgian compilation, but is internationally available through Sony Music.

Canal Plus president Daniel Weckers announced that the French pay-TV-channel for the French Belgian community, Canal Plus TVCF—in which the RTBF has a share—plans to gain access to the Flemish audience. "Of at least," according to Weckers, "to those who want to receive our French-language programmes."

Despite the fact that Canal Plus asked for access to the Flemish cable network some months ago, Fimnet remains the only pay-TV station in that community. Together with Canal Plus’s application to become recognised as "Canal Plus Televisie," the channel has decided to speed up the process by supplying indoor-antennas and signal-amplifiers to all inhabitants of the Flemish territory willing to subscribe.

According to Canal Plus spokes-person Patrick Bloxey, "The technical equipment, worth some US$50 per household, is supplied free of charge. If people decide to subscribe to Canal Plus, then they must pay US$30 per month. And as airwaves are freely available to everyone, we avoid the discussion about access to the cable network."

Weckers adds that the station’s crew have checked out the radius of Canal Plus, and that "the signal would carry to major towns such as Antwerp or Ghent." The campaign was scheduled to start October 15 and runs until year-end.

BENELUX

Sportpaleis Bailed Out

by Marc Moes

About Bfr350 million (app. US$9 million) is expected to be invested in the Antwerp Sportpaleis to prevent it from closing down and to maintain the current calendar of events in the 20,000-seat venue (See M&M October 5).

On October 3, the financial group Crediocom announced it had concluded a deal with the shareholders of City 7 Investments, Flec City 7 and a number of Belgian banks regarding a 60% majority participation of Crediocom in a new venture. Seventy percent of Crediocom shares are owned by the French group Immobilieres Hotelieres.

The new venture, which remained unnamed, will group all companies that deal with events at City 7, allowing the further existence and expansion of the Sportpaleis in Antwerp, plus the organisation of events such as the European Community Tennis Championship and the Diamond Awards festival.

Former City 7 group CEO Jacques Lieventus is stepping down from his position, but will act as a consultant for the new venture. FPC, the promoters of the October 14 Liza Minnelli show, immediately launched a promotion campaign for what is to become the opening concert for the Diamond Awards festival.

FPC promo officer Fritz Sandenmann, "We have concluded a spot campaign with the Radio Contact network, and we are organizing competitions with free tickets with the official BRT and RTBF channels. Radio could play a major role in promoting the concert."
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WEA MSM
WEA MUSIC, A DIVISION OF WARNER MUSIC GERMANY GMBH, A TIME WARNER COMPANY
GERMANY

Good Morning Radio In Hamburg

Germany's second largest city, Hamburg, has as many radio stations on offer as cities in the US. Some 27 are available on cable and 23 others can be picked up terrestrially.

Hamburg not only has four public stations and three private stations within the city boundaries, but it is also targeted by the giant statewide private RSH (from Kiel in the north), fnf and Antennna Niedersachsen from the south.

Music & Media's clockwatch covered seven stations, five private and two public. Klassik Radio and Antenette Niedersachsen did not take part and NDR3 (cultural) and NDR 4 (news and information plus specialist music) were not included.

The clockwatch was carried out in the most listened-to slot, from 0700 to 0800, on Tuesday September 10. All the stations listed described the programme covered as a typical weekday morning show.

The most records were played by Alsterradio, with 16 tracks, followed by OK Radio with 15. Alsterradio was able to fit in more records due to the shorter length of the somewhat older material being played.

Only two tracks were played more than once, with Lenny Kravitz' *It Ain't Over Till It's Over*, and the Bangles' *Eternal Flame* both receiving two airings. fats Donnio featured twice with *Blue Monday*, and *Me Girl Josephine*, and both Color *Me Badd's* hits were featured. Apart from that there was no duplication of material or artists.

German language material was not widely heard. Alsterradio played seven German tracks (out of 16) and four stations (RSH, OK Radio, NDR1 and NDR2) played one German item. French and Italian acts received several plays but the majority of artists were from the UK and US.

About the stations:

- **Alsterradio** is a brand new station targeted at 35-59 year olds. It has a MOR/Schlager format mixed with local and international news and magazine features.
- **NDR** is targeted at 40+ and offers melodic pop, German and Latin based songs. Audience share 24% (InfraTest 1991)
- **RSH** is the most listened to station in Hamburg with 28% share (InfraTest 1991), down from 31% in 1990. It targets the younger and "middle" generation with a mixture of international rock and pop.
- **OK Radio** is a personality-based EHR station aimed at 14-29 year olds. The station has 12% of the audience share in Hamburg 2%, but 19% in its primary state-wide market Niedersachsen.
- **RSH Radio Hamburg** is the top private station in Hamburg with 14% (down from 22% in 1990). The station targets 20-45 year olds with lots of local, national and international news under the slogan "More Music, More Hamburg.
- **RSH** was the first private station to go on air in North Germany, in 1986. Targetted at 14-55 years olds the station has a 10% share of the Hamburg audience, but 40% of its main target group, the state of Schleswig-Holstein.

Music & Media would like to thank all the stations who took part in this survey.

Compiled by Mal Sondock

**GERMANY**

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Compiled by Mal Sondock
DAVID HASSELHOFF
"CLOSE TO HEAVEN"
CD-LP-MC
INCL. "DO THE LIMBO DANCE" & "GIPSY GIRL"
Produced by Jack White

BLUE SYSTEM
"DEJÀ VU"
CD-LP-MC
INCL. "DEJÀ VU" & Duet with Dionne Warwick
"IT'S ALL OVER"

BONNIE TYLER
"BITTERBLUE"
CD-LP-MC Released November, 11th
Produced by Albert Hammond, Nick Kershaw & Giorgio Moroder
INCL. "BITTERBLUE"
KARL KEATON
"JUST ANOTHER
LOVE AFFAIR"
CD-LP-MC
Produced by Mark Plat,
Ben Liebrand & Arthur Baker
INCL. "LOVE'S BURN",
"I REMEMBER" &
"FOUND MY TRUST"

CHRIS THOMPSON
"BEAT OF LOVE"
CD-LP-MC
Produced by Harold Faltermeyer
INCL. "BEAT OF LOVE" &
"TOWER OF LOVE"

JULIAN DAWSON
"FRAGILE AS CHINA"
CD-LP-MC
INCL. "HOW CAN I SLEEP
WITHOUT YOU"

BMG ARIOLA
MUCHEM MGBH
over the last few years, numerous German dance products have followed the path forged by Kraftwerk into the US charts. The German dance scene is thriving, and even Kraftwerk has just undergone a revival in the UK. Names like Camouflage, Snap!, Oh Well, Deskée and Westbam are no longer strangers to the Billboard dance charts, and some like Sony's B.G. The Prince of Rap, have even achieved the coveted crossover into the Top 200.

At the time of writing, three German products were in the Billboard dance charts. Besides B.G. The Prince of Rap (with his sales chart topping This Beat Is Hot), Culture Beat's No Deeper Meaning (Sony) and Mosaic III's Dance Now (BMG) are also enjoying considerable international popularity.

German dance music is a richly varied landscape that ranges from such dance pop tunes as WEA's Bacardi Feeling (by Kate Yanai) and Sony's Paris Red single Good Friends to extremel hardcore techno-house productions as Dance 2 Trance (Suck Me Plasma), Leatherstrip's Object V (Zoth Ommog) or U-Tek's Das Mass der Dinge (New Zone), all out on the Frankfurt-based independent Muzic Research.

Airplay

Despite the prospects for international success and a healthy diversity, however, there are some dark clouds hanging over the dance floor horizon. Airplay is minimal for dance titles in Germany. In light of the increased weighing of airplay in the bottom half of the official German Top 100 singles charts that went into effect on May 27, dance titles have been experiencing great difficulty in gaining chart positions, thereby loosing a very valuable marketing tool.

Heinz Roth is co-owner of the newly founded Frankfurt-based Eye Q label, whose releases span the relaxed ethno-hip-soul of Nature Dance by Sunchild, featuring Joanne Shenandoah, or Mignon, featuring Esra to such techno-house productions as Dusseldorf-based Hardfloor's Let Da Bass Go/Once Again Back and Odyssee of Noises' Wake Up. He is one of numerous independent dance label owners who has joined the recently formed interest group German Dance Music, a lobby/action body which has the goal of putting dance back in the charts.

