RCA Names Marsh As New UK MD

by Machgiel Bakker

Jeremy Marsh is leaving his post as WEA Records UK MD to take a similar position with RCA Records UK. He will report to BMG Records (UK) chairman John Preston, who restructured the company in May of last year. The RCA post had been vacant for 10 months.

Marsh joins RCA at a time when BMG's performance in the UK album market over the last few years has seen a strong downfall—dropping from a 9.1% share in 1987 to 5.4% in 1991 (figures compiled by ERA/CIN).

Springsteen Deliver A Human Touch To Radio

by Machgiel Bakker

The new Bruce Springsteen single, Human Touch, is getting favourable reactions from European radio programme directors. Most stations contacted by M&M put the single straight into 'A' rotation. The song is likely to be first embraced by EHR and rock formats, while AC stations are slightly apprehensive about the song's sudden tempo change halfway through.

Despite a cautious approach from Columbia, which was worried about leaks from the US before the official March 4 radio release date, promotion efforts were well underway at pretime. Contrary to most recent superstar releases, Columbia is keen not to overhype the record, and the campaign on the two forthcoming albums—Lucky Town and Human Touch, to be released simultaneously on March 26—aims to let the music speak for itself.

In the UK, the single was delivered first to BBC Radio 1 on March 4, followed five minutes later by a simultaneous satellite broadcast on the IR network.

Comments Capital FM London PD Richard Park, "We put the single straight in 'A' rotation and Springsteen fans have already phoned to say they like it. At least for the first week, I expect to play it every four hours. It's the slow-medium pace of the record that is so popular in this country, like the recent hits by Bryan Adams and Joe Cocker. We have a Springsteen weekend coming up and we want to co-promote his tour."

Although not confirmed, Springsteen is expected to hit Europe in June with an arena tour.

According to Bayern/ Munich programme consultant Jim Samcross, the length of the single—five minutes and nine seconds for the radio edit—could cause some problems. "It breaks the bounds of our format. It's way too long for magazine-type programmes, so I'm not too sure how long it will stay on powerplay. It's way too long for magazine-type programmes."

Revert Leaves Los Principales

by Anna Marie de la Fuente

Shockwaves reverberated through Spain's music and broadcasting industry at the news that SER PD Rafael Revert has left EHR net Los 40 Principales to start his own radio programming consultancy.

Called Radio Formula Musical (RFM), Revert's partners are former PRISA colleagues Eugenio Galdon (director general of the media group's audio-visual consultancy group) and his former PRISA colleagues Euge- nio Benito and Galdon.

The company's first client will be the music service.

forms consultancy

N. America Back In Black; PolyGram Net Increases 25%

by Steve Wonsiewicz

& Mike McGeever

A turnaround in its North American operations contributed to a 24.6% jump in PolyGram's 1991 pre-tax operating income to Dfl 735 million (app. US$390 million) on a 20.5% increase in turnover to Dfl 6.3 billion. The North American division swung into the black last year, earning profits of Dfl 13 million, compared to a loss of Dfl 48 million in 1990. Net income moved in 24.6% jump in PolyGram's 1991 pre-tax operating income to Dfl 735 million (app. US$390 million) on a 20.5% increase in turnover to Dfl 6.3 billion. The North American division swung into the black last year, earning profits of Dfl 13 million, compared to a loss of Dfl 48 million in 1990. Net income moved in

No. 1 in EUROPE

European Hit Radio
MICHAEL JACKSON
Remember The Time
(Epic)

Coca-Cola Eurochart
George Michael & Elton John
Don't Let The Sun Go Down On Me
(Epic)

European Top 100 Albums
QUEEN
Greatest Hits II
(Parlaphone)
Shakespears Sister
The hit single from the gold UK album "hormonally yours"

'sstay'

No. 1 Single In England
For 4 Weeks!
Warner, rooArt Team Up Worldwide

by Mike McGeever

Radio singer Rock Over London (ROL), a Dutch distributor/syndicator Vision Radio International (RVI) have teamed up to distribute the rights for the "tribute To Freddie Mercury" concert on AIDS Awareness Day at Wembley Stadium on April 20.

