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DSB Goes Russian; Pacts With La Falce

By Machgiel Bakker

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NEWBREAKER: BRTN Plans Fifth Radio Net

Belgian public broadcaster BRTN is readying plans to launch a fifth commercial radio station in mid-March. The new channel is rumoured to target a 15-45-year-old demo, with an EHR format between Radio 2 and Studio Brusel.

Although the broadcaster has

MIDEM Regains Form

Radio Sessions Examine Latest Success Strategies

Although few of the 15 radio panelists lived up to their "debate" billing by stirring any real controversy, the 1992 MIDEM conference was overall widely regarded as far stronger, better attended and more interesting than in past years.

Exhibitors on the sold-out radio floor cited "more and better decision-makers and many new faces" than were present in 1991, which was darkened by the Gulf war that broke out only a few days before the conference began and kept many participants away.

Despite several last-minute pan-
elist substitutions, the discussions were well-prepared, if somewhat lacking in audiovisual enhancement. Following Sunday's (January 19) examination of the steady and, in some cases, dramatic emergence of eastern European commercial radio, with top executives from Poland, Hungary, Czechoslovakia, Romania and the new C.I.S., attention turned to digital audio broadcasting (DAB) and its impact from technological and competitive stand-

MIDEM '92 hit its stride again with a renewed confi-
dence and a record-breaking attendance claimed to be at 8,500.

Apart from an increasing presence of eastern European record companies—who were all luring potential investors to take major stakes—business at MIDEM could be best characterized as offering less hype and more serious business.

According to Dino Music France MD Daniel Goldschmidt, the record industry is more mature than ever. "Everyone has grown up and is concerned about the future of this industry. People smile less, but all turn up on time." Goldschmidt and Dino Music Germany MD Frank Peach negotiated a three-year licensing deal at the convention for exclusive representation in Germany and France of the Bertelsmann-owned label Five Records.

Similar statements were made by ex-Sonet UK MD Rod Bickel, who—following the recent restructuring of Sonet—now trades under the name of Habana Music Entertainment. "As a deal-maker..."

CNR Opens Third Scandi Company In Copenhagen

by Machgiel Bakker

Dutch entertainment company CNR Records Denmark, which is more mature than ever. "Every-

The Danish company will be headed by ex-PolyGram International marketing manager Soren Berzant. The other two Scandinavian MDs were appoint-

end last year—Staffan Hjort (Sweden) and Ole Vidar Lien (Norway). All Scandinavian MDs currently report to Baas, but will

(continues on page 22)

(continues on page 22)

MIDEM Report

No. 1 in EUROPE

European Hit Radio

MICHAEL JACKSON

Black Or White

(Epic)

Coca-Cola Eurochart

MICHAEL JACKSON

Black Or White

(Epic)

European Top 100 Albums

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Polydor Prepares To Work Its Own Motown Magic

by Machgiel Bakker & Ben Lewis

Polydor hopes to turn Motown's new generation of artists into European chart successes for the first time and the company has its sights set on the UK, France, Germany and Holland.

Polydor US has already enjoyed its first number one hit single in almost four years with Shanice Wilson's 'I Love Your Smile,' a song which hit the top spot in the Dutch sales chart chart earlier this year.

According to Polydor UK head of marketing John Waller, the company will be setting up a three-tier campaign involving album releases from 15 Motown artists and ultimately drawing in Jazzii's Funki Dred sub-label and the new Mo-Jazz ('Modern Jazz' label).

The campaign begins with the re-release of Wilson's 'I Like Your Smile' in a new 'Drazzabone' remix, and the 'Temptations' The Joneses, remixed by veteran soul DJ Bob Jones.

In the second phase of the campaign, Waller plans to release three catalogue albums in February—a 20-track Diana Ross greatest hits album, a similar Michael Jackson compilation and a Motown love songs collection.

Adds Waller, 'The Ross and Jackson compilations are timed to capitalize on those artists' recent singles and album chart positions. The love songs will coincide with Valentine's Day.' Waller has scheduled a new Johnny Gill album release and the first greatest hits collection from Lionel Richie. Also planned is a spring-summer comprehensive catalogue re-release on CD.

Waller acknowledges the difficulty of crossing over the American

Motorw's US distribution deal with PolyGram Group Distribution (PDG), which took effect at the beginning of this year. BMG—Motown's former distributor—is in the middle of its three-month sell-off period.

PolyGram International senior VP pop marketing David Munns denies competing directly with BMG, although the two majors are currently marketing the same albums by Shanice Wilson, the Temptations, Boys II Men and Another Bad Creation.

Says Munns, 'We're not trying to blow BMG out of the water. The switch from BMG to Polydor will be orderly.'

Asked about the low profile that the US label kept under the BMG pact, Munns states, 'I haven't spent much time analyzing it. There is one thing that we will do differently from BMG—we will not separate Motown from the rest of our marketing activities. As far as marketing goes, we shall just be doing what we always do. We do not believe there are any particular lessons to be learned from BMG's lack of results with new Motown artists in Europe.'

He adds, 'We feel the image of the label and identity of the trade-mark is strong in Europe. Priority will go to Motown's new talent, we can do the back-catalogue in our sleep.'

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M&M BUSINESS CALENDAR

- February 11-18 - Winter Olympics, Albertville, France.
- February 13-15 - Gavin Seminar '92, Westin St. Francis Union Square, San Francisco, CA, US. Tel: (+1) 415.495 1990.
- February 25 - 34th Annual Grammy Awards, Radio City Music Hall, NY, NY, US.
- March 4-7 - 23rd Country Radio Seminar, Opryland, Nashville, TN, US.
- March 11-15 - SXSW '92 Music & Media Conference, Austin, TX, US. Tel: (+1) 512.467 7979, Fax: (+1) 512.451 0754.
- March 13-16 - NARM Convention, New Orleans Marriott, LA, US.
- April 12-16 - 70th Annual NAB Convention, including Broadcast Engineering Conference, Convention Center, Las Vegas, NV, US. Tel: (+1) 202.429 5350, Fax: (+1) 202.429 5406.
- June 3-5 - APRS '92, Olympia 2, London. Tel: (+44) 734.756 218.
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Labels Find Nirvana With Hands-Off Marketing For Alternative Rock

by Stephen Leigh

Initially surprised by the success of alternative hard rock, the industry has found that the simpler, more traditional promotional tactics work best. Markets for Nirvana and other leading alternative hard rock bands, however, have responded surprisingly well to conservative methods of promotion: touring and cheap, below-the-line campaigns.

The low-profile marketing and promotion campaigns seem to be working. By refraining from implementing very aggressive marketing campaigns, the labels are not losing credibility with the core fan base; listeners and buyers are still a part of the "discovery" of the band.

Low-Key Marketing

Comments Geffen international manager Liz Morris on the label's hands-off approach to marketing Nirvana, "A lot of the beauty is that the marketing has been very low-key, based on word of mouth and touring. It has never smacked of record company influence. Even after the US explosion, we didn't change tack," Radio programmers have proved the least responsive to the growth of the alternative hard rock scene. However, Morris agrees that radio's failure to play Nirvana, "was part of the "discovery" of the band. The MTV Boost

Morris cites Nirvana's performance at this year's Reading Festival in England as the turning point for the band's career, bringing them to 35,000 fans. "A lot of people woke up to them through Reading," she says.

MTV Europe was also on to the band at the festival. Alongside touring, the network has been one of the strongest marketing tools for alternative hard rock. MTV's management and acquisitions Lauren Levine says, "We covered all of the festivals last summer; it was our big thing. It was something available to all our viewers and makes the music more accessible when the video arrives."

For a major label debut band (a previous album Bleach was recorded and released in the US and UK only on the independent Sub Pop label), Nirvana scored a strong MTV success. They were featured on the network's 'Buzz Bin,' for small-selling, hot records and moved on quickly to heavy rotation—where it still remains at press time. The reason: their video caught the excitement and raw energy of the band's live sound, making it a fresh alternative to the stereotyped choreography of traditional rock promos.

Says Levine, "Smells Like Teen Spirit couldn't have been a more perfect video. It was beautiful and dangerous.

Alternative hard rock has found one of its biggest media assets in MTV's "120 Minute Show." The European version of this show is responsible for breaking both Nine Inch Nails and Nirvana in European territories.

"From the outset, MTV has been very supportive," says Gelsen's, "120 Minutes has been very disruptive in this kind of music. It's the only regular weekly showcase that can promote it. It's a great opening vehicle, whether for Nirvana, Pearl Jam or Primal Scream."

continues on page 21

MCA Germany 'Officially' Off To Flying Start

by Macgjell Bokker

MCA Music Entertainment Germany has issued a string of hits prior to its official start of trading on January 1, 1992.

The Hamburg-based company was off to a flying start with gold records by Cher and Tom Petty (their first on national territory) and closed platinum for Guns N' Roses in the last five months of 1991, marking MCA's first expansion on mainland Europe.

The success was scheduled to be celebrated in style on January 30 when MCA threw its launch party with an estimated guest list of 300-350 people. Apart from the company's own staff of 24 and local representatives from Germany's media and record industries, senior executives in attendance at the Hamburg party was to include MCA Music Entertainment Group chairman Al Teller and executive VP Zach Horowitz, Geffen Records president Ed Rosenblatt and head of international Mel Posner, MCA US president Richard Palmese, MCA UK MD Tony Powell, and MCA Records International senior VP Stuart Watson.

Several live music events are scheduled at Die Grossete, the city's main venue. The company boasts new offices in the "Uilenhorst" area close to the city centre. MD Heinz Canibol has his team in place: marketing manager Jorg Eiben, financial controller Wolfgang Praetz, product managers Frank Pagen (MCA), Eva Kees (Geffen) and Tom Glasgow (GRP), special marketing manager Uwe Krap, head of promotion Katharina Lautland, press promoter Birgit Wirkhoff as well as four regional promoters.

According to Canibol, MCA is aiming for a markt-share of 4.5% within the next two years. "Eventually, and I'm talking about a three- and-a-half-year period, we want to make sure that our company reaches the big six with a share of 13.5%," he says.

Although Canibol did not dispence figures, MCA is expected to have generated turnover of between DM35-40 million (approx. US$22-25 million) during 1991.

Says Canibol, "If you're a pop company that has not yet fully exploited its power, there's room to grow, whether there is a recession or not. With the former distribution deal [east west], our catalogue was exploited its power, there's room to grow, whether there is a recession or not. With the former distribution deal [east west], our catalogue was

The band's success was not based on super-album sales," he says, "but on the fact that you do make little difference. The band has such a loyal following, they decide for themselves whether to buy the product or not.

Future priorities for the company include new albums from Kim Wilde, Bobby Brown, Energy Orchestra, JDoch Watley, Glenn Frey and several marketing projects to boost the profile of jazz label GRP.

Although Canibol doesn't intend to move into local A&R before its second or third year of operation, he has signed a direct licensing deal with PolyGram Austria for the act Ostbahn Kurti & His Chef Partie. With the group's last three albums all big gold in Austria, Canibol expects the band's first album under the new deal 2 As Wild to achieve equal results in Germany. In addition, the band is aggressively in third party licensing deals for release of its own hip compilation albums.
SMP Introduces Label For Writers

by Stephen Leigh

Sony Music Publishing (SMP) has launched its own promo record label SMP to promote new writers.

The idea for the label has been under discussion for a number of months, and the first artist to benefit is Michael Kay, whose debut track Missing You has been issued as a two-track white label 12-inch. Comments SMP exploitation manager James Little, "Publishing is no longer about people sitting in their rooms writing songs to send to Whitney Houston and Cliff Richard; it is about creating opportunities. The actual costs involved are not that great, and if you're selling 1,000 records at £1.75 (apx. US$3.15), you've gone a long way toward covering your promotional costs. It's a bit of a cottage industry."

About 1.5 million singles have been sold from the original 2,000 pressing, and another 3,000 have been ordered. Little denies that SMP is planning to establish a fully fledged label, insisting the company is just another promotional tool.

"We see this as a stepping stone," he says. "If a major label wants to sign Michael Kay from his single, that's what we want. We don't want to see him releasing records on SMP forever."

SMP is, however, already planning its second release, an EP from UK rock act The Sturbing Brides, who have already been signed to a deal with the publishing arm.