"The group is developing short-, middle- and long-term strategie. In the near future, we will meet with the BPW, which commissions Media Control to compile the charts, and suggest that Media Control complement their current "tippers," record dealers who report their weekly sales, with approximately 200 dance specialty dealers," says Roth.

"These dealers would fill out a separate list of their 50 best-selling maxi's. When compiling the charts, Media Control could then give the 20 best-sellers a dispensation from the airplay criteria. I can't say how the BPW will react, but they received us in the past with relatively open arms. I can only hope that they will be able to appreciate our problem."

Roth also points to other important issues. "A very significant problem is that discos are not considered in the chart compilation. Even more important for the labels, the discos—in contrast to France—do not report their playlists to GEMA. This means that all of the money that the discos pay to the GEMA for the composers, lyricists and publishers goes into a 'black box', which is paid out to the 'old masters' and big earners."

Nuremberg's Radio N1 is one of very few stations that air a dance hit format. Head of music Cetin Yaman, however, puts much of the blame for the chart situation on the record labels themselves. "Media Control does not monitor any of the privates in the Nuremberg area. "According to a recent Infratest survey, the private stations in the Middle Franken region had a cumulative listenership of over one million in the last 154 days. But Media Control is doing..."
nothing for our needs. The BPW-member record companies recently met with Media Control, and surprisingly decided not to include Radio NI among their monitored stations.

"I do not understand how, on the one hand, the record companies can complain that dance product does not get in the charts, and on the other hand, not do anything about it when they have the chance. It's very disappointing. The promotion people know us, but there seems to be poor communication within the record companies, because the top executives don't seem to know about us. They don't realize how good it would be for them. After all, we play some tracks up to 30 times per week."

Radio NI airs primarily a dance hit format, featuring international, as well as such local talent as Captain Hollywood (Rock Me on Intercord's Blow Up label), John Davis (one of the voices of Milli Vanilli) and the new group Construction. However, the station has also launched a special Sunday-night programme for industrial (techno) music on October 6, which Yaman sees as the current big trend. "Almost every disco in our area has instituted a techno-night. There is very strong demand."

Peter Bertelshofer, GM of Munich-based Radio 2 Day, which plays mixes of primarily black artists in their full six to seven minute length, however, draws the line at techno music. "We play some pretty hard rap, hip hop and house, but techno is too hard for our advertisers."

Techno House

A good portion of the demand for techno-house is being met by one of Germany's dance pioneers, Talla 2XLC (Two For China, Moskwa TV, etc.) and his Frankfurt-based company, Music Research. With three labels (Suck Me Plasma, Zoth Ommog and New Zone), Talla, himself a DJ at Frankfurt's renowned Dorian Grey (Technoclub), producer and musician, presents records "by DJs for DJs."

Whether with Dusseldorf-based Nautilus' Terror EP, Dance 2 Trance's Let's Get Rollin', the Ravetaster's Minras, Komakinos Sector One, Leather Strip's Object V or U-TEK's Das Mass der Dinge, Music Research presents tribal and ambient techno-beat spiced with groove-house. His motto is "the weirder, the better."

Although 28-year old Talla's labels are distributed through AMV in Offenbach, Stuttgart-based Intercord has released a compilation of tracks from his three labels under the title The World Of Techno.

International Success

Other such leading Frankfurt-based independent dance labels as Logic Records (distributed by BMG Ariola) and Westside have not jumped on the techno band wagon. Logic's worldwide million-selling success with Snap's I've Got The Power and Cult of Snap has now been followed up by their production of Dr. Alban's (in real life a dentist) massive hit single No Coke and album Hello Afrika, which has been in the German LP charts for over six months.

Snap's new album, to which the American rapper Turbo B adds the "human touch," while Michael Munzing and Luca Anzelotti provide the perfectionist production, is scheduled for release in the near future, and will be titled Madman Returns. The production duo has just picked up an ASCAP award for I've Got The Power. Westside, which is distributed by PolyGram's Metronome label, has put their money on a more pop-oriented dance music as represented by the Hannover group
ULLA MEINECKE IS BACK
new album "LÖWEN"
out in November
listen to the single
"HEUTE ZIEHST DU AUS"
release date in Germany
21. October '91

CD/LP/MC:
PD/PL/PK
75186
respectively, have followed up this success with their newest single *Patience* and the LP, *Continuous*.

**Indies And Majors**

Although some indie labels owners do not appreciate being mentioned with the majors in the same breath, Frankfurt-based Sony's Dance Pool label is also active with locally based talent. Releases by PM Sampson, *Culture Beat* (produced by the successful DJ team Torsten Fenslau and Jens Zimmermann), B.G. The Prince of Rap (produced by El Mar and remixed by Cooky's DJ Heinz Felber), and the chart toppers Mysterious Art have all brought the label considerable commercial success.

Sony's latest release is a Frankfurt white German-language rap quartet. Die Fantastischen Vier on Columbia. According to Eye Q's Heinz Roth, Frankfurt dance labels and artists are so successful, "because the city has such a deeply integrated dance scene. DJs, musicians, video makers, T-shirt artists, dance journalists and many others have constant creative contact with one another here. That makes for a very fertile breeding ground with very motivated competition."

**Beyond Frankfurt**

Nonetheless, there are many interesting things happening in the German dance world outside of the main metropolis.

In Hannover, for example, British Errol Rennalls was appointed dance manager at SPV's 101 label about five months ago. Having to overcome a somewhat tarnished reputation among DJs and SPV's strong rock/underground image, Rennals, a former DJ, choreographer and singer, has chosen to explore the more emotional side of dance.

"Dance has become too dependent on the computer," he explains. "I am looking to revive old feelings—rare groove mixed with new feelings—as in Fresh & Fly's Afrikan Rhythm, and English-style laid back rap with jazz elements and a Soul II Soul type of beat.

Other 101 releases include the German/Czech white rap duo II Pride's *Tropical Snow*, Lou-C's *Ooh Boy*, Family Of Music's *C'mon Get Up* and David Morales' remix of Deskee's *Lost In The Groove*.

Scheduled for October release is an album by two-time world champion DJ David Fasher (a German) and a dance cover of AC/DC's *The Girls Got Rhythm* by the Motor City Tough Girls, featuring George Clinton. Almost all of 101's releases are being produced or mixed in Hanover's Chocolate City studios.

In Cologne, Electrola's Strictly Dance label manager Helmut Stiefel offers an across-the-board selection of styles. Techno-house is represented by Sync's single *See Me Feel Me* and Dusseldorfer Tommi Stumpf's hardcore techno album *Trivial Shock*, while dance-pop is offered by Double Keys single, *After All This Time*, which was composed and produced by the PM Sampson team.

Dutch master Ben Liebrand also has production credits with two artists on Strictly Dance: Punchy offers rap based on music from the US TV series "Sanford & Son" with the single *Here I Come*, while Dimples D presents more rap on the single *Sisters Keep on Doin' It*, and the album *Dimples & Spice*, for which Liebrand produced a number of tracks.

Perhaps one of the most interesting and innovative German dance wizards is WestBam, a dance pioneer and inventor of the concept of "record art." Beginning his career as a DJ in 1983 in Munster, Maximillian Lenz took his nickname WestBam from Africa Bambaataa and soon landed in Berlin, which has its own unique dance scene. By 1985, his first release, *This Is Not A Boris Becker Song*, had put him in the international spotlight.

In 1989, Polydor Germany took over the marketing of his own Low Spirit label. Last year, WestBam not only hit the British charts with *Let There Be House*, but also landed at No. 1 in the Billboard dance charts with *Dance Dance*, featuring Deskee. This month he is releasing his new LP, *A Practicing Maniac At Work*.

There are many more small and large labels releasing dance records, including Deutsche Schallplatten Berlin Streetheat, ZYX, Deep Groove, Dance Street and Black Flame, to name a few. They are all an integral part of a thriving German dance scene that has opened up international doors for an ever increasing number of German productions.

Robert Lyng
This is Herbert.

800,000 fans attended his last tour!

They played seven sold-out concerts in the Cologne Sporthalle!

There's even a film available of it. Luxus live – on video.

Herbert went gold, platinum and double platinum – for millions of albums sold.

They'll soon be touring Germany, Austria and Switzerland – after a ten year break.

In the meantime, we'll simply listen to their new top-ten album: The Mix!