With the exception of North America, ROL will handle the worldwide radio rights for the event, while RVI will oversee the global TV rights, says ROL MD Steve Saltzman.

At press time, it had not yet been confirmed who will handle radio rights in North and South America.

Radio studios for 15-20 broadcasters will be set up at the venue, where they will relay separate programming back to their respective stations for further distribution to other stations.

The concert is expected to be heard by 50 million in 50-60 countries.

Already confirmed to crew to the event are such radio networks as Italian EHR Radio and EuroSat 2 in Czechoslovakia, Radio 24/Zarich and German pubcaster ARD.

ROL is currently negotiating with UK broadcasters.

Although the day's line-up has not yet been finalized, the concert's executive producer and RVI CEO Kevin Wall says, "This show is in terms of talent, can be compared to Live Aid."

Wall says the concert is one of Mercury's last wishes. "Queen's manager Jim Beech came to me and said Freddie wanted to do something to bring awareness to the world's youth about AIDS," says Wall. "He saw this event as a piece of great impact."

ROL is merchandising the "Mercury Tribute Show".

The acceleration of the pan-European market is forcing music copyright bodies to adapt their strategies. Whereas competition was never much of an issue for these monopolies, copyright organizations are now moving actively market their services.

Holland's BUMASTEMA is acknowledging this trend and is starting to profile itself as an all-around servicing company. According to deputy MD Hein Endlich, the organization plans to meet potential competition with active lobbying for adequate copyright legislation and to expanded into new areas of copyright.

"New technologies and the fast growth of media, coupled with European unity, could bring competition we previously had not encountered," he says.

"Our core business has always been the protection and exploitation of performing and mechanical rights. Now we are going to diversify into the wider field of intellectual property."

These include rights related to home-taping and reproduction (so-called "reprographic") rights that are already legally enforced, just as grand and literary rights (theater, drama) were in the past.

Next on the agenda are neighbouring rights (those of the performing artists) and rental rights.

Endlich estimates rental turn-over is about DJF 100-200 million (app. US$44-88 million).

However, intellectual property is often seen as an abstract issue to society at large. Says Endlich, "As a monopolistic company, you owe it to the public to properly explain what these issues—in particular authors' rights—stand for. After all, millions of songs are online."

To that end, BUMA launched a national TV/radio spot advertising campaign in 1989 entitled "Nederland Heeft Recht Op Goede Muziek" ("Holland has a right to hear good music").

Also, through its involvement with the national (10-day) "Record Event" (organized annually by CPG, the organization for the promotion of soundcarriers), the fund-raising of the Coca-Cola Eurochart Hot 100 and the backing of the National Top 100 chart system, it is further promoting the work of BUMA/STEMRA.

Comments Endlich, "We are representing the interests of hundreds of people. It isopley of us to communicate properly with our clients. Copyright bodies should become more business-like, and less 

MB

BUMA/STEMRA employs 520 people; its 1991 turnover totalled more than DJF 600 million. Some 80% is brought in by
FRANCE

Privates Slam Radio France Ad Proposal

by David Roe

French radio associations have reacted strongly to the government decision allowing brand advertising on Radio France, despite CSA recommendations to the contrary.

The decision, passed on February 22, was made in the light of 92 budgetary predictions for Radio France, which show an estimated shortfall of Ffr30 million (app. US$5.6 million). Access to new advertising sectors (including local transport, radio, insurance and telecommunications) granted by the new government decision, is expected to make up this deficit. However, the law includes nothing limiting advertising to this figure, and some analysts are envisaging a net income of around Ffr165 million for Radio France Inter and France Info alone.

Says president of the Syndicat National des Radios Privées (SNRP) Mark Zenou: "We are extremely concerned over the government decision to allow brand advertising on Radio France. We in the SNRP are going to be extremely vigilant towards the advertising practices of the state network, to ensure that the advertising market will not be distorted. Admittedly, the new decree excludes it from local advertising, but we will have to be careful. We hope they will stay within the Ffr30 million they are to cover their shortfall, but there is no way of being certain, and since this change can we only stand back and smile."