Galaxy Radio Celebrates First Year Of Success

by Mike McGuire

Galaxy Radio's first birthday celebration this week will be a good one. The latest JICRAR survey revealed it is steadily winning a young, up-market audience (see M&M, January 25).

The Chiltern Radio Network-owned station has built its 15% audience reach practically from scratch having the founding station (formerly FPT) a year ago.

The station was relaunched with a 'dance-influenced pop music' format, including rap, rave and classic Motown within the parameters of the station's promise of performance with the Radio Authority stipulating that 80% of the music output must be by black artists or writers.

Comments network programme controller Paul Chantler, "Our philosophy—and I think this is where FTP went wrong—is to make the output as accessible and relevant to the young audience as possible. It is not to try to 'ghettoise' things, but to make it popular with listeners and advertisers."

Demographics have also changed dramatically and now seem to be on target, according to Chantler. "The 96% listening trend, probably are not listening now," he says, adding, however, that the programme needs some fine-tuning. "Our 15-24-year-old core audience is there, but we want to try and extend that to 15-34," he says. "At the moment, we only have 42% of that age group. We want to improve our 6% and sell more advertising on the basis of a 15-34 age group."

Chantler is confident that more classic dance music from Motown and the Philadelphia sound could be the key to extending the age group.

The survey reveals that half of the station's audience is ABC1, which translates into encouraging sales figures, says Chantler, adding, "Since October 1991, we have been operating at break-even and hope to see a profit very shortly."

He admits, however, "Overall, GWR has more listeners and probably will continue to have. But considering every other 15-24-year-old within the streets of Bristol listen to Galaxy, that's not a bad turn around in a year," he says.

Peermusic Appoints Elderton New MD

Peermusic's Ralph Peer has named Nigel Elderton MD of the company's UK concerns. Elderton joined Peermusic in November 1991 and had previously held various positions at EMI Music, MCA Music and PolyGram Music London.

Peermusic's London-based production team Three Man Island has already scored two top 10 singles: Rozzalla's Euro-dance hit Everybody's Free and Cliff Richard's This New Year, by one of the company's writers.

Elderton replaces Stuart Ongley, who was MD for four years. Ongley remains linked to Peermusic through SGO Music, the publishing arm of his new, independent management company SGO Music Management. S

Five In The Running For Cheltenham Licence

by Paul Easton

Five applications for the Cheltenham ILR AM licence have been received by the Radio Authority. The licence will be on frequency of 603kHz to be given by the authority. The licence will be on England and Wales.

The applicants are:

1. Quality 603 (Radio Cheltenham Group): This group currently operates the satellite station Quality Europe FM, and proposes to use several of QEFM's key personnel. Among the other backers are GWR Group and Montrose Companies, which are involved in a rival application.

Programming would be AC and geared to a 3.5-45 age group, first-year revenue forecast: £690,000.

2. Regency 603: This group's backers include Roger Tovell, currently operating Galaxy Radio/Bristol, as well as a chairman and a sales and marketing director. Programming would be an AC/dance mix targeting the 30-50 age group. The music/speech ratio would be 60/40.

First-year revenue forecast: £327,835.

3. Romantik 603: The main backers are Robb Eden and Peter Stratton from music advisors Montrose Companies; Mel Bowden, founder of equipment suppliers MBI Broadcast Systems; and US consultant Robert Richer.

The programming would be romantic, easy-listening, aimed at the 25-55 age group, and overnight programming 22.00-06.00 from Quality Europe FM. The group plans to offer a 49% stake to Radio Cheltenham, and 12% to Montrose Companies. First-year revenue forecast: £252,000.

4. West Country Broadcasting: This operation, which consists of Capital Radio GWR-owned group which now operates Plymouth Sound and Devon Air/Exeter.

People involved include MD Paul Boon, former chief of sales and marketing at Sunrise Radio's West London; journalist and radio consultant Bob Tyler, and John Aunstetter, group MD of Allied Radio. GWR group will own a 29% stake. Programming would be AC/oriented. First-year revenue forecast: £224,900.
Fishel Exits Y&R For New Production Co.

by Kai Roger Oltesen

Former Scanco, Young & Rubicam Norway media producer David Fishel has set up his own production company and recording studio, called Kangaroo Productions.

Bringing experience from Sound of Music, Grammof AIS Electra, PolyGram Records and his own syndicated show "Jazz Scene," Fishel will work out of Radio Topp/Oslo. Topp has offered Fishel two rooms to turn into a studio facility. The station and Fishel have set up a loose agreement whereby he will produce radio spots and work on programme ideas for syndication. The plan permits him to work with other stations as well.

Says Fishel about his competitors, "The so-called major professional jingle and radio spot producers have somehow sold themselves to the major advertisers and agencies, as, perhaps, more precious than they really are. The basic minimum for a simple production by many producers is Nkr 25,000 (app. US$4,000), which is unrealistic and unnecessary; the prices will have to come down. That will attract more advertising, which means more money for stations and better radio for everybody."

Fishel's Agenda

Syndication is an important element in Fishel's plans. "You've got excellent stations in the bigger towns in Norway which still have problems with either economy or capacity," he observes.

"They do not have enough money to hire people in order to make fresh, exciting and consistent programmes. Most programming is music, and while there's nothing wrong with that, they also have to offer other programmes," he adds.

Fishel has had serious talks with several industry people, gained through his 91 weeks of "Jazz Scene" and involvement with Norway's "Radio Topp 20." They're very open to finding a way to set up a network of, say, 25-30 stations to receive good programmes on a weekly, twice-weekly or monthly basis."

Feedback

Fishel's first idea on syndication involves direct feedback from stations themselves. In the programme "Ja, Vi Elsker" ("Yes, We Love")—the opening line of Norway's national anthem—he examines aspects of Norway through five-minute reports from 30 stations monthly. The stations are invited to send in news of what's happening in their local areas.

Fishel is also open to ideas from other stations. For example, if one feels it has knowledge about country music, it could move forward on producing its own show for syndication.

Radio Topp 20 Carries On Without Fishel

It's almost "business as usual" in the Radio Topp 20 committee. Scancoe, Young & Rubicam (SY&R), which until now has handled the company, is no longer committed to the list following its departure from the company.

Conrads Fishel, "Radio Topp 20 demanded an incredible amount of administrative work to actually get stipends out to stations, phone-calling, faxing. When the list started running, it was pretty much routine work; gather and enter the report data, produce the list and send it to stations and newspapers. Since I left the ad agency, I've had no problems in the changeover period. I've got my own fax machine and computer, and can personally do the routine work for several weeks."

In a meeting last week, the Topp 20 committee decided to attract a sponsor to eventually take over hitch's costs. The committee also wants to make the list more public, and produce a poster version for display in Norway's record shops.

Radio Topp 20 offers "successes," as it is printed in 25 newspapers, programmed on 33 stations and distributed through NTB. The record companies are also using the list as a reference point in their sales arguments, adverts and press releases, Fishel says.

MNW Launches UK Label Snap

Vaxholm, Sweden-based record company MNW is backing the springtime launch of new London-based label Snap Records Ltd. The company, to be controlled by as-yet-unnamed investors and run under UK management, will sign and promote Scandinavian and British artists.

Confirm, MNW MD Jonas Sjostrom, "MNW is behind the venture and a partner in the new company, which will be owned by our UK partners. Their names will be announced once the label is officially launched."

Snap's official debut date is still in the works, but is expected by the end of April. The label's first signings include five Scandinavian pop groups, among them Swedish bands Whipped Cream and Wannadice and the Finnish group Poverty Sticks.

The five groups are set to begin studio recording shortly, with the albums cut by May. "They will be released in the autumn, most probably August or September," reports Sjostrom.

The groups have all issued at least one album. Whipped Cream is perhaps the more profiled of the bunch, having toured the UK and Nordic countries last year.

MNW Launches UK Label Snap

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MUSIC & MEDIA FEBRUARY

will be carried by RTL Plus where the station is located, and February 15. The show will be Wig-Holstein will hold its "Gold Fifth "RSH Gold Awards" Show This Month

Michael Muzing many by Matthias Martinson labeled the "cradle of rap" in Ger-

Logic label manager at BMG in-

Martinson explains that there are two reasons for taking this step. "First, we feel it is imperative to be on the spot in one of the most important and innovative markets in the world, especially since there is so much happening in the dance field at such a fast pace."

"It is our goal to sign upcom-

Logic Records Sets Up London Office

by Ellie Weinert

Logic Records, the Frankfurt-based dance label owned by RTL Group, has set up offices in London. Conny von Loehneysen, former Logic account manager at BMG Ariola Munich, which distributes the label worldwide, heads the operation.

Loehneysen explains that there are two reasons for taking this step. "First, we feel it is imperative to be on the spot in one of the most important and innovative markets in the world, especially since there is so much happening in the dance field at such a fast pace."

"It is our goal to sign upcoming acts for the remainder of Europe and there is a great potential for creativity in the UK because musicians here do not consider music a hobby, but a livelihood. The second idea is for Logic to be visual and to fortify Logic's image as an indie company on a long-term basis."

Logic Records was set up in 1988 in Frankfurt—the city labeled the "cradle of rap" in Germany by Matthias Martinson and the firm's producer team of Michael Muzing and Luca Anzlotti. "Back in those days," explains Martinson, "record companies had not yet recognized the potential of dance music and the major distributors were not in a position to bring about the success of a no-name dance act, only the mega-hits which practically made it on their own. On the basis of this experience, we decided to set up our own label.

Logic's very first successful release was Twilight Zone by Moses P (BMG Ariola Munich). It was followed by the project 16 Bit and the single Changing Minds, which sold 200,000 copies with neither airplay nor TV. The title Electrica Salas by the group Off went to number 1 in Italy, number 2 in France and hit top 10 in eight other European countries.

Martinson continues, "Our concept has always been to get the ball rolling via pre-promotion of white labels and promo copies to the DJs six weeks prior to release. After creating a certain demand and selling a minimum of 5,000 copies, we hand the product over to the marketing and distribution network of BMG Ariola Europe for release on either Arista or RCA."

Speaking further about the London set-up, Martinson says, "I consider Logic to be a European dance label and wish to represent international repertoire. It is to our advantage to come from the second-largest market in the world. However, I am not aiming at the German market; the main goal is to establish an internation-

the event live. It is expected to pack the hall to see about 12,000 RSH listeners are

The album Hello Afrika hit the top 10 in Germany, went gold in Austria and Switzerland, plus platinum in Sweden.

Logic's most successful act to date is Snap, who hit the number 1 spot in the UK charts, number 2 in the US and Germany, acquired gold in Holland and Sweden, plus silver in the UK with The Power.

The album World Power was released worldwide, reached number 7 in the UK, top 30 in the US, and raked in gold for Germany, Austria, Switzerland, Belgium, US and Canada.

The singles OoOops Up and Cult of Snap and Mary Had A Little Lamb hit top 10 in the UK and Germany, where the latter single peaked at number 4 in the US. The current single by Snap entitled The Color of Love was released in early December '91, with the third album Madman's Return scheduled for release this month.

The most recent example of a successful UK signing is Rozalla, originally from Rhodesia, who zoomed up the German charts to number 6 within five weeks with the happy house title Everybody's Free (To Feel Good). The follow-up single entitled Are You Ready to Fly is scheduled for February, with a March release planned for the debut album.

REMEMBER, DON'T CHANGE — BMG A&R/marketing executive Gerd Ludwig (left) takes time to mingle with Lisa Stansfield and Karl Keaton while they were in Germany for "Peter's Pop Show." Besides Stansfield and Keaton, three other artists from BMG —Rainhard Fendrich, Eros Ramazzotti and Blue System—appeared in Dortmund.

Fifth "RSH Gold Awards" Show This Month

For the fifth year in a row, state-wide private RSH/ Schleswig-Holstein will hold its "Gold Award" presentation this year on February 15. The award will be held in the Osstehalle in Kiel, where the station is located, and will be carried by RTL Plus regional TV.

The awards are given to the most successful personalities in the German music scene.

Among the awards and artists receiving them are: most successful male artist produced in Germany—Karl Keaton; most successful female artist produced in Germany—Bonnie Tyler; most successful new artist produced in Germany—Karl Keaton; most successful new group produced in Germany—Die Prinzten; and most successful producer of German artists of the year—Michael Creut.

The artists were chosen from the young dynamic performers who took top positions in the RSH Nordpade Charts in 1991. About 12,000 RSH listeners are expected to pack the hall to see the event live.