Yes Sir, our boys really know how to make their mark.
We're ganging up together.
And KRAFTWERK?
They just returned from here.
ELECTROLA
Of course, they have the right "godfather".
For example, Herbert had... let's see, um, wait a minute, 10 times 2,000 + 44,000
$-12,5 + (a/b)^2$ times 15 $x = \ldots$ um, ah...
Super, huh?
But the guys from Cologne are just as successful.
Just came out with a sensational live album.
And KRAFTWERK?
They just returned from here.
After having sung all their big hits - like "Autobahn", "Model"...
..."Robots"!
At this point we could talk about a whole lot of other acts we're planning "great coups" with.
But we aren't gonna.
So long!
GERMANY

The Sound Of Schlager

For the last few decades the German charts have been dominated by Anglo American pop and rock. But now many record buyers and radio listeners are turning to something different. Schlager music is making an impact again.

German artists, whether singing in English (like the Scorpions) or in German, have had to be satisfied with only about a third of the chart positions. But this is now changing.

A legion of musicians who literally disappeared from the charts in the 1970s and 1980s, the much maligned schlager artists, are once again feeling the warmth of public acceptance and chart success.

The word "schlager" means different things to different people in Germany. To many, the term means little more than something to turn your nose up at. On the other hand, large masses of German radio listeners and even more record buyers are rediscovering "their music." This, in turn, has animated the people at radio and TV stations and record companies into creating a whole new sense of awareness in this popular camp.

In fact, the word "schlager" means nothing less than "hit," which is just what many of the pop/MOR songs by Peter Kraus, Peter Alexander, Conny Frobos, Bill Ramsey, Gus Bakes, Drafi Deutscher and countless others became in the 1950s and 1960s. In other words, the popular music of post war west Germany, was often melodically based on such contemporary US hits as "How Much Is That Doggy In The Window" or "Que Sera Sera," with German lyrics.

Many of the early stars from those days are, in fact, still around—just sometimes on the other side of the mixing desk, as names like Jack White, Georgio Moroder or Frank Farian bear out.

The attempt to precisely define schlager proved to be difficult. The term has become somewhat diffuse over the years, as the genre and some of its artists crossed over stylistically to pop or rock, neo-folk music and country. As a working basis, however, perhaps the definition offered by David Bronner, A&R and product marketing manager at the Berlin-based Hansa label, one of Germany's leading schlager companies, serves the best.

"First, schlager music has German lyrics, they should be positive lyrics, and the whole production should be highly commercial." Simple enough, until one considers, for example, such Jack White productions (White Records/BMG) as Tony Christie's current Top 40 single "Come With Me To Paradise" or David Hasselhoff's new album "David," which contain numerous titles that fit all of the criteria for schlager, except for the German lyrics.

And of course, one can not forget the "King of Romance," Engelbert Humperdinck, whose new single, "Coming Home" and album "Traume Mit Engelbert 2" was produced in Munich by former schlager star Leslie Mandok for BMG Ariola.

Long-time Stars

Musically schlager began to change in 1965, when Drafi Deutscher released the single "Marmor, Stein und Eisen Bricht," which virtually became the anthem of a generation, forging a pathway to pop music. Today, Peter Maffay, who was originally a relatively pure schlager singer, is seen to be a rock artist. Nevertheless, many of the slower songs on his new Teldec/Eastwest album, "38317" are still schlager enough for a number of broadcasters, including Munich based Radio Arabella, who air a schlager/MOR format. The album shot into the Top 15 and is currently at No. 13 after only two weeks.

Sounds great!

...is what the producers and engineers who have worked here are telling us about our new studio 3, which features an acoustic design by internationally-acclaimed acoustic engineer Neil Grant.

We offer a studio which, while utilizing the best in current available technology, won't make you a slave to it... so all that you have to concentrate on is the music!

Why not call by and hear for yourself what they're all talking about?

Dierks 3 – the last word in recording excellence.
Many German pop artists, such as ex-Rattles Achim Reichel (WEA single Aloha Heya Hey currently at No. 6, album Melancholic And Sturmflut at No. 17) and Hanna's Die Prinzen (debut single Gahn Und Klaus at No. 30 after five weeks, whose bad-boy rebel image does not fit the mould, feel it is the kiss of death to be categorized as a schlager artist. Says David Bronner, "Dieter Bohlen's Blue System is English-language pop. I don't consider him to be a schlager artist. After all, his next single, It's All Over, is a duet with Dionne Warwick. I wouldn't want to give Die Prinzen a schlager image either. They are more daring, more like Die Arzte. On the other hand, Die Prinzen sort of fit my criteria in terms of singing German, having positive lyrics and having a very commercial production."

If one ignores these borderline cases, as well as the phenomena of neo-folk music (Original Naabtal Duo, Wildecker Herzbuben, both of whom have scored phenomenal chart success over the last two years) and most of German country music which often resembles schlager in many ways, there are a legion of artists, old and new, who comfortably and successfully fit Bonner's criteria for schlager.

Leading the pack is Polydor's Matthias Reim, whose more than double platinum single, Verdammt, Ich hab' Dich became the best-selling German-language song of all times last year. Ich Hab' Mich So Auf Dich Gefreut, the first single from Reim's second album, reached No. 8 in the charts after only three weeks, and promises to go to the top.

Radio Play

Much of Reim's success was initially due to massive radio airplay. Verdammt... reached some 350 plays per week at its height. And now radio has become even more significant. While causing a catastrophe for German repertoire as high as 40%. To help heighten public awareness of Arabella's playlist is filled out with international MOR ranging from Dean Martin to Claudia Jung. The remainder of Arabella's playlist is filled out with international MOR ranging from Dean Martin to some songs by David Hasselhoff.

TV Performances

Public and private TV are also very good to schlager artists offering them the spotlight in such prime time programmes as the ZDF "Hitparade." Jürgen Drews' Deutsche Schlagerparade," etc. Many of these programmes have viewers ratings as high as 40%. To help heighten public awareness even more, radio and TV broadcasters have also instituted numerous awards that are presented on TV.

VOA EUROPE, the English language hit music-and-news network, is taking radio stations by storm. Because owners and operators in more than 20 European countries have discovered that VOA EUROPE's contemporary format simply makes sense. It's crisp, quality programming. And it's free of cost. But most of all, it targets the audience broadcasters want to reach. 24 hours a day.

So if your station needs a breath of fresh air, it's clear. Just contact Dick Bertel, the VOA network affiliate manager, for more information at: Ludwigstraße 2, 8000 Munich 22, Germany; Tel: (089) 2806091; Fax: (089) 2809210; Tlx: 523737.
Making The Most Of Performance Rights

Not everybody has it as good as German soundcarrier producers and performing artists when it comes to enjoying the benefits provided by the legal recognition of "neighbouring rights" as phonographic performance rights. In 1990, these groups were able to take a share of DM 128 million (app. US$70 million) in extra income, thanks to German law.

While the majority of western European countries do guarantee such rights in their copyright laws, the US, Great Britain and Ireland recognise such rights only for soundcarrier producers, and not for performing artists. In the Netherlands, Belgium and Luxembourg, appropriate laws have been made with GEMA for cinemas, in cases where they use recorded music, videos, or broadcasts.

Private broadcasters are currently liable to the GVL for 4.5% of their advertising income.

Broadcasters must also pay the GVL for the second exploitation of recorded repertoire. Public broadcasters pay at a current rate of 0.50 DM per radio and 0.18 DM per television registered in their broadcasting area. The advertising arms of the public broadcasters also pay GVL a portion of their advertising income, amounting to 4.5% for radio and 0.1% for television. Private broadcasters are currently liable to the GVL for 4.5% of their advertising income.

Another source of GVL income is the ZPU, (Centre for Private Copying Rights), a collection society founded by GEMA, GVL, and other German collection societies for the purpose of collecting and distributing the blank tape levies, as well as the rights surcharges on all cassette recorders, video recorders and photocopiers.

In practical terms, according to GVL Co-MD Rolf Dunnwald, the GVL received approximately DM 36 million from the ZPU in 1990, approximately 29% of the GVL's total annual income of DM 128 million. A further DM 67 million was received from broadcasters and their advertising arms, while GEMA contributed another DM 18 million for "public reproduction."