One of the issues raised by the decision is the question of the CSA, which is to play in the future and their power to regulate the airwaves. Says the Syndicat Interprofessionnel des Directeurs Indépendants (SIRTI) president Eric Haussville, "Since the government decision, the CSA is going to have to pay close attention to radio. They used to be very effective in regulating the television community, but now they will have to watch radio. The problem does not lie with the CSA, but with the legislation concerning the airwaves. There are now, effectively, two separate regulatory bodies. On the one hand, there is the CSA; on the other, the government is doing exactly what it wants."

According to Zenou, "It's an extremely unfortunate decision. The CSA gave its opinion based on a very real and pragmatic knowledge of radio as it exists in France. The government decision is obviously a blow in its direction and this could affect its power in any future decision-making."

THE BEST STUFF — Patrick Bruel and Jill Caplan walked away last month with Les Victoires de la Musique awards for Best Male and Best Female artists, respectively.

Off The Tracks Begins New Start

Financially troubled indie label Off The Tracks (OTT) is to be replaced with a new label. OTT, which went into receivership last year, was taken over by a holding company XIII bis Records last October. This takeover followed the label's second bankruptcy in three years. The company will now be run by XIII bis president Laurent Dreux-Leblanc. Says Dreux-Leblanc, "OTT no longer exists as an independent company. It is now an imprint of XIII bis. We will continue to operate the label with its original spirit, but we plan to expand our involvement in the music industry."

Problems have built up slowly over the past two years with the long term involving one of its bands. The internationally acclaimed Negresses Vertes sued the label for allegedly failing to pay royalties. The Negresses later signed with Virgin's new sub-label Delabel. According to Leblanc, all but one major act on the label have renewed their allegiance to the company. The most important are OTT acts, Elmer Food Beat, whose first album went platinum, was, according to Leblanc, the first band to decide to continue with the label. Other acts to stay on include Love Bizarre, God's Gift, Sylvain Stabile and Murray Head. All of them have new releases planned for this year. Leblanc says that new acts will also be signed to OTT. Instead of going for a global label deal with a distributor, Leblanc says he will favour a licensing system on an artist-by-artist basis. He cites the example of Elmer Food Beat, licensed to Polydor in France, but both OTT and Polydor work jointly on promotion and marketing. "We are convinced that a label looking to sign one of our acts will consider this as one of its priorities," affirms Leblanc. E.L.

Audivis Goes To Poland

French Independent classical producer and distributor Audivis has announced that it will be opening an operational subsidiary in Poland called Audivis Polska. With a modest sales force of two, this distribution company will be headed by French couple Krystina and Jean-Pierre Bled, based in Warsaw.

This will be a joint venture with Polish local retailer Vivart, and will cover Polish distribution of the Audivis catalogue, as well as French and international product. According to Audivis president Louis Bricard, it already has 10 labels to distribute in classical, jazz and pop.

Bricard says the company will work mostly with products manufactured outside Poland to avoid piracy problems, adding, "There is a lot to do because there is no real distribution network of specialized retailers."

He explains, "It is a long-term investment. We don't plan to reach immediate profitability, but we hope for a steady development. There is great demand for musical products in this country. First, we plan to cover the needs in Poland, and then we will expand to other eastern countries. It is an exciting new venture."

PolyGram Leads In French Charts

by Emmanuel Legrand

PolyGram was the leading French company in France in 1991, dominating both the singles and album charts well above Sony Music, the runner up in both categories. The figures were compiled and analysed by local trade publication Show Magazine.

PolyGram's success is linked to a series of new releases by superstarrs (Mylène Farmer, Scorpions, U2, Sting, Johnny Hallyday) and upcoming acts (Stephan Eicher, Elmer Food Beat, Francois Feldman), besides good overall results from all the group's different labels. The market leader has a 30% share in both charts, a figure not far from the rumoured market share of the company.

The album chart shows PolyGram with 29.8% of the total points, while Phonogram has 13.1%, Polydor 12.9%, Barclay 2.5%, Island 0.6% and PolyGram Distribution 0.6%. Sony Music comes in second with 22% (last year, PolyGram and Sony had 33.8% and 17.7%, respectively). They are followed by BMG (16%), Virgin (14%, up from last year's 10.2%), WEA/Carrere (down from 15.1% to 11.4%, of which Carrière takes a mere 1.9%, but the Atlantic catalogue switch to this unit was only operational in the second half of 1991), EMI 6.8%, Ades 0.8%, Vogue 0.1% and newcomer WMD 0.1%.