BLM, Bavarian Radio Agree On Frequencies

by Mal Sondock

The commission for new media (BLM) and public station Bayerischer Rundfunk have reached agreement over the distribution of free FM frequencies in Bavaria.

In all, 23 new frequencies have been approved for distribution and will be used to establish new local stations and fill a few gaps in the statewide private station Antenne Bayern's frequency network.

Antenne Bayern has been awarded new frequencies in Ingolstadt/Eibbs (500W), Unterschleissheim (1,000W) and Weilert (100W). A four-year licence has been granted to radio AWN and Studio Transsitz for Radio Transsitz, which will broadcast in the Landshut area with eight hours of local programming daily; the BLM Radio Network will supply the balance of the 24-hour programming.

A four-year licence has also been awarded to Radio AWN Straubing, together with Radio Deutschland Radio AWN. Straubing will broadcast 6.5 hours a day locally, with BLM delivering the rest of the programme.

The book publisher Hotzer and Radio Memory have been given a four-year licence in Lindau for Radio Lindau, which will deliver 24-hour programming. The licences of Unser Radio in Passau and Regen have been extended for an additional four years. Passau broadcasts about eight hours daily and Regen 2.5 hours daily—agrees with other programming provided by the BLM web. The budget for the BLM of DM27.3 million (app. US$16.2 million) has been approved.

BLM, Bavarian Radio Agree On Frequencies

by Robert Lyng

The Northrhine-Westphalian Ministry of Economics, Commerce & Technology has earmarked DM4.6 million (app. US$2.8 million) to help subsidize the newly founded Zentrum für Musik und Kommunikations-Technologie (Centre for Popular Music and Communications Technology) in Wupper-

tal.

According to the state's minister of economics Günther Einert, "The state government wants to make it clear that music is seen as a very significant factor in Northrhine-Westphalia's economy, and is expected to increase in importance over the next years."

The Wuppertal-based organization's mission is, among other things, to organize the annual PopKomm confab, which has grown to be the world's third largest international music meeting.

The Centre's portfolio will also include active involvement in the economic and cultural development of popular music and the media landscape, concentra-

ting especially on the support of small businesses attempting to establish themselves on the market.

Noting his state's exceptional cultural potential and economic infrastructure, Einert, who was patron of last year's PopKomm conference, points out that this position "must be consolidated and expanded, especially in terms of the developing European single market." "I am confident," he adds, "that the Centre will develop into a significant component of Northrhine-Westphalia as an important media centre.

104.6 RTL/ Berlin Launches Big Money Giveaway

How about walking into a glass case filled with DM1 million (app. US$600,000) and stuff ing your pockets for 104 seconds with all the money you can.

That's the dream—it's exactly what 104.6 RTL has in mind for its newest contest. From now until the early part of April, 104.6 RTL is playing its "Million-Mark-Hits" at exact times of the day. The listener who plays in and the host caller gets an immediate DM100 and a chance at the "1-Million-Mark-Tasche Volle Asche," meaning "pocketful of loot."

About 500 qualifiers are expected by the first part of April and they will all be invited to a big final party. Those, the winner will be picked as randomly by a promote-

4.6 RTL kicked off its promotions with the "RRL Money Man," who went around town asking people what their favorite station is. Those who answered "104.6 RTL" immediately received DM100. Later, the winning money man was not exactly a boy of roses: he was held up, his car was broken into and he was robbed of a stereo and other items. This new promotion appears to be a bit safer.

State Subsidizes Pop Music Centre

by Ellie Weinert

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Natraf Sees Market Through Virgin Eyes

by Emmanuel Legrand

One year after becoming president of Virgin Records France, Fabrice Natraf has a positive outlook on 1991 and is optimistic about 1992, with some reasons. Excluding revenue from international exploitation, Virgin's local turnover reached FFr490 million (appr. US $81 million) for the fiscal year 1991-92 and the forecast for 1992-93 is FFr560 million. Natraf estimates that Virgin has a 9-10% market share in France.

Natraf believes Virgin is different from other French record companies because, "We do the things we do because we have the feeling they are good for our artists. In this matter, there is a certain innocence. Maybe that's why it works. We sign acts we like, artists stay with Virgin because they like the people working there, and the people working at Virgin stay with the company because they like the artists. If there is a secret, maybe that's it."

The image is fueled by other initiatives: instead of bearing the traditional "Happy New Year" message, Virgin's greeting cards this year read AIDS = Danger, and requested donations be sent to Act Up, an organization financing AIDS research. In addition, Natraf has asked 40 French artists, including Patrick Bruel, Renaud and Johnny Hallyday to record acoustic versions of original songs. All the proceeds will go to research on AIDS, with a limited 500,000 copies being released. Natraf predicts Virgin, after deducting the production and distribution costs for the record, will be able to send a check worth FFr30 million to research organizations.

The Year Ahead

1992 will be fueled with the new studio albums of Jean Louis Aubert, Alain Souchon, Les Innocents, Jean-Patrick Capdevielle (his first for Virgin since leaving WEA), Mano Negra (for Christmas), Julien Clerc, and the first album of newcomer Pierre Schmit, released this month and produced by Robin Millar of Sade fame.

Nataf does not expect to sign more than one or two new acts this year and sees the forthcoming years as "tough" for the business. Says the Virgin chief, "Analysts say we will be facing a flat market. The CD boom is now behind us and there are few signs of recovery."

Nataf has "slightly restructured" the record company—the most visible sign being the departure last June of GM Dominique Leguern, one of the founders of the company some 10 years ago. Leguern will not be replaced, says Natraf, commenting, "This position was important previously when Patrick Zelnik [former president of Virgin France] was heading the record company because he was active in many different fields. I needed someone to be in charge of the day-to-day running of the company. I don't see the necessity of having a general manager."

Insiders speculate that there was a clash of management styles between Natraf and Leguern because they didn't agree on the same notion of power and hierarchy. "Fabrice reported-"ly favours giving a large amount of autonomy and responsibility to staff. The restructure includes splitting the marketing and promo forces into two different teams. He needs all national and international acts. Previously, all acts were marketed and promoted by a single staff. Most of the current team will handle French acts with Caroline Diament in charge of marketing and Marc Maréchal taking over promotion. Local radio promo people include Nataf's wife, Francine Hayat, Yvan Malherbe and Maryline Moine.

Alain Artaud will oversee marketing and promotion of international acts, as well as special marketing and the Labels Club, which handles the foreign labels licenced directly to Virgin, such as Creation or 4AD."

This department, run by Gérard Beullac, grossed FFr30 million in 1991.

Says Natraf, "This type of dual structure has sometimes been tried in other companies, and most of the time it was quite unsuccessful. I think it will work at Virgin because our international and national rosters are coherent. Of course, it will mean that radio stations will have to deal with two Virgin promo persons instead of one, but it's a minor problem. We want to try it, and we feel we will be stronger."

Nataf also wants to cut down on the cost of promotional records distributed to the media by limiting the number of records sent or asking the media to pay for them. He calculates, "We spend Frf200,000 a month on free records to the media. For a full year, it represents about Frf2.4 million. That's the production cost of a minimum of three albums of new acts, and believe me, I'd rather spend this money producing more records."

Nataf believes Virgin is different from other French record companies because, "We do the things we do because we have the feeling they are good for our artists.

The war between France's largest retail chain and Virgin Megastore reached new heights last week. Chairman of Virgin Group of Companies Richard Branson, in an interview with Le Nouveau Economiste, accused FNAC of financing political parties in France in alleged continued efforts to prevent Virgin from opening on Sundays. FNAC president Jean-Louis Pietrati countered with a threat to file suit for libel. Said Pietrati, "I am astounded and appalled by what Branson said. His comments don't reflect the reality of the facts and are simply libel."

In a radio interview broadcast later on Europe 1, however, Virgin France president Patrick Zelnik accused Branson of maintaining Branson does not always understand the "subtleties" of the French situation. Zelnik claims Branson means FNAC is an influential pressure group and an active lobby, and "I didn't intend to imply that there was a direct link between FNAC and the financing of political parties."
Dialect Music Starts Gaining Attention

by David Stansfield

The increase in local acts and artists singing in local dialects has left critics arguing whether it is just a passing fashion or the signal of a real trend.

The practice is not new. Major artists such as Pino Daniele (CGD) from Naples and Fabrizio De Andre (Ricordi/Fonit Cetra) from Genoa have used dialect in their repertoires for years. But it is a new generation of musicians that is causing the stir with genres ranging from folk-rock to hip-hop and rap to reggae.

But can dialect dominate the dance sector? Stereo RAI DJ and dance critic Luca de Gennaro believes it can. An EHR net like RTL 102.5 Hit Radio will not give airplay to the likes of Pittura Fresca or indie dance acts who perform in dialect, but de Gennaro has no such reservations.

"It's almost like the US rap scene of 15 years ago where most of the music appeared on self-produced cassettes," he says.

De Gennaro likens the situation to not understanding language in the moment, but the success of such dialect acts is of little importance. "I don't believe there is any great movement in Italy at the moment, but the success of Tazenda has given record companies more courage to sign acts who perform in dialect," he says.

The practice is not new. Major companies such as Ayanimo have used dialect in Н Amazing executive Livia Aymani-album Petra Lavica, they are seen as a long-term investment by CGD. Comments company promotions manager Luciano Linzi, "I think the increased use of dialect has happened by chance, but it proves that barriers can be broken to provide more space for music connected to folk and ethnic roots."

Tazenda (Visa/Ricordi) is credited with opening doors to the pop of an artist like Marco Masini," says Aymani.

Visa executive Livia Aymani believes it could not have been done six years ago when the local market was dominated by Anglo-American music. "It's still difficult to promote a whole album in dialect, but the steady success of Tazenda indicates that Italian music now is not just limited to the top of the charts," he says.

Tazenda has given record companies such as BMG promotional plans include advertising campaigns on private national networks. BMG Lights Up For Carboni Illuminated billboards in Rome, Bologna and Milan heralded the release of Carboni, the fifth and latest album by BMG artist Luca Carboni.

"When looking at the market's taste, we have noticed that there is a demand for an artist like Carboni," he says. "We wanted to find a way to create a buzz for this album and Tazenda has shown that there is a market for dialect acts."
**Benelux**

**Efe Radio Sets Up Affiliate Ad Packages**

*by Jeremy Sullivan*

The official Spanish news agency Efe has launched a new project through its radio department, Efe Radio, which is offering advertising packages to the 40 stations subscribing to its news service. In addition to the newscasts, which consist of three, 30-minute broadcasts daily, Efe Radio also produces a five-minute news bulletin for each hour in which a newscast is not supplied and a continuous music service, for use at the convenience of subscribing stations.

The new project involves the introduction of a total of five minutes of advertising into the half-hour of each newscast. Of these five minutes, three minutes' worth of advertising is organized by Efe Radio itself, with 30% of the generated income to be distributed among the participating stations.

The remaining two minutes of advertising time is filled by the affiliate station, which is able to offer local advertisers a chance to have their names associated with well-known national and international products while opening an extra source of revenue for themselves.

Efe Radio Director Luis Gonzales points out that these two sources of income for subscribers could, in effect, enable them to receive Efe Radio's services free of charge. This is especially important to independent radio stations, which work with much lower budgets than do stations linked to one of the large Spanish networks. Such independent stations are, however, vially dependent on maintaining a strong identity, a fact of which Efe Radio is well aware.

All Efe Radio news services are, therefore, of a neutral tone, yet geared to the rigours of the public news market. The newscasts are of a local nature, covering both national and international news and carrying comment on economic, social, labour, political and sporting issues. The hourly bulletins include the very latest events brought to the attention of the Efe agency.

Stations using these services are able to strengthen their coverage of the news market. In this way, as Gonzales says, "Efe Radio productions help stations in strengthening their own identities. We are not, nor do we want to be, a station ourselves—only to maintain our character as wholesalers of news."

**PolyGram Teams With 'Omroep Brabant'**

The board of directors of the BRTN and radio head Piet van Roe are expected to approve the release of a series of five CDs with exclusive radio recordings to commemorate Radio 2 Brabant's silver anniversary. Radio 2 Brabant, serving Brussels as one of the BRTN's five regional radio channels, started broadcasting 25 years ago. Although several programs paid quite some attention to the event, MD/Head of Programming Giode Cassiman says, "The only thing I wanted to add was this series of CDs. Our station has always been very active in live broadcasting, as we've wanted to get as close as possible to our audience in (bilingual) Brussels and the province of Brabant. This resulted in several hundred hours of live programmes, concerts and stunts. We are currently making a selection for the CDs."