The GVL distributes the preceding year's income to its members in December of the following year. According to Dunnwald, the GVL pays out the organisation's entire income to its members following a deduction for administrative costs. This resulted in a distribution of DM 108 million to GVL members in December 1990. Of this, a total of DM 60 million was paid to performing artists and DM 48 million to sound and picture-carrier producers.

According to Dunnwald, the GVL and its members will also be significantly affected by pending European guidelines concerning the recognition of the 1961 Treaty of Rome and a representative legislative minimum guarantee of phonographic performance rights, the rights of artists and producers concerning the rental of sound and picture recordings, as well as remuneration for copyright holders, artists and producers with works used in cable and satellite broadcasts.

Further guidelines in the making include those regarding the remuneration for private copying, as well as guidelines for phonographic performance rights.

Among the member performing artists, 1,103 are non-Germans with their place of residency in another EC country.

The future is looking bright for the GVL and its members. There is a steady increase in the sales of sound recordings and videos and more and more broadcasters are coming on air. Radio and TV advertising is also important. The more people who play the music, the more the musicians and record labels will benefit.

Robert Lyng

Music ahead

WORLD OF EUROPE COMMUNICATION

100,000,000 EUROPEANS NETWORK

FRANCE
140 syndicated local stations, 1st musical program in Paris and Marseilles, 7,600,000 listeners every day
JEAN-MICHEL JARRE (Concert '90) - POLICE (Compilation '90) - SUPERTRAMP (Compilation '90) - BOB MARLEY (Compilation '91)

CZECHOSLOVAKIA
1st musical program in Prague since March 1990
PAUL SIMON (Concert '91) - ROLLING STONES (Concert '90)

U.S.S.R.
1st musical program in Moscow. Launched in Leningrad in September 1991

GERMANY
1st musical program in Sarrebrück since January 1990

Music & Media OCTOBER 19 1991

AmericanRadioHistory.Com
LeBoeuf On Winning And Keeping More Radio "Customers"

Michael LeBoeuf's new book *How To Win Customers And Keep Them* offers several valuable lessons applicable to broadcasters. Here they are:

1. There are three primary reasons that companies don’t give outstanding service: (1) Employees don’t know what’s important to customers; (2) Customers aren’t asked what’s important to them; and (3) Work on the air isn’t being reworded for providing excellent service.

2. The only two things people ever buy, according to LeBoeuf, are (1) good feelings, and (2) solutions to problems. In other words, you don’t buy a suit, you buy style and attractiveness. I don’t buy a computer, I buy the pleasure of modern technology (or the solution to the problem of getting my correspondence out). People buy emotionally and justify with logic, he writes, using a new car purchase as an example.

This suggests that radio station advertisements ought to appeal to people’s emotions — "Oldies 103 will give you good vibrations" (feelings); while the actual product should contain liners that provide logical justification for listening — "The most comprehensive traffic," "10 songs in a row," etc.

3. LeBoeuf says one of the greatest single principles of persuasion is that listeners are more persuaded by the depths of your beliefs and emotions than any amount of logic or knowledge you possess. Thus, the EHR station that confidently, positively, and repeatedly says to the world, "You are truly listening to Berlin's Number One hit music station!" and sounds as if they mean it — can transmit that positive feeling to its listeners. Casey Kasem isn’t loved because of his knowledge of music trivia; he’s loved because he sounds emotionally about his love of music.

4. No matter what business you’re in, you can’t improve on the rewards you offer customers until you know what they like and dislike about the job you’re doing now. And you get that precious knowledge by asking them "How are we doing?" and "How can we get better?" As LeBoeuf points out, "If you don’t reveal how customers perceive the quality of service you provide and will tell you what you need to do to improve on that perception. The answer is systematic, on-going market research.

5. The customer’s perception is everything. LeBoeuf notes that we associate a high level of customer service with companies such as IBM and Disney. They have learned the art of reminding customers of the great service they provide. It’s show biz! Loyalty listeners think that "Exclusive WLS/Chicago Radio Weather" (WLS obtains by calling 976-1212) is better than plain old weather service. For Competitions

9: Use Databases

Discussied in M&M’s Station Operations last week, database marketing can be an ideal way to register all your listeners for a contest. Get lots of phone help (or answering machines) and then urge everyone to call in. Once callers call in repeatedly, let them know they’re already registered and it does no good to keep calling. You can run promos on the air about your estimate that “over half of all Power FM listeners have already called in to register. Have you?” Then do a contest in which the hook is that it’s the fairest contest ever, because only Power FM listeners are eligible and every Power FM listener has exactly the same chance of winning.
HAPPY BIRTHDAY 21 RADIO

our sincerest thanks for all the support
Radio 21 Celebrates Its First Decade

Launched a decade ago last month, Brussels-based Belgian public station Radio 21 has earned a solid reputation for its approach to both music programming and news.

Says Philippe Dasnoy, director of RTBF radio, "We originally thought about launching the station long before private stations started broadcasting here. Although Radio 21 has become the public broadcaster's answer to those private, the station is targeted at a specific audience, whereas most privates are much weaker in their approach. The competition between Radio 21 and the privates, which I consider healthy, came about because Radio 21 and private radio evolved at the same time."

The Evolving Format

The Radio 21 format immediately became its trademark. Whereas in the early years, up to five songs were played back-to-back, the presenters became more and more aware of the necessity of being "present with the audience."

Says Marc Ysaye, who joined Radio 21 in 1985 as assistant before becoming weekend head of music in 1988, "Basically, we haven't changed that much over 10 years. Our main mission is to make our audience discover interesting music. We must always bear in mind that we are a public station, so our assignment is to keep the listeners happy."

Radio 21 became the perfect complementary station to RTBF's other channels, and today its position has been consolidated with the introduction of items like RDS (radio-traffic control), concert news, games, and competitions for concert tickets. The station also organises concerts and broadcasts from selected live events.

The station's excellent relationship with the record industry has also resulted in several Radio 21 projects and compilations, of which the most recent, Rock Mantique, released in Belgium by Sony Music, went gold two months after its release in June. Nineteen eighty-eight also saw the launch of Télé 21, the TV complement to the radio station.

The introduction of "Système 21" in 1988 was another big step for the channel. The weekend programme soon became a two-day concentration of new releases, album specials and interviews. "We are able to focus all our attention on two days of programming," says Ysaye.

Some of the Radio 21 staff from l to r: Marc Ysaye, Anne Goreux, Claude Delacroix and Beatrice Desinte.

HAPPY BIRTHDAY ...

TO A FAITHFUL AND DYNAMIC PARTNER IN PROMOTING OUR ARTISTS AND OUR SUCCESSFUL COMPILATION SERIES *

* - 21 Coups de soleil
  - 21 nr.1 Hits
  - 21 Superstar Hits
  - 21 Classiques
  - 21 Mozart de 21
  - Rock'mantique
  - Rock'mantique 2 (soon)

Sony Music Entertainment (Belgium) s.a./n.v.
News Emphasis

Claude Delacroix and Christine Goor have been at Radio 21 since the beginning. They joined the station after working together for many years for "Formule J," RTBF's pop programme, which went out daily between 17.15-18.30 hours on AM.

"The fact that we had the evening news just before "Formule J" started and a news flash in the middle of the programme often cut down our airtime as news started expanding. Finally, we ended up having about one hour of music," remembers Christine Goor, now head of music at Radio 21.

Radio 21 started airing on the FM dial from day one, and the station's forte was to become a mix of music and news.

"Marc Moulin's weekend radio (Radio Cité) was very successful, and I tried to convince the RTBF officials to start a similar full time music and news channel. Being a journalist myself, I was well aware of the necessity of such a format," says station manager Claude Delacroix.

"The news that Egyptian president Sadat was killed helped us a lot in establishing a firm position as news suppliers," adds Goor. "At that time, in October 1981, we had news flashes 'direct from the telex', and people tuned in to Radio 21 to be on top of the events—although in this instance, I would rather it was a different news item." Since then the station has maintained pole-position when it comes to supplying hot news flashes.

Trendsetting

"Thanks to our excellent working relationship with both the record industry and import retailers, we have become a real trendsetter," says Ysaye. "We were the first to play Enigma and Crystal Waters on the air. My main aim is to have my audience listening from Saturday morning to Sunday night."

Playlists are not considered to be necessary tools at Radio 21, and although most of the programmers have a very distinct style within the station's format, Delacroix hopes to introduce playlists and to improve coordination between the different day-parts. "This, plus an expansion of our newsroom—we could use some extra personnel there—are my main concerns for the future," says Delacroix. "I am well aware that we don't have a monopoly. Our station is being constantly evaluated on a monthly basis as to its ratings."

Says Phillipe Dasnoy, "Radio 21 does meet our original definition, but we must keep in mind that Radio 21 is a trendy station. As trends tend to change, we must continuously check whether style, services and music programming are being adapted to the audience we want to reach."

Dasnoy does not agree with some industry lobby groups who say that Radio 21's programming is too Anglo-American. "I would point out that although I am in favour of a certain percentage of French product on Radio 2 and La Une, I have never supported this idea for Radio 21. "Radio 21 is one of the elements of the current programme policy of RTBF, and I certainly don't want to force them to play more French language music. Indeed, at our new outlet Bruxelles Capitale, such repertoire is one of the cornerstones."

Birthday Celebrations

The world premiere of the Rolling Stones 'The Stones at the Max' film at the Brussels Kinepolis Imax theatre on September 20th marked the start of Radio 21's 10th anniversary celebrations. This will be followed by a "Best of the Stones" series of broadcasts, hosted by Jacques de Pierpont, running from October 21st to November 29th, weekdays at 16.30. This series is followed by a "Track of the day—The Rolling Stones" from December until March 1992.

"Our assignment is to keep the listeners happy," — Marc Ysaye

Auto manufacturer Mazda has decided to launch a special series of the Mazda 121, painted in Radio 21 artwork. According to Claude Delacroix, Radio 21 has 10 cars to give away between October and January, the final of the game being held at the Brussels "Salon de l'Auto." The Brussels Community Transport company has even painted a tram in Radio 21 colours and logos which will be in service around Brussels for one year.

Together with Jean Marie Sohie of AMC, Radio 21 will release a series of CDs, The Frenchies 21 and The Eighties 21, plus a special CD, Formula J. Sony Music is also planning a follow up to their successful Rockmantique set for release in November. Finally, 1,000 portable radios called "Look Radio 21" will be manufactured specially by Philips for next spring to serve as gifts for the audience.

With such support from the music business and industry in general, Radio 21 seems set to continue leading the pack for many years to come.

Congratulations with your 10th anniversary and thanks for helping us to make Soulsister, The Radios and Clouseau so successful.
Bon anniversaire à Radio 21.
Cette radio qui nettoie si bien les oreilles depuis 10 ans.

WARNER MUSIC
BELGIUM
Tina Turner

With the release of Tina Turner’s "Simply The Best" compilation on Capitol, once again the spotlight shines on one of the most remarkable comebacks in pop history. In the mid '80s, a completely new generation discovered the "first lady of R&B," when she made the crossover to pop mainstream. In 1989, her fame reached new heights with her "Foreign Affair" album, which entered at no. 1 in the European Top 100 Albums and stayed on top for four consecutive weeks.

by Robbert Tilli

Not many artists can boast a second youth like Tina Turner. After years of victory with The Ike & Tina Turner Revue, her solo career had a slow start with four album releases at the end of the '70s. The next quarter in the '80s, however, brought her renewed success. Total sales reached over 25 million copies worldwide and the 1984 album, Private Dancer, was the final breakthrough as a solo artist.

The turning point in her career probably was her contribution (Roll Of Confusion) to Music Of Quality And Distinction Vol. 1, which was her contribution (Ball Of Confusion) to the British Electronic Foundation (B.E.F.) project set up by Heaven 17's Martyn Ware.

This made Roger Davies—who has managed Turner for the last ten years and also handles the career of Joe Cocker—realise the importance of Europe. "In America, you're as successful as your last hit record. In Europe, there's much more loyalty and respect for artists. At the same time, I tried to get her back in the public eye. I put her back in the rock venues, like the Ritz in New York, a very trendy place at the time frequented by celebrities like Keith Richards. All in all, it was a combination of things that helped her build up a solo career."

Once she had re-established herself at the top, Davies worked at keeping her there. His efforts are probably best demonstrated by the longtime sponsorship of Pepsi Cola. "They sponsored our tours, and we made several commercials, like the one with David Bowie and the one last year, the It Takes Two duet with Rod Stewart. It became an on-going relationship between Tina and Pepsi, which turned out to be successful for both of them."

The new 18-track compilation album, Simply The Best, tells the whole success story. Apart from her well-known big poprock hits in the '80s, it contains two of her earlier hits, the Phil Specter-produced and now re-mastered "Call of the Wild" or "River Deep-Mountain High," and a re-recorded version of the 1973 hit, Nutbush City Limits (The 90's Version), which is currently charting in the EHR Top 40.

There are three new potential future hits, composed by the crème de la crème of songwriters. Terry Britten and Graham Lyle composed the funky midtempo ballad, I Want You Near Me, while the latter teamed up with hitmaker Albert Hammond for Way Of The World, which listens like a brand new Let's Stay Together. Hammond formed another duo with professional songwriter Holly Knight for the rockin' Love Thing.

Turner knows the power of a good composition. Does she order her songs from her favourite songwriters or does she shop around at publishers?

"We have a lot of contacts in that area," explains Davies. "Also, we have a regular group of composers and we tell them what we need. Tina and I go through a lot of songs. There was only once that she really didn't like a song. That was What's Love Got To Do With It, written by Terry Britten and Graham Lyle. She changed her mind completely when she met the composers."

"For this compilation album, we took a good cross section of her career. Because we see this as her first real 'greatest hits' album, we also listed 'River Deep', while it unmistakably had a major effect on her career. We didn't include some songs—although they were hits—because we didn't want to release an expensive double album."

For the Foreign Affair album, swamp rocker Tony Joe White wrote four songs, one of them the single Styx (In Love). After that, Davies became his manager too. In December, there will be a new White album, which is licensed to Marc Lumbroso's Remark label for Europe (distribution: PolyGram). White will be on a European tour at the same time the album is released.

According to Davies, Turner won't tour again. But never say never. "Her final tour last year was an emotional highlight for Tina, which she thinks she will never surpass. I think she needs a break from touring. She has never stopped since her comeback; she has never had the time to enjoy her success. Nevertheless, it's not unhittable that she will be back on stage in the future."

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Rozalla

- Signed to Pulse 8.
- Publisher: Peer Music.
- Management: Chris Sergeant/London.
- New album (as yet untitled), to be released early spring.
- New single: Everybody's Free (To Feel Good), released on August 27; currently, it is at no. 5 in the UK and at no. 16 in Spain. In the Coca Cola Eurochart Hot 100 Singles, it is no. 20.
- Recorded at Peer Music Studios/London.
- Producer: 3MI.
- This month, Rozalla will be on a European promo and concert tour, including visits in Germany, Italy, Poland, and Holland, where she will appear at the international "Disco Mix Club" DJ Convention (DMC) at the Paradiso in Amsterdam (October 20). A Spanish tour is scheduled for November.
- European releases: The single is out in G/A/S (Logic/Ariola), Spain (Blanco y Negro), France (Flarenasch, the Benelux (Indie) and Italy (Musicola).

The problem with the current dance craze is that many acts are the faceless projects of producers. However, there are still a lot of people who want a public persona with whom they can identify. With Zimbabwean singer Rozalla, they probably have such a "human" dance act.

Already a superstar in her home country with five no. 1 hits, the UK was very quick to notice Rozalla's other musical qualities. The clubs fell in love with her unique style, a mix of Southern African "mbabanga" rhythms mixed with European house beats. The following, Faith and Born To Love You were only appetisers for the current top 5 UK hit, Everybody's Free (To Feel Good).

Rozalla is three times lucky; she is definitely here to stay. Comparisons have been made with Donna Summer, the queen of '70s disco, while the production team 3MI—Nigel Swannston and Tim Clee—is already being regarded as the Giorgio Moroder of the '90s.

The good news is that Rozalla is taking Europe by storm. Climbing EHR Chartbound and in the last week of September, the single is expected to be powerplay at influential Dutch public broadcaster Veronica. Says head of music Hans van der Veen, "We feel that's a sure hit. We've had a good response on it during our road shows."