Cassiman said Omroep Brabant became particularly popular with the "Brusselse Avond" (Brussels Evenings) organized in venues throughout the Brussels area. "But the CDs will also contain a concert we organized 15 years ago at the Brussels Tralte Mart, sketches and recent recordings expected to be released on the national talent programme 'De Gewapende Man.'"

At Polygram, special projects manager Kristof Turelens says the series will contain four volumes, with an extra fifth compilation offered at a special price. "A first volume will be released in March. As soon as we have the definitive track listing and the necessary clearance, we will have Brussels company Digiproducer making the recordings for CD transcription."

When asked about the near future for Radio 2 Brabant, Cassiman says that BRTN's next important step is adding two regional hours per day to the existing two locally produced programmes. "As of May 4, we'll be adding a 06:00-08:00 programme to our package of regional broadcasts. If the privates (and possibly private TV station VTM) have any plans for regional radio stations, the BRTN has the answer standing by."

**Spanish Artists Grab Center Stage At Midem**

Much to the delight of the local record industry and authors' rights society SGAE, Spain took center stage twice at Midem. Comments SGAE president Federico Buntista, "Thanks to the musical variety of our talents, our horizons have grown."

With the January 18 inaugural gala performances of pop rock acts Luz Casal, Lou Ceppi, and singer Ramon de Masanz, as well as those of Paco de Lucia and Ketama on "Spanish Night" (Jan. 22), SGAE claims another successful bid to promote Spanish music abroad.

"Our theme at MIDEM was 'We Move The World—but express it all,'" says SGAE spokesperson Almudena Solares. "The additional element was the cross-border potential of Spanish music."

According to Spanish local A&R director Simone Bopo, it was Paco de Lucia's first time performing in an international festival like Midem.
How To Manage Your Employees In Tough Economic Times

by Donna Halper

This week takes a look at suggestions for station managers seeking to create a fresh start for 1992. Why? Because from a management standpoint, 1991's hard times will continue and, when you stop and think about it, there are some specific recommendations that will benefit both your staff and your audience during this difficult financial period.

Don't Take Out Your Problems On Your Staff

That may sound rather obvious, but many otherwise-intelligent managers forget that in 1991, you saw (and heard about) executives screaming at the programme manager or production manager for some trivial offense. Some managers threatened to fire entire staffs if they didn't start performing better immediately. Managers regularly used their department as whipping posts, criticizing business for showing a loss in 1991 was a way for the Attilla the Hun approach, but it succeeded only in terrorizing the staff.

I understand and fully support the manager's right to maintain discipline and enforce station policy, but not by behaving like a tyrant. There is no place in a well-run business for shoot-breaking matches in the hall or constant, unrelated criticism. Of course you want your staff to do more. And when sales are down, you want the account executives to produce. Sure, you want your department heads to have a plan and be organized. But just because you are under pressure (be it financial or personal), showing your staff disrespect is not the answer. Yes, a staff should do what the boss asks, but a boss need not rule by dictatorship in order to get things accomplished. And that brings me to point number 2

Arrow School Of Management

According to Communicating for Managerial Effectiveness author Phillip Clampitt, "arrow" managers are those who believe themselves to be clear and precise communicators. They have little patience and are always short-tempered—equally so. Arrows believe the employees should get it right the first time ("I explained it to them, didn't I?") They prefer to send a memo rather than having a face-to-face discussion with staff. They also believe that they alone are the ultimate authority. For them, communication is a one-way activity: they give an order, and they expect it to be carried out perfectly...or else. For an arrow, problems are not management's fault ("If they had followed the procedures in memo, this never would have happened.").

Ironically, arrow managers are mystified when staff don't come to them with problems. They perceive themselves to be quite willing to listen, although in reality, the few staff members who did come with problems saw a technical problem were called "complainers.

Based on my observations, the arrow manager is not as effective as one might think. Staff who work for an arrow spend far too much time being angry and frustrated. Arrows may say, "So what? If they don't like it, they can resign." But in a skilled industry like radio, training new staff takes time and disrupts operations. Frequent staff turnover creates confusion in the community, too, and may make advertisers wonder how stable the station is.

It would seem logical, then, that management's goal in difficult economic times would be to minimize staff dissatisfaction so that everyone could concentrate on the real need: generating good on-air product and a positive reputation.

Tough Versus Friendly Bosses

Certain aspects of the arrow approach are at times necessary. For example, an employee with a drug or alcohol problem must get treatment, like it or not. But if I find that the most successful managers are not extreme; they act neither like arrows nor like everyone's best pal. They aren't afraid of constructive suggestions from staff. They don't think their way is the only way, although they may insist they have the last word. They encourage staff to resolve problems, rather than seeking out people to blame.

I realize that just as there is no proof that a "tough boss" is best, there is also no proof that a friendly boss gets more results. But common sense does say that one staff feels unappreciated and demoralized, it doesn't go the extra kilometre.

Fear is a motivator for just so long; so is gratitude for having a job. The best managers build staff loyalty on an on-going basis—not by threats but by treating each person fairly.

It never hurts to listen to your staff, that may seem like just another complaint could be handled before it turns into a major crisis. When employees are not being paid huge sums, and when some one else is competing fiercely, the staff needs to feel as if they matter. Everyone likes praise—even arrow managers who claim they don't need it.

Take time to notice and acknowledge the staff who are putting forth an effort. Take time to both critique and praise your people. Like it or not, you are the manager devoted to time to correct a staff member, but ignoring or glossing over things that person did well. It's a great morale booster to catch people doing something right, and to let them know you appreciate it.

When money isn't plentiful, when the new equipment you wanted to buy seems out of the question, don't forget that your staff is still trying to get the job done, often under very challenging circumstances. They encourage staff to resolve things around. The sooner people there is a station's growth. Make sure each department has specific, realistic goals: vague objectives like "I want to win big this year" are difficult to implement. Let the staff know you'll be there to support their goals, and that you intend for this to be a successful year for the entire staff.

Your audience may need some encouragement, too, as 1991 was very difficult for many of them. So give them a station they can rely on for both entertainment and information. Be their best friend: make their lives easier with contests that are fun, easy to win and useful. Pay their bills, help them get new clothes, pay for a babysitter and give them tickets to theatre events, etc. They don't always want a trip to a foreign country; sometimes they just want to meet somebody famous or do something they can tell friends about.

Don't just play the hits and think you've done enough. Reach out to your community, find and praise people who have performed great services. Seek out good news about the town. The audience also deserves to know what positive things are happening locally. Be a catalyst for civic pride.

In essence, if your station has excellent internal communication, your staff will be eager to reach out to the audience. So create the good communication, both behind the scenes and on the street!
NEW RELEASES

SINGLES

THE BLESSING
Highway 5 '92 - MCA
PRODUCER: Neil Ederman

DON'T LET YOURSELF BE FOOLED BY THE SLOW START OF THE TITLE TRACK; IT BUILDS INTO EPIC PROPORTIONS.

DEL THA FUNKÈE HOMOSAPIEN
Hyalonomolino Elektro
D PRODUCER: Del/Boogieman/Ice Cube
Based on a sample from Mind Power by James Brown, this is a relaxing but highly addictive rap, co-produced by Ice Cube, and already featured in "A" rotation by KBS FM/London. It's taken from the album I Wish My Brother George Was Here.

ACCLAIMED, ALBUM APOLLO

DIESEL PARK WEST
Fall To Love - Food/EMI
PRODUCER: Lauren Lathem
If you need some more pop fuel on your station, then this delightful melodic tune should be considered. Lead singer John Butler's voice grabs your immediate attention, and keeps it for the next few hours. When the song is over, the melody lingers on. Hit material.

MYLO FREEMAN
Better Not Judge Me - Columbia
PRODUCER: Steve Cicco
Every band needs the "soul nouveau" genre. If the answer is no, then listen to this Amsterdam-based singer who introduced the term. It means a mix of all kinds of black music from the past—like jazz, soul, rhythm & blues and Latin—combined with the dance beats of today.

GENESIS
I Can't Stand It - Virgin
PRODUCER: Genesis/Nick Davis
They may have two left feet, but they have a good hand for writing top-rate pop songs. This second single off their We Can't Dance album sports a guitar riff off the Keith Richards archives, plus percussion on pots and pans by master drummer Phil Collins.

HUEY LEWIS & THE NEWS
He Don't Know - EMI America
PRODUCER: Huey Lewis & The News
This groovy ballad is all the more swinging because of the Charlie Watts-like drum sound. Whereas most balladeers tend to oveload these things these days, main man Lewis excels at restraining himself.

ASHLEY MAHER
Laughter In The Rain - Virgin
PRODUCER: Kevin Armstrong
Underrated and thoughtfully-arranged, this pop song sports an itchy rhythm and features Maher's excellent vocals. The instrumental break (after 1:53 seconds) could serve as a nicesignature tune for a music world series on TV.

PUBLIC ENEMY
Shoot Em Down... - Columbia
PRODUCER: Bomb Squad
The second single off the critically acclaimed album Apocalypse '91, The Enemy Strikes Back is a rock solid mid-tempo stomper in a Pe-Te Rock remix. Although full bodied, it's spuriously arranged, by their standards.

SANDRA
PRODUCER: Kevin Armstrong
This is the first album on the newly founded label run by Dutch producer-duo Boland & Boland. The title is apt, as all the musicians and singers involved sound as if they are graduates of contemporary dance. Female lead singer Lisa Bosay is a former backing vocalist who now steps out of the shadow. Recently, she had a Dutch hit single on her own with the theme song of RTL's #1 popular soap opera "Goede Tijden, Slechte Tijden." Hear this vocal a cappella in duet with Nathan Caffe in a version of History Of Dance (A Man And A Woman), a song at the crossroads of mellow hip hop boulevard and Earth, Wind & Fire avenue.

ALBUMS

ACADEMY OF MODERN DANCE
Groove Com Lawde - 588
PRODUCER: Rob & Fab/Bolland

LEATHER, AND CHINA, THE FIRST SINGLE. DON'T LET YOURSELF BE FOOLED BY THE SLOW START OF THE TITLE TRACK; IT BUILDS INTO EPIC PROPORTIONS.

MARIE-LAURE BÉRARD
Tur熬bo - 12-12 - Arola
PRODUCER: Osas Jokel
If you need some more pop fuel on your station, then this delightful melodic tune should be considered. Lead singer John Butler's voice grabs your immediate attention, and keeps it for the next few hours. When the song is over, the melody lingers on. Hit material.

STEFAN BEYER
All I Want To Do Is Love - I.R.S.
PRODUCER: Michael Creti/John Good

MYLO FREEMAN
Better Not Judge Me - Columbia
PRODUCER: Steve Cicco
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TÖRÖ AMOS
PRODUCER: Tommy Page
This is a truly gifted singer/songwriter has succeeded and it looks like Amos is well on his way to becoming very big indeed. He operates on the territory covered by Sinéad O'Connor and Kate Bush, to whom she's also comparable vocally, but shares with Suzanne Vega an astonishing dexterity with lyrics. On an album such with uniformly strong words, it's hard to pick the highlights. Some of them are the mid-tempo pop song Girl and the piano ballads

NEW TALENT

DOPE, GUNS 'N F*UCKIN' IN THE STREETS
No Message - Core S.A.U.R. (EP) (France)
PRODUCER: M. Micolos/Stanko

Everybody's talking about a punk rock revival, but it has always survived in the underground scene, especially in the USA territories. Vienna is apparently not limited to classical music only, as proved by this angry four piece. This is as mean as the barbed-wire punk from the stone age. Contact Sigl at tel: (+43) 222.435 8033.

LES JOUEURS
Hors Des Murs - Bondage/Houlala (LP) (France)
PRODUCER: Jam & Terry Lewis.
This is tailor-made for them right into the '90s. It's a very nice introduction to their sound. It combines poetic lyrics with the rock power of the Stranglers and Billy Idol. All in all, it's music for the head and the body. Also, try the shorter tracks. Contact Tamsin Briggs at tel: (+44) 702.335 427.