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SPOTLIGHT

UK

David Hasselhoff

- Signed to White Records/BMG Ariola.
- Publisher: "Young" Musikverlag.
- New album: David, released on September 9, and at press time, charted in Germany (no. 25), Austria (no. 8) and Switzerland (no. 19). In the European Top 100 Albums, it is no. 54.
- New single: Grumpy Girl, released on September 16. The last single Do The Limbo Dance is still holding in Germany (no. 23), Austria (no. 2) and Switzerland (no. 26). In the Coca Cola Eurochart Hot 100 Singles, it is no. 35.
- Recorded at Paradise/Munich, among other places.
- Producer: Jack White.
- Marketing: TV and radio advertising spots throughout Germany territories on all major stations.
- Promo tour: on September 21, Hasselhoff appeared at popular TV show "Wetten Dass..." on ZDF. Two more German TV appearances are planned, such as the "MusiK In Der Luft" programme on ZDF on November 9, and "Flitzer Abend" on ARD. In November and December, Hasselhoff goes on a 30-day German concert tour which will bring him, for the very first time, in the eastern part of the country.
- Apart from the UK, the album is released across Europe.

Actor David Hasselhoff, who plays the lead role in popular children's TV series "Knight Rider," is a chartbuster in the G/A/S market. In no time, his previous two albums, 1989's Looking For Freedom and 1990's Crazy For You, went plat-
NEW RELEASES

SINGLES

DANNY B.
Life Can Be So Groovy - Costantino EHR/D PRODUCER: N Collector/Brenner

ENYA
Caribbean Blue - WE A EHR PRODUCER: Nicky Ryan

RICHARD MARX
Keep Coming Back - Capitol AC/EHR PRODUCER: Richard Marx

JEAN LOUIS MURAT
Col de la Croix-Morand - Virgin AC/EHR PRODUCER: Jean Louis Murat

JOY SALINAS
Pok Pok (I Go Slow) - Dead Dead Good/Flying EHR/D PRODUCER: Max & Frank Mincu

RAINHARD FENDRICH
Wie Tag Und Nacht - Ariola AC PRODUCER: Tito Gomez

WHITNEY HOUSTON
I Wanna Stay Home - Charisma R/EHR

JOY SALINAS
Pok Pok (I Go Slow) - Dead Dead Good/Flying EHR/D PRODUCER: Max & Frank Mincu

SPO-DEE-O-DEE
Bring The Horns Back - Vibe (UK) A/D/EHR PRODUCER: Karina J. D'Faye

TONA
A Mi Aire - Dea EHR/AC PRODUCER: Alex Soler

JELLYFISH
I Wanna Say Name - Charisma AC/EHR PRODUCER: Alldy Galvez/insane Hip Charisma/Charisma/Virgin continue their commitment to this talented '70s-inspired US band by the release of the fourth single from the Belythishah album. It's a slow-paced number with an interesting bridge that makes it digestible for both EHR and AC formats.

JANO NEGRA
Out Of Time Man - Virgin EHR PRODUCER: Mauno Nóra

Out Of Time Man - Virgin EHR PRODUCER: Mauno Nóra

M.C.I. FEAT. SIMA
Sexually - Energy [Italy] EHR PRODUCER: Aniello Giammarchi/Massimo Lippoli

The Energy Production label is a real trendsetter in the more soulful, radio-friendly course in dance. Club DJs and soul singers join to render a good melody on a dance beat. M.C.I., featuring American soul singer Sima, will please any energy producer who enjoys Stefano Secchi & Orlando Johnson's European hit I Spy Yeah. Contact Alvano Uglioni on tel: (+39) 6 384 8866/385 859; fax: 6 381 058.

SPO-DEE-O-DEE
Goin' Walkabout - Columbia/Phonogram JP [ Holland] PRODUCER: Richard Janssen

The success of a band like the Black Crowes proves rock恪its own "zeitgeist." Amsterdam-based Spo-Dee-O-Dee is heavily inspired by '70s blues rock from Led Zeppelin to Free. Producer, ex-FaThai Flowers singer Richard Janssen uses samples from news flashes and records made for instructional purposes to give the music an undeniable 90's feel. The single Blow My Top shows singer/guitarist Ross Curley as a rocker with the guitar on key level, while the ballads Good Lovin' and Away give play to his qualities as a balladeer in an acoustic setting. Contact Jan van Beelen on tel: (+31) 20.618 7018, fax: 20.618 056.

STYLISTS CONTROL

This track - DJ Pete Woolley and rapper Scotty K — is one of the first signings of the new Manchester-based Vibe label. Their sound is not the characteristic "madchester" party type; their style is more determined by Public Enemy's socially conscious rap. Contact John Turner at tel: (+44) 61 628 4252, fax: 61 628 8001.

ALBUMS

EG & ALICE
24 Years Of Hunger - WE A EHR PRODUCER: EG & ALICE

DANNA GILLESPIE
Where Blue Begins - Giga/Arista R/EHR PRODUCER: Mike Vernor

This is the fifth album since the parting of founding member Griffur, but it doesn't mark a departure in style. The remaining rap trio, Chuck D, Flavor Flav and Terminator X, are still driven by life on the streets of America. On the track Bring This Noise, they are joined by some more "wanted men," trash metal band Anthrax. Their famous teapot noises make this song highly explosive. The album's opening track, Look At Birth, introduces a whole new scary side. The airwaves of alternative radio will certainly be a danger zone for the next weeks.

JOHNNY MARR
Mr. Popper's Penguins - Virgin A/D/EHR PRODUCER: John Marr

The title of the second album by these Dutch rock innovators is self-explanatory. Hip hoppers, mixers and (hard)rockers can walk hand-in-hand, because the Squad succeeds in harmonising the most incompatible of musical elements. Their creative process follows the principles of a jam session, switching as easily from genre to genre as they do from one track to another, within the framework of a song. The first single, Bureaucratic Flavour, combines sitar with an Enigma-framed Gregorian choir on a funky groove. On the track Careless, there's a sample of a '20s dance orchestra with a Hendrix guitar on top, while the song, For The Pianists, is enhanced with an African higilele guitar style.

Baker. The number Shunor is a great. Gershwin-musical type of song. The overall feel on this album is moody, with Walk This Way being the most rhythmical track.

NEW TALENTS

MANO NEGRA
Out Of Time Man - Virgin EHR PRODUCER: Mauno Nóra

Out Of Time Man - Virgin EHR PRODUCER: Mauno Nóra

eta regularly they down the house with their "putchanksa" variant of rock 'n roll, but this time the steam roller has slowed down. This tune breathes the same stately atmosphere as Golden Brown by the Stranglers.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, AC, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative) and M (Metal). Records mentioned in New Talent are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Robbed Till/Machgiel Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.

Music & Media October 19 1991

AmericanRadioHistory.com
AM Top 40:

1. "Like a Virgin" by Madonna
2. "Blame It On The Night" by C.C. Catch
3. "You're The One That I Want" by Olivia Newton-John & John Travolta
4. "material world" by Culture Club
5. "Jingle Bell Rock" by Bobby Helms

FM Top 40:

1. "The Power Of Love" by C.C. Catch
2. "I Can't Help Myself (Sugar Pie, Honey Pie)" by Four Tops
3. "Heat Wave" by Martha & The Vandellas
4. "The Night They Painted The Town Red" by Frank Sinatra
5. "(I Can't Help) Falling in Love" by Elvis Presley

R&B/Urban Top 40:

1. "Baby Come To Me" by Keith Sweat
2. "Fight for Your Right" by Beastie Boys
3. "I Can't Help Myself" by Four Tops
4. "Let Me Love You" by Jaheim
5. "Sweetest Love" by Kamel & The Sublime

的情報に含まれる一部の要素を削除して、より単純に読みやすい形式にしたいとします。
Are you looking for a way to store and lock your valuable CDs? Our storage cabinet holds 960 CDs in their jewel boxes for immediate access to your programmer or disc jockey. Steel construction with 3 lockable drawers and stackable Lift Systems with future.
Wonder where US radio is heading this decade? Here are several predictions and trends observed by longtime program research/ writer E. Karl, who consists for several top radio stations in the US and Europe, where many of these trends are also likely to appear.

- Listeners hate DJs talking all over their songs. By the end of this decade, there will probably only be five radio stations in America still talking over song intros, and those stations will have no share of listening. Now that there is at least one radio station in every market in every format--letting "the whole song play every time," it won't be long before there is no front-sell of music.