NORTH POINT BLANK
PRODUCER: North Point Blank
This Southend-based band enjoys a solid live reputation. Maybe that's the reason why they add fake live effects to this Happy Mondays-like tune. This debut single is extra enjoyable because of guitarist Jeff Green's heavy stamping on the wah pedal. On the track Mustang Ranch, he quotes from Jimi Hendrix's Purple Haze. Contact tel: (+44) 702.335 427.

Honey & Hurricanes - Columbia
PRODUCER: Paul Roland
If there was a thing like pop music in the Middle Ages, then it would probably have sounded like this. This collection of 14 songs evokes images of knights on horseback, jousting contests, fair maidens and dancing bears on the village square. This is the ideal soundtrack to the paintings of Jeroen Bosch. Despite all of this, there's no reason why a song like Christine—orranged with the keyboard sound of a harp-sichord and the acoustic guitar used as a lute—shouldn't fit the EHR format. Take a chance on this top-ten underestimanted UK talent.

BEVERLY JO SCOTT
Honey & Hurricanes - Columbia
PRODUCER: J. Beck/Stan/Beck/Beck
Some people find their roots in unexpected places. As with her label mate Chris Whiteley, Scott is another American found her rock origins in blues-minded Belgium and with a connection to the blues brother she, recorded this reviving debut album. Stylistically, she has a lot in common with fellow American Bonnie Raitt but on some songs, crosses the path of Alannah Myles, as is evident on the opening track Sing It Out. In mid-September, the album was released in Belgium and the news is now spreading across Europe.

SINGLES AND ALBUMS FEATURED IN NEW RELEASES ARE LISTED ALPHABETICALLY. EACH RECORD IS RECOMMENDED FOR FORMAT OR PROGRAM SUITABILITY. ABBREVIATIONS USED INCLUDE: EHR, AC, R (ROCK), D (DANCE), C (COUNTRY), I (JAZZ), EZ (EASY LISTENING), NAC (NEW ADULT CONTEMPORARY), A (ALTERNATIVE) AND M (METAL). RECORDS MENTIONED IN NEW TALENT ARE BY ARTISTS SIGNED TO INDEPENDENT LABELS FOR WHICH LICENSE AND/OR PUBLISHING RIGHTS ARE AVAILABLE, EXCEPT AS NOTED. PLEASE SEND YOUR SAMPLES TO ROBERT TILL/MAHAALE BOCK, PO BOX 9207, 1006 AA, AMSTERDAM, HOLLAND.
ATTENTION RADIO PROGRAMMERS

Welcome to Track Attack for spring 1992!
Looking for the new stars? For the first time anywhere, M&M has combined for you, in a special collector's box set, a series of CD singles. Selected by many of Europe's leading record companies, they represent much of this quarter's finest new talent. On the following pages, you'll learn who these performers are and why they're important.

There's no question about it — these artists have earned the right to be heard, broadcast and talked about with your listeners. This international package features the latest sounds from all over the world.

You'll notice immediately that the hard work of these talented musicians and singers has paid off in hit material. Combined with dedicated A&R, promotion and marketing efforts from their record companies, this collection of all-new material is worthy of immediate consideration. And YOU have the exclusive!

M&M is proud to introduce Track Attack—an exciting, informative and entertaining way of delivering you tomorrow's stars first. We know you'll take time to listen, and please let us know what we can do to make Track Attack II, coming this summer, even better. Enjoy!

THE SPRING 1992 TRACK ATTACK LINE-UP

DEBORAH BLANDO
Epic/Sony Music International

STEPHAN EICHER
Barclay/PolyGram France-Phonogram Germany

THE FOUR HORSEMEN
Def American/Phonogram UK

HEROES DEL SILENCIO
EMI/Spain

MANIC STREET PREACHERS
Columbia/Sony Music UK

MICHAEL LEARNS TO ROCK
EMI-Medley/Denmark

ONE 2 ONE

PRINZ ZEK & BIG BAFFOLO
Sony Music Austria

CURTIS STIGERS
Arista/BMG International

TANYA St. VAL
Philips/Phonogram France

(Unfortunately the CDs from EMI/Spain did not reach the M&M offices in time for inclusion in the Track Attack box. Most likely they will be sent as a separate insert in one of M&M's upcoming issues.)
From the label that brought you:-

THE BLACK CROWES - 4 million copies sold worldwide of their debut album - 'Shake Your Moneymaker'.

SLAYER - The heaviest, hardest, meanest band in rock.

WOLFSBANE - The Tamworth titans set to take on Europe after their successful opening slot on the Anthrax/Public Enemy Tour.

DEF AMERICAN presents

The Four Horsemen

with their new single
"Rockin' Is Ma Business"
from their debut album
"Nobody Said It Was Easy"

Comin' soon on Def American

SIR MIXALOT, DAN BAIRD (ex Georgia Satellites)
THE JAYHAWKS, TROUBLE, THE RED DEVILS,
PRETTY TONE CAPONE.

THE DEFFEST IS YET TO COME!
DEBORAH BLANDO

Deborah Blando is a 22-year-old singer from the tropical isle of Florianopolis; she originally hails from Italy. Different from one might expect, her music isn't typical Brazilian, but rather has global appeal.

At an earlier stage in her career, Sony Music Brazil intended to record an album in the Portuguese language, but those plans were canceled when Blando met American manager Dave Wolfe in Rio de Janeiro. He convinced the company of the singer's international potential. A direct contract with Epic in New York was signed, resulting in the album A Different Story.

Although at the age of 12 she had already made one album in Italian, this album should be considered as Blando's real debut.

The first single Innocence—enclosed with M&M's Track Attack box—sounds like Belda Carlisle. It's a synthesizer-dominated pop song with an interesting instrumental interlude and an almost new age-like climatic edge. The prayer you can hear in the distance in that song segment is spoken by Blando's father Pietro Carmelo Blando.

According to Sony Music International marketing manager Monica Marin, the album has real international appeal. "Blando and Wolfe recently visited all our European affiliates, and the response was very good. Everybody felt that this was ideal music for pop programming. The single edit is just perfect for the EHR format."

A Different Story was produced and mixed by Eric "E.T." Thorngren (of Talking Heads fame) along with Andres Levin, Camus Mare Celli and Blando herself. On two tracks of the album, she doesn't deny her Brazilian roots.

Blue Eyes Are Sensitive To The Light is partly inspired by the so-called "forro" style out of the northeast part of Brazil. The lightfooted accordion—played by grand master Oswaldino do Acordeon—gives it an atmosphere comparable to a Louisiana "zydeco" swamp music. The song Brasil/Aquarela Do Brasil is a tribute to the country by the same name. It's the only track sung in Portuguese, because Blando felt translating it would mean losing its essence. Musically speaking, it's a striking mix of Brazilian percussion and American-styled rock guitars, while the horns under guidance of Southside Johnny's trombonist Richie La Bamba add the sound of "Asbury Park."

All these "different stories" are linked together by the truth of the emotions which inspired the songs and the passionate manner with which Blando brings them alive. You'll find out that Brazil has a whole lot more to offer than just coffee, spectacular football and samba music.

STEPHAN EICHER

Wave the star-spangled European flag for a real European artist. With songs recorded in French, English, German and Swiss-German, Swiss singer/songwriter Stephan Eicher is the ideal person to promote the pan-European ethos in 1992.

Engelberg, his fifth solo album—released on June 10 in France, Switzerland and Belgium, and on August 19 last year in Germany and Austria—marks a co-production between Phonogram Germany and the French Polysound-owned Barclay label.

At home he continued his superstar status by being in the top slot for six consecutive

"NEW ARTISTS DO NOT ALWAYS MEAN NEW MUSIC! I'M NOT LOOKING FOR NEW MUSICAL TRENDS. I'M WAITING FOR MUSICIANS WHO HAVE THE PERSONALITY TO ONE DAY BE AT THE TOP."

ADAM HAHNE, PROGRAMME DIRECTOR RADIO SALÜ.

OVERALL, NEW ARTISTS ACCOUNT FOR 25% OF THE 1991 YEAR-END EHR TOP 100.
OF THESE, 30% REACHED THE TOP 25.
MANIC STREET PREACHERS

NEW SINGLE OUT NOW
Featured in Music And Media's Spring track attack!

Look out for their AWESOME 18 track debut album
GENERATION TERRORISTS RELEASED FEBRUARY 1992
INNOCENCE

The first single taken from her forthcoming debut album 'A Different Story'

DEBORAH BLANDO
THE FOUR HORSEMEN

Judging by the titles on Nobody Said It Was Easy—the debut album by the Four Horsemen—one thing is immediately clear: this is a rock band. Titles like Can't Stop Rockin', Let It Rock and Rockin' Is Ma' Business speak for themselves. The latter song is enclosed with M&M's Track Attack box.

The band is signed to the Def American label, the home of the Black Crowes, whose 1990 debut album Shake Your Money Maker was one of the sales surprises of last year. The Four Horsemen have a lot in common with the Crowes. They both practice early '70s hard rock. Whereas the Crowes are specialised in Faces/Rolling Stones-oriented rock, the Four Horsemen are a little bit heavier—more or less shaped after "AC/DC in the Bon Scott days."

Def American founder Rick Rubin is the man behind the brutal rock sound on this convincing debut. Most of the material is up tempo in a raw-edged, boogie style and the Four Horsemen add lots of horsepower to contemporary rock.

What else could you expect from guys who look like outlaws from the old west? They may have exchanged their stallions for motorbikes, but they're still travelling from one honky tonk to another. See the great video—shot at Venice Beach near L.A.—and get the truly sleazy picture.

Says Phonogram UK international marketing manager Ian Grenfell, "They're a real 'attitude band,' so we chose a real attitude track to be featured on Track Attack. The Def American label is very important for us this year, as we've enjoyed a certain level of success with the Black Crowes. We made a lot of friends, and we're committed in breaking the Four Horsemen, too. "The whole marketing idea is similar to the plan we had for the Crowes. That means that we are pretty keen to get the band touring in the major European cities this spring. They will probably tour Europe twice this year, just like the Crowes. We'll be working on this album through 1993, as well."

In February, lead singer Frank Starr and rhythm guitarist Haggis (ex-the Cult) will be on a European promo tour. Adds Grenfell, "The target group is very broad. Kids under 20 who listen to bands like the Crowes,Metallica,Soundgarden and Nirvana will love it, and so will the older rockers who know about the bands who influenced the Horsemen, like Lynyrd Skynyrd and ZZ Top."

HÉROES DEL SILENCIO

"Ojo Baby," Achtung Baby, Attention Baby, here's the Spanish equivalent for U2. If you play the single Maldito Duendo, enclosed with M&M's Track Attack box, you'll experience the same feeling you had for the early U2. Lead singer/guitarist Enrique Bunbury shares an identical feel for grandeur as Bono. Juan Valdíva's wildly echoing guitar causes the soundscapes that we have learned to know by the Edge. That's not where the comparisons with the Irish heroes stop. Héroes Del Silencio also work with a producer who was a member of the legendary art-rock band Roxy Music. For their second album Senderos De Traicion (Ways Of Betrayal)—out across Europe since June 1990 on EMI—their choice turned out to be guitarist Phil Manzanera instead of Brian Eno.

Despite all those links, the Spanish four-piece rock outfit should not be regarded as consciousless copy cats. The complete set has clearly something of its own. If that wouldn't have been the case, they never would have sold 500.000 copies (five times platinum) of the album so far at home.

Entro Dos Tierras, the opening track and first pan-European single, combines gothic rock power with melody. Apart from the current single, Malas Intenciones seems to be the best bet for a future hit. It evokes images of their-fans waving the banner in the streets.

They sound dynamic without exaggerating on record and save a fair amount of volume though for their live concerts. They have a real strong reputation as sons of the stage, as you can hear on their 1989 live mini-album; last year they did over 100 concerts in Spain. The real die-hards among Spanish fans will be rewarded with a limited-edition live album (50.000 copies) to be released at a later date.

Check Héroes Del Silencio out on their upcoming European tour, which will start on March 25 in Lyon and will end on April 16 in Prague. Last October 26 they played in Berlin, where they took part in an anti-racist festival called "Ich Bin Ein Auslander" ("I'm A Foreigner"), together with international stars such as Paul Young and Crowded House, among others.

According to EMI Hispavox international marketing manager Ana Villacorta, there's no need to record an English-language version of the album to break the band across Europe. "We aren't considering such plans because we hear from the media and our foreign affiliates that the fact they sing in Spanish is one of their main attractions."

A new Héroes Del Silencio album is not expected no sooner than before the end of this year.

"Otis Redding, no less, would have walked on coals for a combination of story and melody as strong..... an astonishing debut".

Vox

European album release 17 February

Curtis Stigers includes the single I Wonder Why.

Showcasing All Over Europe in March.
one Zone

The First Single
Peace Of Mind (Love Goes On)
An essential addition for your playlist!
MANIC STREET PREACHERS

These four Welsh rockers are not exactly your “ideal sons in law.” As controversial as Guns 'N' Roses, the Manic Street Preachers share the no-nonsense attitude we know from the glory days of punk. Generation Terrorists, the title of their eagerly awaited 18-track debut album—to be released on February 10—is probably the best description of their behaviour.

Here you have the real heirs of the legendary Sex Pistols and the Damned. Not only are they publicity-hungry like the above-mentioned bands; they are also press darlings number 1 in the UK. They have made the cover of all major rock magazines.

This is the sound of “serious boredom.” Rock programmers who have forgotten what this means should check out the single You Love Us—enclosed with M&M's Track Attack box—right away. You’re guaranteed to love them immediately. The song is a re-recording of their last independently released single; it was originally released on the Heavenly label and reached number 62 in the UK charts. In those days, they made regular inroads into the national “indie charts.”

Explains Sony Music UK marketing manager Mark Tattersall, “They’re a straightforward rock ‘n’ roll band that has created quite a stir in the UK press. The 72-minute album is produced by Steve Brown, who is famed for his work with the Cult and Wham! In the past. He was a deliberate choice, because we wanted to emphasize both the rock and pop sensibilities of the band.”

The vinyl version is a double-record set with an “old-fashioned” gatefold sleeve which will be available for the price of a single album for a limited time.

The album version of the single is featured in quite a surprising mix by Keith and Hank Shocklee, a.k.a. the Bomb Squad. If you know about their production work for rap act Public Enemy, you can imagine the amount of industrial noise.

Nevertheless, the material manages to maintain a radio-friendliness. Soundwise, Love's Sweet Exile is as acceptable as an act like Jesus Jones or Big Country. The single peaked at number 26 in the UK.

Being the provocateurs that they are, they invited Tracey Lords—a famous American porn star—to be featured on the album track Little Baby Nothing.

The UK marketing campaign for the project contains full-colour advertising, posters and unique point-of-sale material.

MICHAEL LEARNS TO ROCK

EMI-Medley A/S—the newly founded company formed from the merger of EMI Denmark and Medley Records [M&M, issue 2]—couldn’t have gotten off to a better start on pole position.

On January 2, Michael Learns To Rock’s self-titled debut album—released on September 4—hit number 1 in Denmark. The band seems to be destined for success. They both look and sound like hit records and are so successful that the “seasons greetings” jingle by the band, plus a one-minute a capella version of The Actor, was released.

Radio response grew daily after the album was released, and the band carried out an extensive radio promo tour in September and October. Christensen claims they visited every station, “even if they only had five listeners. I’m convinced that airplay can break this band everywhere,” he adds, pointing out that in Indonesia, as an example, The Actor has already topped the airplay charts.

During the holiday break, the 30 major radio stations in Denmark were serviced with a “seasons greetings” jingle by the band, plus a one-minute a capella version of The Actor. In December, the band was on a Danish concert tour. From February 5 until August, they will again be on the road in their homeland with 10 gigs a month. During the recently completed concert tour, their label secured 10 in-store presentations, including signing sessions. Three of those were accompanied by acoustic performances.

Almost 40% of the product featured in the 1991 Year-End Eurochart Hot 100 Singles comes from new talent.
Tanya St. Val

Number one in the French Caribbean album chart. Hitting the European dance floors now with *tropical*.

*Single: tropical*
- 7": 866 244-7
- 5": 866 245-2
- 12": 866 245-1

*Album: Soul Zouk*
- CD: 510 774-2
- MC: 510 774-4
- LP: 510 774-1

Track attack: 1300 CD5 sent to top European programmers
STEPHAN EICHER
THE TRULY EUROPEAN ARTIST

"ENGELBERG"
THE ALBUM
CD= 849 389 - 2 • MC= 849 389 - 4 • LP = 849 389 - 1

SONGS IN FRENCH, ENGLISH AND GERMAN

Single = PAS D'AMI
7" = 865 004 - 7
CD5" = 865 005 - 2
MCSI " = 865 004 - 4

TRACK ATTACK
1300 CD5
SENT TO TOP
EUROPEAN
PROGRAMMERS
ONE 2 ONE

Canada calling! There is an audible European sound to the music from this half-male/half-female rock duo that is reminiscent of Swedish pop/rock outfit Roxette. Perhaps the continental influence comes from the time that this band spent living and recording in the UK and Germany. In any case, imagine a joyride on the freeway with One 2 One's pop tunes on the stereo. EHR programmers across Europe, here's your opportunity to serve your listeners because the single Peace Of Mind (Love Goes On) is enclosed with M&M's Track Attack box.

The acoustic guitar-intro recalls Albert Hammond's 1974 worldwide hit single I'm Train or maybe even the Everly Brothers standard Wake Up Little Susie. But this is pure pop for now people. Also, it's timeless because of the use of acoustic instruments.

One 2 One hails from Ottawa. The duo consists of singer and co-writer Louise Reny and Leslie Howe—writer, producer and multi-instrumentalist. They signed to A&M early in 1991.

The new album Imagine It, scheduled for European release on March 9, offers many potential hit singles that will find a welcome home on EHR.

The CD single further contains a preview of reggae band Ukunda, which is still their live band. When they perform live, the two have the same impact that this duo is almost constantly on the road, you can imagine the impact that will have on a single first; that's why it's part of Track Attack. In short: that is the marketing plan. Around the time of the album release we'll bring One 2 One in for a European promotion tour.

The duo has released, two independent albums before. The videos did well on Much Music, the Canadian equivalent of MTV, but didn't result in high sales. Howe started his own Ghetto Records label, for which he produced Canadian rockers Mr. Bones & Hardy.

Although during the recording process they were helped out by German session musicians, on stage the duo is backed by Ukunda, which is still their live band. When they perform live, the two have the same effect on the audience as movie stars Laurel & Hardy.

Singer/guitarist Big Baffolo is really huge, while Prinz Zek is a real shorty. Adds Zahradnik, "They have that kind of magic, that it's party time in no time. Busses with fans come from all over Austria to their gigs. If you keep in mind that this duo is almost constantly on the road, you can imagine the impact that they have on their faithful audience."

It was at such a concert that they were discovered by Stefan Prochaska, who's now their manager. He was converted immediately. He recalls, "When I first saw them, they played in a small club in St. Pölten near Vienna. It was good, but still a bit amateurish. From that moment on we started working real hard on their concept. My task was to train them to become the professionals that they are now. Because of their cosmopolitan attitude, I'm sure this act can work everywhere. It's not your average one-off dance act. There's some real substance...
MICHAEL LEARNS
TO ROCK

THE ACTOR

WHAT DO YOU DO WITH A SINGLE THAT IS....

- A massive hit in Denmark (No 3)
- Getting heavy airplay (100% coverage)
- Generating explosive album sales in Denmark (now platinum)
- On sale through Europe on Feb 17th
- Available to European Radio now (spring track attack box)

ACT NATURALLY.... PLAY IT!!!
CURTIS STIGERS

Passion is no ordinary word, but newcomer Curtis Stigers is no ordinary singer. Like mega-star Michael Bolton, he is inspired by the soul singers from the past. The CD enclosed with M&M's Track Attack is a fine introduction to the man and his music. It contains the current single I Wonder Why, plus excerpts of six tracks off his self-titled debut album, which will be released on February 17.

The single is a soulful ballad, enhanced by the saxophone play of Stigers himself. The bulk of the album is produced by Glenn Ballard, a well-known songwriter and former staff producer with Quincy Jones. The arrangements on tracks like Never Saw A Miracle and Nobody Loves You are styled after the soul singers from the past. The CD, enclosed with M&M's Track Attack box, please call MUSIC & MEDIA's Kitty van der Meij at tel: (+31) 20.669.1941.

breathes the spirit of Bill Medley. Danny Kortchmar, ex-guitarist with James Taylor and producer for Don Henley, was the man at the helm for four tracks. Two of those, Sleeping With The Lights On and The Man You're Gonna Fall In Love With, expose Stigers' rocking side. The latter song has the same structure as With A Little Help From My Friends as performed by Joe Cocker; from a tender ballad it grows into a coherent entity.

Comments BMG International marketing director Steve McCaughley, "He blows the wrapping off any '60s soul package. We saw him play at the the Bottom Line in New York in October and he knocked us off our feet. We felt we had to do something special for Stigers himself. The latter song has the same structure as With A Little Help From My Friends as performed by Joe Cocker; from a tender ballad it grows into a coherent entity.

From January 12-25, Stigers was on a European promo tour, and the highlight was his appearance on the BBC's popular talk show "Wogan." From February 28 until March 14, Stigers will be on a showcase tour throughout Europe.

TANYA St. VAL

"Crossover" is the magic word these days. Soul Zouk, the debut album by young French Carribean singer Tanya St. Val, is indeed a cross between "zouk" — the music from the French Antilles — and soul. The steel drum sound in the background on the single Tropical, enclosed with M&M's Track Attack box, gives it the authentic zouk flavour.

Says PolyGram France exploitation manager Nanou Lamblin, "Judging by the reactions we get from all of our affiliates abroad, we're convinced it's a sure hit. We've set up a huge campaign for France in February, including lots of TV appearances. Depending on the results of the single, we plan to set up similar campaigns for the other territories."

The album, released on November 25 in France by Phonogram on the Philips label, is a digestive mix of various styles, ranging from reggae rhythms on C'était La Nuit to Soul II Soul beats on the title track. A remix of the song Sexy Dous with Crystal Waters-like keyboards would be the ideal summer hit for 1992. A Portuguese version of Doule is likely to do well in Brazil.

Apart from soca (Apyié and En Pé Penn Six) and merengue (Ginesta)-influenced songs, there's also a sweet soul ballad in a Rose Royce and Randy Crawford mould, I Miss You, that's perfect programmable material for late-night AC shows. It's the only track in the English language. Because of producers Willy Salzedo and Joe Dwoinski of Pasadena fame, all these styles form a coherent entity.

St. Val, currently number 1 on the French Carribean album charts, did one week of intensive promotion in New York in December, as she is already famous there in the Creole milieu. She enjoyed 12 broadcasts of a TV-recorded concert, as well as numerous radio and press reviews. European releases of the album are to be expected soon in the following territories: Germany, Holland, Denmark and Italy.
I'D LOVE YOU

Prinz Zek & Big Baffolo

FOR MORE INFORMATIONS PLEASE CALL:
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Wet Wet Wet

Not so many bands make the transition from teenybopper idols to well respected major pop stars, but Wet Wet Wet is certainly one of them. With sales in excess of 4.5 million copies worldwide on their previous three albums, the Scottish band has become a real household name. Since January 27, their new album "High On The Happy Side" has been out on Phonogram with the Precious imprint.

by Robbert Tili

How much the new Wet Wet Wet High On The Happy Side has been anticipated is indicated by the immense success of their current single Goodnight Girl, the highest entry in the EHR Top 40 this week at number 26. This violin-dominated love song is already at number 6 in the UK (MRB3), and very possible for the striking strings arrangement on the latter track were arranged by Paul Buckmaster, who also made the arrangements for Elton John's Your Song Flachra Trench (of Van Morrison-fame) is responsible for the stirring strings arrangement on the single.

In 1988, Wet Wet Wet first made their mark on the European Top 100 Albums with Popped In Souled Out, it peaked at number 11 and so did Holding Back The River one year later. Meanwhile, The Memphis Sessions, meant as an "in-betweenier," reached number 13. That album was an artistic milestone in their careers. They were one in L.A. coincidentally called The Chapel—displays the talent of the band in writing top quality pop songs in many flavours. They rock on Two Days After Midnight and show restraint on the torch song Brand New Sunrise. The strings for the latter track were arranged by Paul Buckmaster, who also made the arrangements for Elton John's Your Song Flachra Trench (of Van Morrison-fame) is responsible for the stirring strings arrangement on the single.