Top 40 stations are being dragged kicking and screaming into this format-execution reality, but they had better get ready for it, and be the first ones on their no-rapino hard-rock blocks to do it, or they will be dead. Listeners hate it when DJs talk over intros (and endings) of songs. And radio must be ready to cope with the death of the front-sell, and the horning of "posts."

- Listeners want to know what songs radio plays. Over the past five years or so, radio stations started sneaking in "back-sells" of at least part of the music sets they had just played in some sort of sweep form. Now, with volumes of research to support them, listeners are saying unequivocally that they want to hear the titles and artists of every song played on the radio.

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old songs and new ones, every set, every song, every Yesterday by the Beatles. A whole new field of formatics has been developing to support this key benefit to listeners, and stations in each format must think of the best ways to identify all the songs they play.

- Eight units per hour will be the maximum for spot loads. It's already starting in many markets, with new-entry FM stations setting the standard of two-four unit spots. Ten units of commercials will just be too high, especially with the eight-unit stations pointing out the competitors' spotloads.

AM stations will still be able to get away with 14-16 units per hour, but their audiences will be pretty much 45+, and their high cume/flow shares will reflect the cume/flow shares will reflect the heavy spotloads.

- One-stop sets will appear. As two stopsets per hour become the norm at most outlets, new stations will offer one stopset per hour (with up to eight units) and the promise of "60 minutes of music whenever we play music." The one stopset per hour will "float," allowing for the full hour of music between commercial breaks.

Research indicates that the set-up is no problem for listeners, as they are used to putting up with at least 15 units per "pod" on TV at all times. Adults, especially, say they are ready for the one-stop listening that these new stations will offer.

Programmers will become marketers. Research technologies will commoditize all radio products, and the "edges" will disappear. Every station will have the same "stuff" to work with, and there will be very few differences between products. Thus, radio will be everywhere.

Programmers will have much of their work done for them by computers (music and formatics), and digital credit-card playlists will take care of optimum rotations of songs. Most of a programmer's day will be taken up with working on ways to get people to listen and to remember what they listened to the station.

More than ever, programmers will have to look for ways to thread the needle in their marketplace, and will have to become marketing strategists to figure out all the cross moves they'll have to do to get to making and the credit due.

- AM will be relegated to spoken word. Some AM stations may still play some music in their programme day, but spoken-word information will be the by-word for all of AM radio. Music-based AMs will die.

The Gulf War further entrenched AM as an information-only band, and even-sell radios will not be able to help AM music stations survive. Most adults under 30 years old today have no AM listening history at all, and the last thing they'll ever do is turn to AM for a song they want to hear.

AM will have to explore ways to get 30+ listeners to tune in for information when they need it, and feel true about it when others leave to go back to their music on FM.

The Future Of American Radio Programming
Robbie Robertson

The release of the second solo album by Robbie Robertson, Storyville (Geffen), is not accompanied by the usual record company hype, but instead offers a more subtle approach. The album tells the tale of Storyville, a musicically vibrant part of New Orleans that was closed down in 1917. The place captured Robertson's attention and he crammed as much of the music and history into the album as he could. The music on the album is a cohesive set of intelligent, carefully selected songs that defy pigeonholing. For the print media as the key element in properly promoting the album and its lyrical content, Robertson embarked on an extensive promo tour, taking in Amsterdam, Hamburg, Oslo, London, Paris, Madrid and Milan.

Norway is not always part of the normal record company promotion schedule but because of the market's proven acceptance of quality music (Tanita Tikaram, Leonard Cohen), Robertson's music is fitting that market's demographic spread too. Norway also claims to have the most newsstands per capita (400-500 for a population of 4.3 million). "Norway has a sort of sophistication that a lot of well-educated journalists, radio and programme managers," says MCA/Geffen product manager Helge Barra, who is based at BMG Atria. In 24 hours, the press tells us, 1 000 crammed into a lot of media interviews. For TV, we concentrated on only one show, producer Sigbjorn Nedland's "Pandora's Jukebox" Saturday programme on Norsk eltelevision.

The press just loves, comments Hamburg-based MCA Music Entertainment marketing manager Jorg Eberlein. "We had two days of interviews, each day almost eight hours non-stop. He won't really talk, but I'll take some convincing, but his charisma will eventually take down barriers at the moment. What About Now is getting 60-70 radio plays through Germany and Eben is confident this will increase least with current sales up to 15,000 units, a top 50 entry is soon expected. At press time, the album debuted in the European Top 100 Albums at 64, based on chart positions in Norway, Denmark, Sweden, Holland and the UK.

Machi Bakker
**UNITED KINGDOM**

<table>
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<th>Artists</th>
<th>Albums</th>
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<tbody>
<tr>
<td>Bryan Adams</td>
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<td>John Lee Hooker</td>
<td>Mr. Lucky (PolyGram)</td>
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**GERMANY**

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**TOP 10 SALES IN EUROPE**

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Based on the national sales charts from 18 European markets. Information supplied by MMRB (UK); Bundesverband Der Phonogrammvermittler Wirtschaft/Media Control/Musikmarkt (Germany); IFSI (France); IFPI (Belgium, Finland, Italy, Sweden, Switzerland); IFPI (Ireland); IFPI (Spain); IFPI (UK); IFPI (Ireland); IFPI (Italy); IFPI (Switzerland); IFPI (Austria) Top 20 (Austria).
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<td>Time, Love &amp; Tenderness - Columbia</td>
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<td>19 22 Sugar Tax - Virgin</td>
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<td>Welcome To My Music - White/Ariola</td>
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<td>F.D.A.O.</td>
<td>91.25</td>
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<td>39</td>
<td>Regrets</td>
<td>Myfawn Farmer</td>
<td>F.D.A.O.</td>
<td>91.25</td>
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<td>40</td>
<td>Jacky</td>
<td>More Almond</td>
<td>F.D.A.O.</td>
<td>91.25</td>
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<td>41</td>
<td>The Shoop Shoop Song (It's In His Kiss)</td>
<td>Chet - Epic</td>
<td>F.D.A.O.</td>
<td>91.25</td>
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<td>42</td>
<td>Always Look On The Bright Side Of Life</td>
<td>Martyn Python</td>
<td>F.D.A.O.</td>
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<td>43</td>
<td>Such A Good Feeling</td>
<td>Brian Blown</td>
<td>F.D.A.O.</td>
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<td>I'm Not There</td>
<td>Stanley Jordan</td>
<td>F.D.A.O.</td>
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<td>45</td>
<td>Let Me Love</td>
<td>Phil O'Keefe</td>
<td>F.D.A.O.</td>
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<td>46</td>
<td>Solar System</td>
<td>EMI</td>
<td>F.D.A.O.</td>
<td>91.25</td>
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<td>47</td>
<td>Love To Hate You</td>
<td>Eddie Money</td>
<td>F.D.A.O.</td>
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<td>48</td>
<td>Anything</td>
<td>Various</td>
<td>F.D.A.O.</td>
<td>91.25</td>
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<td>49</td>
<td>Something Got Me Started</td>
<td>Simply Red</td>
<td>F.D.A.O.</td>
<td>91.25</td>
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<td>50</td>
<td>Move Any Mountain</td>
<td>Mountain Boys</td>
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<td>91.25</td>
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<td>51</td>
<td>Pandora's Box</td>
<td>The B.B.</td>
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<td>52</td>
<td>The One I Love</td>
<td>R.E.M.</td>
<td>F.D.A.O.</td>
<td>91.25</td>
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<td>53</td>
<td>Sunshine On A Rainy Day</td>
<td>Zoo - W.A./M/M/Endo/EMG</td>
<td>F.D.A.O.</td>
<td>91.25</td>
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<td>54</td>
<td>Send Me An Angel</td>
<td>Scorpions</td>
<td>F.D.A.O.</td>
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<td>55</td>
<td>Emotions</td>
<td>B.B.</td>
<td>F.D.A.O.</td>
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<td>56</td>
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<td>F.D.A.O.</td>
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<td>Rappat</td>
<td>Senza Fiato</td>
<td>F.D.A.O.</td>
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<td>59</td>
<td>Hijo De La Luna</td>
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<td>F.D.A.O.</td>
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<td>60</td>
<td>Obsession</td>
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<td>Bridge Over Troubled Water</td>
<td>P.B.</td>
<td>F.D.A.O.</td>
<td>91.25</td>
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<td>62</td>
<td>J'ai Des Doutes</td>
<td>Sarah Mandrano</td>
<td>F.D.A.O.</td>
<td>91.25</td>
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<td>63</td>
<td>Burbujas De Amor</td>
<td>Joan Damon</td>
<td>F.D.A.O.</td>
<td>91.25</td>
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<td>64</td>
<td>Love And Understanding</td>
<td>Cher - Geffen</td>
<td>F.D.A.O.</td>
<td>91.25</td>
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<td>65</td>
<td>Get Ready For This</td>
<td>2 Unlimited</td>
<td>F.D.A.O.</td>
<td>91.25</td>
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<td>66</td>
<td>Tell Me Bonita</td>
<td>Dana Dawson</td>
<td>F.D.A.O.</td>
<td>91.25</td>
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<td>67</td>
<td>Das Ganze Leben Ist Ein Quiz</td>
<td>Dana Dawson</td>
<td>F.D.A.O.</td>
<td>91.25</td>
<td></td>
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<tr>
<td>68</td>
<td>All 4 Love</td>
<td>B.B.</td>
<td>F.D.A.O.</td>
<td>91.25</td>
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</table>
**BMG**

(continued from page 1)

market developed, including Dave Stewart, the Silencers and Level 42.