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STATION REPORTS

UNITED KINGDOM

RBG Radio 1/London
Paul Robinson - Programmer
A List: A-Track
B List: C-Track

Radio 2/London
Steve Pinnock - Programmer
A List: A-Track
B List: C-Track

BBC Radio 3/London
Tim Easton - Program Director
A List: A-Track
B List: C-Track

Capital FM/London
Richard Park - Program Conductor
A List: A-Track
B List: C-Track

Classic FM/London
Julian Lloyd Webber - Program Director
A List: A-Track
B List: C-Track

Radio 4/London
John Humphrys - Program Conductor
A List: A-Track
B List: C-Track

Independent Radio
Red Dragon FM/Cardiff
Jim Hicks - Head of Music
A List: A-Track
B List: C-Track

Radio Luxembourg/London
Owen Hepburn - Program Director
A List: A-Track
B List: C-Track

Riviera FM/London
John Huxley - Program Director
A List: A-Track
B List: C-Track

Talk Radio/London
Rob Rendry - Head of Music
A List: A-Track
B List: C-Track

LONDON

Radio 1/London
Paul Robinson - Program Director
A List: A-Track
B List: C-Track

Radio 2/London
Steve Pinnock - Programmer
A List: A-Track
B List: C-Track

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BRISTOL

Radio 1/Bristol
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B List: C-Track

Radio 2/Bristol
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A List: A-Track
B List: C-Track
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<td>7</td>
<td>Goodnight Girl</td>
<td>Wet Wet Wet - Precious (Precious/Chrysalis)</td>
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<td>8</td>
<td>Everybody's Free (To Feel Good)</td>
<td>F. D. B. E.A. CH. S. G.R. (EMI)</td>
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<td>9</td>
<td>Everybody In The Place (EP)</td>
<td>The Prodigy - X! (Virgin)</td>
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<td>10</td>
<td>Song Of Ocarina</td>
<td>Jean Philippé Astrid &amp; Diego Madero - Delphine</td>
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<td>11</td>
<td>Always Look On The Bright Side Of Life</td>
<td>Pink Floyd - (Polyg Photo/Epic/Virgin)</td>
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<td>12</td>
<td>Ride Like The Wind</td>
<td>East Side Beat - (Warner Chappell)</td>
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<td>13</td>
<td>We Got A Love Thang</td>
<td>Ce Ce Peniston - A&amp;M (East Song/Third Coast)</td>
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<td>14</td>
<td>No Son Of Mine</td>
<td>Genesis - Virgin/RCA</td>
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<td>15</td>
<td>A La De La Reis</td>
<td>Patrick Brazil - RCA (1/L Production)</td>
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<td>16</td>
<td>Das Boot</td>
<td>U 96 - Polydor (Banana/Son)</td>
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<td>17</td>
<td>God Gave Rock &amp; Roll To You II</td>
<td>Kiss - (Warner/UK/CC)</td>
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<td>18</td>
<td>James Brown Is Dead</td>
<td>LA Destruction - (Chire/All-Iation)</td>
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<td>19</td>
<td>You</td>
<td>Ian Sharpe - Columbia - (Sony)</td>
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<td>Too Blind To See It</td>
<td>Kym Sims - Ato (East/Sandstorm/Third Coast)</td>
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<td>Cream</td>
<td>Price &amp; The Power Generation - Paisley Park (Warner Chappell)</td>
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<td>Live And Let Die</td>
<td>Guns N' Roses - A&amp;M (MCA/Rand/Random)</td>
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<td>23</td>
<td>Addam's Grove</td>
<td>Hammer - Capitol (Bus)</td>
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<td>24</td>
<td>Pride (In The Name Of Love)</td>
<td>Collins &amp; Cole - Columbia (Big Mountain)</td>
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<td>Je T'Aime Melancolie</td>
<td>Mylene Farmer - Polydor (PolyGram)</td>
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<td>26</td>
<td>Welcome To The Cheap Seats - The OST EP</td>
<td>The Wonder Stuff - Far Out/Polydor (PolyGram)</td>
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<td>Don't Cry</td>
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<td>28</td>
<td>Mysterious Ways</td>
<td>U2 - (Island/Music)</td>
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<td>29</td>
<td>I Can't Dance</td>
<td>Genesis - Virgin</td>
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<td>30</td>
<td>Crucified</td>
<td>Army Of Lovers - Ton Son Ton (Team Sound)</td>
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<td>31</td>
<td>Stars</td>
<td>Simply Red - east-west (So What/EM)</td>
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<tr>
<td>32</td>
<td>You Showed Me</td>
<td>Salt-N-Pepa - (R.K/Essence)</td>
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**More information:**
- **Eurochart Hot 100**
- **Countries Chorused:** UK, NL, IR, SF, GR, DK, DE, FR, CH, IT, PT, ES, NO
- **Years:** 1992

**Other information:**
- **Music & Media:** February 1992
- **Website:** AmericanRhythm.com
The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. © BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.

### European Top 100 Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>ORIGINAL ARTIST</th>
<th>COUNTRIES CHARTED</th>
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<tr>
<td>Queen</td>
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<td>Genesis</td>
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<td>Abide - A&amp;M</td>
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<td>Nirvana</td>
<td>Nevermind - Geffen</td>
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<td>Use Your Illusion I - A&amp;M</td>
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<td>Lisa Stansfield</td>
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<td>Soundtrack - The Commitments</td>
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<td>Lou Reed</td>
<td>No Woman No Cry - Live</td>
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<td>Prince</td>
<td>Purple Rain - Sire</td>
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<td>Simon &amp; Garfunkel</td>
<td>The Definitive Simon &amp; Garfunkel - Columbia</td>
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<td>Patricia Kaas</td>
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<td>Michael Learns To Rock</td>
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<td>The Force Behind The Power - Vertigo</td>
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<td>Eurythmics</td>
<td>Greatest Hits - RCA A2</td>
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<td>Live At The Kremlin - PolyGram</td>
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<td>Johnny Hallyday</td>
<td>Ne Chante Pas Un Homme - Philips/Phonogram</td>
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Note: Recognition of sales of 7 million units, with multi-million sellers indicated by a numeral following the symbol.
Healthy But 'Tough' Year Predicted Ahead For US Radio

by Lisa Nordmark

Radio leaders and group operators offer generally upbeat opinions and insights into what they believe will spell success in 1992. Overall, it was felt that radio survived in healthier terms than did other media, and most executives suggested that they will continue to budget for increased revenue in 1992, although all agree that the going will remain tough.

Apollo Radio president Bill Stakel believes that local marketing will play a key role, stating, "We are just not seeing a recovery in the national advertising arena. As an industry, as we enter 1992, we should look at the glass as being half-full. Nobody should lose sight that radio is poised to take advantage of the current economic climate much more than any other medium except, perhaps, magazines."

Controlling Costs
Describing Group W Radio's budgeting for this and next year, President Jim Thompson says, "We pretty much zero-b�h ourselves. We looked at what cost-benefit of each dollar we spent was, and how the station's audience or its sales gained, and if we didn't find a correlation that became a vulnerable budget item, it is still a great business, but you need to have the right cost structure to be in business today."

Evergreen Media COO and KKBT/Los Angeles GM Jim de Castro comments, "There is a hope that we should get better this year. But we don't see it happening yet, so there is a little underlying concern." He added that 1992 will be a year of "further battening down the hatches, especially in the advertising and marketing arenas, in the research areas and in controlling overhead."

Across town in L.A., which is America's richest radio market, KABC/Los Angeles president GM George Green notes, "L.A. is strong, but the recession here is far from over. The market was flat in 1991; 1992 will be flat, and right now we think that flat is good."

Election Advertising Expected
In the colder Midwest territories serving the Dakotas and Minnesota, Sorenson Broadcasting president Dean Sorenson comments, "We're running dead, just barely ahead of last year. Truth is, we're not feeling [the recession] that hard, because we don't have any big industry up here. Our big hit was back in the early 80's when we still had the farm crisis, and we got through that okay. One of the reasons we don't get too upset out here is that business is never very good. We're budgeting for an increase of 4-6% next year, mostly because of the US Senate election races. Up here the political dollars are going to make the difference in '92."

Cancled Advertising Restored
Fuller-Jeffrey Broadcasting president Bob Fuller comments that while business is tough in the Northeast, he expects a slight uptick in 1992 simply because the Persian Gulf war caused a substantial amount of cancelled advertising in 1991. "Overall, the year will pleasantly surprise some people. We saw some recovery this past summer, and I believe we'll see some of that again in '92. We're finding that some retailers who have been on other media are turning to radio. That has happened in other recessions."

Special Promotion Packages
One of Group W's proposed sales tactics consists of "Fire & Ice" packages aimed at securing new clientele. Packages include a trip for two to the Saper Bowl, dinner with football luminaries and a week's stay on the Isle of St. Martin, as well as the value of the advertising purchased in spots. A similar package was successfully sold last year.

"If we look at what we would like to do: find ways to bring advertisers to radio and then help them through-out the year. This year we are looking to renew clients and bring in new ones."

Radio Advertising Bureau president Gary Fries sums up the economic climate for radio, remarking, "Radio is suffering, but it's no worse off than any other medium."

"The entire US economy is down-sizing, and radio is feeling the effects of some secondary elements, such as the highly leveraged situations many stations are facing.

"But this is different than other downturns we've experienced before, and the ready-made solutions to our problems aren't working, which means we have to come up with new solutions. The good news is that everything is cyclical, so when the economy goes back, it may be stronger and healthier than it was in the past."

FCC Repieves KROQ In Murder Hoax
The FCC has shown mercy to album rocker KROQ/Los Angeles in its reprin Printing of the station's faked murder confession, aired during the morning show on June 13, 1990, by morning hosts Kevin Ryder and Gene Baxter, known to their audience as Kevin & Bean. Facing heavy fines and a possible licence revocation, KROQ owner Infinity Broadcasting insisted they knew nothing about the morning team's hoax. After months of investigation, the FCC determined that management was, in fact, deluded into believing the on-air confession was legitimate. Infinity promptly suspended the duo without pay and issued an on-air apology. It also filed a 200-page report with the FCC outlining effective employee punishments. Kevin & Bean were ordered to spend 140-hours doing community service and to pay the sheriff's department a total of US$12,170 for the time it wasted on pursuing the case.

Crazed By Radio, Woman Shoots NYC FCC Staffer
The New York City field office of the US radio regulator Federal Communications Commission (FCC) was the site of a tragic shooting death in December. Catherine Foster, a 51-year-old FCC clerk, was killed outside the FCC building by a woman who claimed her life was being destroyed by radio airwaves. Before gunning down her innocent victim, Jeannette Demarest had stopped to complain about her delusional situation at several FCC field offices, and had even gone so far as to file a lawsuit against the FCC on grounds of harassment and illegal surveillance. Foster was anonymous to her assailant. Police reported that Demarest was still on the scene with the gun in her possession when they arrived.

The USA page is edited by Tom Kay, Jane Dyson and Lisa Nordmark of Main Street Marketing. They can be reached in Minneapolis at tel: (+1) 612.927.4487; fax: (+1) 612.927.6427.

Sikes Stands Up For LMAS
FCC chairman Art Sikes has spoken out against US Representative John Dingell's time brokerage bill, which some claim would abolish virtually all time-brokerage deals (known as Local Marketing Agreements; see M&M November 2, 1991 for details). Sikes concurs with the National Association of Broadcasters' position that such agreements help maintain radio's visibility in a recession-plagued economy, and says he is willing to testify before Congress in favour of the continued existence of LMASs.
Learning From Nirvana

Most played records on 40 Norwegian stations. Compiled by Airplay Sweden.

1. (1) Michael Jackson - Black Or White
2. (2) Stephanie Miller - Put A Dream Come True
3. (13) Hammer - Addams Groove
4. (6) Right Said Fred - Don't Talk Just Kiss
5. (12) Bonnie Tyler - Love...Thy Will Be Done
6. (14) Lisa Stansfield - Change
7. (10) Simply Red - Conseguedo
8. (1) Michael Jackson - Black Or White
9. (14) Lisa Stansfield - Change
10. (3) Michael Jackson - Heal The World
11. (7) Simply Red - Conseguedo
12. (1) Michael Jackson - Black Or White
13. (8) Simply Red - Conseguedo
14. (1) Michael Jackson - Black Or White
15. (12) Bonnie Tyler - Bitterblue
16. (1) Michael Jackson - Black Or White
17. (2) Michael Jackson - Black Or White
18. (9) Simply Red - Conseguedo
19. (3) Michael Jackson - Heal The World
20. (5) Simply Red - Conseguedo

Most played records on 20 Norwegian stations, Compiled by Radio Top 20/See.