However, the lynchpin of the new set-up is the alternative artist manager, Julian Howles, who is in charge of acts such as Chapterhouse, This Picture, Curve and Pop Will Eat Itself, Gary Clail and the Wedding Present.

"The basic problem I am tackling," explains Harwood, "is that labels such as Beggars Banquet and 4AD are better equipped to handle the international promotion of records in Europe than the majors. This is because they can do special deals with local labels and distributors. We are now addressing this problem in order to compete with the indies."

Howles comes to BMG direct from One Little Indian, bringing with her 12 years of experience at independent records. Her plan of action is to use the media to motivate the shops. "It's the long way round," she says, "but we can't inspire the sales force immediately. First, we have to create demand."

Consequently, BMG affiliates in Europe, such as M&M's new French Dance magazine, will be provided with a constant stream of information, including long-term confirmed schedules, upcoming tours, and advance information about press releases, and confirmed UK press, which they can use to promote to the shops. "The media is crucial because it gets people to go out and buy the latest sounds from the UK," adds Howles.

Howles is also taking over responsibility for production and stock in Europe, as well as establishing a network of specialists in Europe to develop particular products. BMG is also keen to educate wholesalers so that they can obtain the same product cheaper from BMG, within a particular territory, rather than by orders through UK exporters.

Howles says: "I'm trying to educate people in BMG that the alternative artists we're dealing with aren't brainwashed, provided we have too early to list concrete results," Harwood concedes, "but we feel it has helped us get on top of the scale of things."

As programming director, Howles is a tiny department compared with the size of the roster. We also think our territories understand what better we're doing. Press conferences for our alternative artists has also substantially increased. Consequently, we are now in a much better position to push the many off-the-shelf singles which need to be developed so we don't miss an opportunity to build up an album."

**M&M Debut**

(continued from page 1)

next week on the same page as MTM and alternate weekly with M&M's new European Dance Radio chart. 'Talent In Progress' brings you up to date with artists in the early stages—beyond their debut, but before they reach status in terms of airplay and sales. Often an artist can disappear into a no-man's land until emerging onto the charts. We'll now be tracking performers at each growing phase of their career."

The new features replace the European Airplay Top 50 chart, which combined total airplay—digital, disc—across Europe. From several European countries. As programmers have moved to serving specific target audiences, M&M has developed its new European Dance magazine, which will have exclusive airplay data, including M&M's new Dance magazine, which will have exclusive airplay data, including a dance magazine.

**SNEP**

(continued from page 1)

lines within the next few months and see a change, then we will have worked well.

"The word 'quota' is frightening and regulation is not welcomed by broadcasters. Strict rules seem to be hard to implement because I wonder what criteria can be used. We have to take into account the reality of the radio market, and that direct discussion between the industry and the radio stations, under the scrutiny of the ministry of culture and the CSA, can be increased."

Delcros says his knowledge of the industry will help him tackle the quota issue, "I know everyone in this field and they know me. That's an advantage. There is no reason for this matter not to be solved. There is, for the moment, one problem. On the one side, there is the recording industry, represented by one single body. On the other side, there are various organisations which have contradictory goals. None that we know of has achieved solidarity among its members."

The Commission du Disque, concept bound on an ideal for MIDEM organisation, CEO Xavier Roy and welcomed by the industry, plans to focus on music and records during a whole week, between the end of the MIDEM conference in January and the Victoires de la Musique French music awards. The project, which was put on hold, has been relaunched by Delcros, "It's a very complex operation that will give us the opportunity to put records into focus during one week, to define advertising schemes, to authorise advertising, campaigns, contests and media promotion," says Delcros.

With regard to VAT, Delcros says that the new wave of VAT from 18.6% to the national rate to the 5.5%. For some Sunday trading, Delcros believes there will be a new wave of VAT before a new law will allow record stores, such as the Virgin Megastore, to open on Sunday.

M&M has been won by Cornwall FM, whose main backers include UK Radios and alternative artists Feuillanter and Johnny Weider. The deal involved an exchange of Minster Sound shares for the station. The deal will coincide with Adams's brief UK tour at the beginning of November, before heading to Europe. In the run-up to Christmas, A&M has also scheduled two more TV advertising and has booked over 100 billboard sites across the UK.

**Radio Limelight managing director Morton Anderson could not be contacted at press time.**

Oreland is sceptical of a foreign buyer but is in a circumvent broadcasting tribunal rules requiring that a minimum of 60% of ownership be based within the concession area. "A bidder would have to prove problems with the law as it stands. That's one reason we don't go into areas other than Oslo," he says.
from this chart, but may reappear with new airplay. In the case of a tie, songs are listed by new odds. Asterisks indicate new entries

**Airplay Action**

by Machigal Bubler

It is getting rather predictable, but Bryan Adams continues to break records. He has been lead-

ing the Gallup UK chart for 13 consecutive weeks (the longest ever in the history of the list), never dropping below #1, according to various music reports. With his 10th entry this week, Bryan Adams moves into the top 10 with 10 songs that are being reported in 12 markets. All tracks are from the album "The Best of Bryan Adams," which has been certified gold in the UK and has sold over 1 million copies there. It is currently the best-selling album in the UK and has sold over 3 million copies worldwide.

**Chartbound Chart**

The CHARTBOUND chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 40. The second number represents how many stations are reporting the title in question. The chart is based on a weighted-scoring system. Songs score points by achieving airplay at EHR reporting stations. Unlike M&M's, the scoring system is different for each chart. In the case of a tie, songs are listed alphabetically by artist.

**EHR Top New Adders**

BEDELL CARLISLE/Live Your Life Be Free (Virgin) 10

LISA STANSFIELD/Change (Arista) 8

CHEF/Save All Your Tears (Virgin) 7

MARTHA/Emotions (Virgin) 6

JULIAN MENNEN/Saltwater (Virgin) 5

The EHR Top New Adders are those songs which received the highest number of new adds during the week. In the case of a tie, songs are listed alphabetically by artist.

**EHR A Rotation Leaders**

BRYAN ADAMS/Everything I Do (A&M) 55

SIMPLY RED/Something Got Me Started (East West) 43

ROZALLA/Everybody's Free (ffrr) 39

MARTHA/Emotions (Virgin) 31

ROXETTE/The Big L (Pulse 8/Flarenasch) 30

The EHR A Rotation Leaders are those songs which have achieved the highest number of A rotations during the week. In the case of a tie, songs are listed alphabetically by artist.

**EHR B Rotation Leaders**

ROZALLA/Everybody's Free (ffrr) 81

KATE YANAI/Bacardi Feeling (Columbia) 72

ELECTRONIC/Feel Every Beat (Capitol) 68

ROZALLA/Everybody's Free (ffrr) 67

MARTHA/Emotions (Virgin) 66

The EHR B Rotation Leaders are those songs which have achieved the highest number of B rotations during the week. In the case of a tie, songs are listed alphabetically by artist.

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Composer and writer credits include

LENNON & McCARTNEY - GARY WRIGHT

ELTON JOHN AND BERNIE TAUPIN

PRINCE - JEFF LYNNE - STEVE WINWOOD

ROGERS, KOSSOFF, KIRKE, FRASER

CD · MC · LP RELEASED OCTOBER 7