1. (1) Michael Jackson - Black Or White
2. (2) Stephanie Miller - Put A Dream Come True
3. (3) Hammer - Addams Groove
4. (4) Simply Red - Conseguedo
5. (5) Michael Jackson - Heal The World
6. (6) Right Said Fred - Don't Talk Just Kiss
7. (7) Bonnie Tyler - Love...Thy Will Be Done
8. (8) Lisa Stansfield - Change
9. (9) Simply Red - Conseguedo
10. (10) Michael Jackson - Black Or White
11. (11) Lisa Stansfield - Change
12. (12) Simply Red - Conseguedo
13. (13) Bonnie Tyler - Love...Thy Will Be Done
14. (14) Lisa Stansfield - Change
15. (15) Simply Red - Conseguedo
16. (16) Simply Red - Conseguedo
17. (17) Simply Red - Conseguedo
18. (18) Simply Red - Conseguedo
19. (19) Simply Red - Conseguedo
20. (20) Simply Red - Conseguedo

Most played records on European Dance Radio.

1. (1) Michael Jackson - Black Or White
2. (2) Stephanie Miller - Put A Dream Come True
3. (3) Hammer - Addams Groove
4. (4) Simply Red - Conseguedo
5. (5) Michael Jackson - Heal The World
6. (6) Right Said Fred - Don't Talk Just Kiss
7. (7) Bonnie Tyler - Love...Thy Will Be Done
8. (8) Lisa Stansfield - Change
9. (9) Simply Red - Conseguedo
10. (10) Michael Jackson - Black Or White
11. (11) Lisa Stansfield - Change
12. (12) Simply Red - Conseguedo
13. (13) Bonnie Tyler - Love...Thy Will Be Done
14. (14) Lisa Stansfield - Change
15. (15) Simply Red - Conseguedo
16. (16) Simply Red - Conseguedo
17. (17) Simply Red - Conseguedo
18. (18) Simply Red - Conseguedo
19. (19) Simply Red - Conseguedo
20. (20) Simply Red - Conseguedo

Most played records on private radio as compiled by Deceptivemusic

1. (1) Lisa Stansfield - Change
2. (2) Simply Red - Conseguedo
3. (3) Michael Jackson - Black Or White
4. (4) Right Said Fred - Don't Talk Just Kiss
5. (5) Bonnie Tyler - Love...Thy Will Be Done
6. (6) Simply Red - Conseguedo
7. (7) Simply Red - Conseguedo
8. (8) Simply Red - Conseguedo
9. (9) Simply Red - Conseguedo
10. (10) Simply Red - Conseguedo

Most played records onSWEDEN Radio 2.

1. (1) Michael Jackson - Black Or White
2. (2) Stephanie Miller - Put A Dream Come True
3. (3) Hammer - Addams Groove
4. (4) Simply Red - Conseguedo
5. (5) Michael Jackson - Heal The World
6. (6) Right Said Fred - Don't Talk Just Kiss
7. (7) Bonnie Tyler - Love...Thy Will Be Done
8. (8) Lisa Stansfield - Change
9. (9) Simply Red - Conseguedo
10. (10) Michael Jackson - Black Or White

Most played records on private radio as compiled by Deceptivemusic

1. (1) Lisa Stansfield - Change
2. (2) Simply Red - Conseguedo
3. (3) Michael Jackson - Black Or White
4. (4) Right Said Fred - Don't Talk Just Kiss
5. (5) Bonnie Tyler - Love...Thy Will Be Done
6. (6) Simply Red - Conseguedo
7. (7) Simply Red - Conseguedo
8. (8) Simply Red - Conseguedo
9. (9) Simply Red - Conseguedo
10. (10) Simply Red - Conseguedo
SONY AND PHONOMATIC TEAM-UP: One of MIDEM's biggest advertisers this year was the newly formed Phonomatic Group that has linked up 11 European companies under a new corporate structure. The company specialises in exploiting back-catalogue material, marketing overstocked masters, and distributing the phonocopy technology that's coming. "We've seen that there's a market potential of at least 500,000 sites [bars, restaurants] in Europe. The system could mean good business for European music publishers; in Denmark, for example, there's already around US$70 million in revenues to the music publishing industries last year.

MIDEM was also the platform for the demonstration of new technology. Philips presented both the DCC and CD-1 systems whereas Sony introduced its Mini-disc. Macghel Bakker

DBS (continued from page 1)

which are normal in the West, such as recoers, are non-existent in Russia, let alone any aggressive promotion of records at retail level. The flow of information about record companies needs to be improved.' Although Larsen says Russia counts for a third of the world market, he also insists that nowadays in classical repertoire are growing fast. RGM expects to build a CD factory within the next 12 months.

MIDEM Radio (continued from page 1)

DAB. There will be some that it is not suited for. 'Consultant Jeff Pollack was pessimistic, expressing the view that if the new DAB licences are not awarded for financing record companies, 'you're looking at a complete financial disaster.' While many of the speakers referred to the great diversity in the market, the consumer level as being at least 10-15 years away, NAB senior VP/science and technology Michael Kau reminded delegates, 'We're building a system that lasts forever; it doesn't matter how long it will take. It'll be hard to get better if industry doesn't embrace the new technology that's coming.'

Tuesday's morning sessions centered on programming and presenters, including EHR 104.6 RTL/Berlin PD Arno Beckerleg, Muttenz/Stringent's Mike Wulff, who produced two albums for Jean-Jacques Goldman and easy listening outlet Melody Radio/London MD Sheila Porritt, who exchanged interesting, if opposing, strategies for the music market. Muller's station is steeped in reaching baby boomers through US productions are on the increase. "I think it's important for radio not to break them. We're a team, and it's our responsibility to make it work for each other.

Meanwhile, on behalf of the general Europe 1 network, Patrice Blanc-Flancard recited a few recipes for losing listeners,' full-service broadcasters should to get to know who your audience is, and find some 'neighbours.'

The one contentious issue that surfaced in this panel occurred when it was revealed that one station is giving away DM100,000 to listeners in three months. Pointing to RTL 104.6's strong initial ratings, Muller concluded simply, 'it works'. However, Blanc-Flancard countered, 'I don't think buying an audience works. For us, handing out money would be seen as ridiculous.'

Tuesday afternoon's sessions kicked off with author Fredric Dannen, whose book Hit Men rocked the US record and radio industry with its detailed account of independent promotion activities. Dannen regaled the packed room with stories of 'Mafia-like' activities and stated that the increasing ownership of US record companies by foreign sources 'is no guarantee that it'll be a cleaner business.' He then offered suggestions on ways to break indie promo practices are still alive and well in the US.

Dannen was followed by a lively discussion on the relationship between record companies and radio stations over the exposure of new music. The panel featured BBC Radio 1 controller John Berry, MCA Records senior VP Stuart Wat-son, OUI FM/Paris consultant Barlo Beckerleg. Antenne 2 and the possibilities for Continental Europe.

More Business (continued from page 1)

ing environment, it's full of serious people. MIDEM works very well to get to know your friends and enemies." Another theme running through the convention was the increased self-assuredness of mainland European labels. In the wake of the successful launch of DAB, Continental product is already crossing borders with more ease than ever before and conquering the UK market is not so mandatory anymore. Holger Muller, ex-MD for German Electrotel and now heading the Frankfort-based company Bellaphon, says, 'With the current insecure financial situation in the UK and the US, the Anglo-Americans have become less arrogant and have become aware of the import-ance of the [mainland] European market.'

Ala Bianca president Tony Verona points at the trend-setting role that their company is playing in pushing dance product across the globe. 'Dance changed the mark-ET calendar for 1992 is set up between DSB, former Sony Music Italy presi-dent Piero La Falce and music publishing house Allione. La Falce wants to build up a small roster of local artists and the new company will also serve as a local representative for deals made by other affiliates of DSB worldwide. In Italy, local products are growing very fast and currently represent 65% of total retail sales. Our main target is to promote the development of local repertoire and we want to promote our roster aggressively in the pan-European market.'

MUSiC & Media

FEBRUARY 1 1992

AmERICAN RadioHistory.com
**EHR TOP 40**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>VOC/Artist/Title</th>
<th>Label</th>
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<td>U2/Mysterious Ways</td>
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<td>RIGHT SAID FREED/JOCYLL BROWN/Don't Talk Just Kiss</td>
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<td>WET WET WET/Goodnight Girl</td>
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<td>CE CE PENISTON/We Got A Love Thing</td>
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<td>QUEEN/These Are The Days</td>
<td>(Parlophone)</td>
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<td>BEAUTIFUL SOUTH/Old Red Eyes (Back)</td>
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<td>BRIAN MAY/Driven By You</td>
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<td>CATHY DENNIS/Everybody Move</td>
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<td>PRINCE/Cream</td>
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<td>SNAP/Colour Of Love</td>
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<td>(Son Ton)</td>
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The EHR Top 40 chart is based on a weighted scoring system. Songs score points by achieving higher within M&M's European Top 50, which in the case of a tie, songs are listed alphabetically by artist. Records listed are those outside the EHR Top 20 and with a total number of reporting stations. In the case of a tie, songs are listed alphabetically by artist.

**EHR NEW ADD LEADERS**

<table>
<thead>
<tr>
<th>Artist/Title/Label</th>
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<tbody>
<tr>
<td>MICHAEL JACKSON/Black Or White (Virgin)</td>
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<tr>
<td>SIMPLY RED/Stars (wet)</td>
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<tr>
<td>G. MICHAEL/E. JOHN/Don't Let The Sun Go Down (Virgin)</td>
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<tr>
<td>KLF/Justified &amp; Ancient (KLF Communications)</td>
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**EHR "A" ROTATION LEADERS**

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<td>SIMPLY RED/Stars (Virgin)</td>
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<td>KLF/Justified &amp; Ancient (Virgin)</td>
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**"A" ROTATION PERFORMANCE**

<table>
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<th>*%</th>
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<td>TEN SHARP/You</td>
<td>(Columbia) 94</td>
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<tr>
<td>CURTIS STIGERS/I Wonder Why</td>
<td>(Arista) 92</td>
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<tr>
<td>JULIAN LENNON/Help Yourself</td>
<td>(Virgin) 90</td>
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<tr>
<td>KYLIE MINOGUE/Give Me Just...</td>
<td>(PW/L) 90</td>
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<tr>
<td>QUEEN/These Are The Days</td>
<td>(Parlophone) 88</td>
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<tr>
<td>SIMPLY RED/Something Got Me Started</td>
<td>(west) 87</td>
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<td>BEAUTIFUL SOUTH/Old Red Eyes...</td>
<td>(Go!Discs) 84</td>
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<tr>
<td>BLUE PEARL/Feel The Passion</td>
<td>(Big Life) 80</td>
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<tr>
<td>GARTH BURFORD/Hall Hall Rock 'N Roll</td>
<td>(RCA) 75</td>
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<tr>
<td>WET WET WET/Goodnight/Phonogram</td>
<td>(Virgin) 80</td>
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**EHR TOP NEWCOMERS**

<table>
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<th>Station</th>
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<tbody>
<tr>
<td>DES'REE/Feel So High (Sony Soho Square) 74</td>
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<tr>
<td>CURTIS STIGERS/I Wonder Why (Virgin) 74</td>
</tr>
<tr>
<td>BLUE PEARL/Feel The Passion</td>
</tr>
<tr>
<td>JOHNNY HATES JAZZ/The Last To Know (Virgin) 70</td>
</tr>
</tbody>
</table>
new company moving ffwd

press play and activate recording simultaneously

- guns n' roses recording - tom petty & the heartbreakers recording
- cher recording - heavy d. & the boyz recording - kim wilde recording
- robbie robertson recording - patti labelle recording - dave grusin recording - tesla recording - bobby brown recording - aerosmith recording
- nirvana recording - sheena easton recording - b. b. king recording
- the blessing recording - transvision vamp recording - jan hammer

MCA

MUSIC ENTERTAINMENT GMBH

new company moving ffwd