Independent distributors only have a 1% share in the album chart. France is the only European country with such poor results for indies. PolyGram charted a total of 59 albums, Sony 32, BMG 26, Virgin 18, WEA/Carrere 24, (four for Carrere), EMI 18, Ades three (two are Disney products), Vogue and WMD one each.

Independent labels represent 24.4% of the chart activity and 25% of the total albums in the charts. Tréma was the leading independent label, charting six albums. Tréma represents the chart activity of its distributor EMI (Tréma has a new distribution with Sony, effective since January 1). It is followed by Georges Mary Productions (two albums of Canadian star Roch Voisine distributed by BMG), OTT (two albums of Elmer Food Beat on Polydor), Tontakhannom (the company of Mylène Farmer, with two albums) and dance music specialist On The Beat (two albums also).

Singles chart action was dominated by PolyGram with 30% (Phonogram at 13.7%, Polydor at 10.1%, PolyGram at 4.0%, Barclay at 2.2%), followed by Sony 24.4%, WEA/Carrere 17.7% (10.2% for Carrière), BMG 14.3%, Virgin 7%, EMI 4.9%, Ades 1.1%, WMD 0.4% and Vogue 0.1%. The number of singles charted totalled 83 for PolyGram, while Sony had 52, WEA/Carrere 48 (27 for Carrière), BMG 32, Virgin 23, EMI 17, Ades two, WMD one and Vogue two. The top five independent labels are OTT, Univers Ades, Georges Mary Productions, Tréma and Flarenauch.
IRELAND UPDATE

Teamwork Needed, Says IRTC's O'Keefe

by Aidan O'Sullivan

The future for many Irish radio stations lies in sharing facilities and programmes with neighbouring stations, according to Michael O'Keefe, the chief executive of the state radio regulator IRTC.

He says that of the 26 stations the IRTC has sanctioned, only 21 have survived. "Funding is tight at some of the remaining stations, but I can say at this point that none are on the verge of closing," he adds.

"I suggest that for stations to survive, there should be a good deal more cooperation and sharing of stations. This kind of collaboration is working well with Shannonside Radio and Northern Sound. They have only one chief executive officer and share some local news, radio and TV programmes at night and on weekends. That could be the way others will have to go if they are to survive."

He concedes the IRTC allocation of 26 franchises was probably too much for a country with a population of just under four million.

"County Wicklow could not sustain two stations," says O'Keefe. "Horizon Radio and Easy 103 have now combined to form East Coast Radio. Similarly, Cork could not sustain three stations; Radio South is now gone, and 96FM and County Sound have combined into 96FM Cork Sound. The three stations in county Tipperary are now combined into one. But there are good and successful stations operating in counties like Cork, Waterford, Mayo, Sligo and Kerry."

"Progress will be slow. It could take three months for the bill to be passed, say insiders, and it is unlikely that bids will be sought before the end of this year."

Research Groups Explore Future Changes At BBC

The 15 independent research groups analysing the future of the BBC have recommended radical changes to the corporation's radio networks, including adding a 24-hour news station, changing Radio 5 or Radio 2 to a sports or music network and eliminating coverage of minor sports.

One of the recommendations suggested that if Radio 2 is kept, it should appeal to a younger audience while closing its demographic and format gap with Radio 1. BBC executives are studying the recommendations in preparation for talks concerning the renewal of the BBC's charter in 1996.

Those discussions will begin after the country's general election, expected to be early next month.

If the Conservatives win the election, they have promised to conduct an in-depth debate covering the alternatives open to the BBC, including advertising or introducing subscriptions for different services, in place of licence fees. However, the research groups argue that those moves would lower the standard of programming.

According to one BBC spokesperson, many recommendations are likely to be rejected because they are too ambiguous or costly. MMe.

IRLAND UPDATE

Classic Gold Changes Name To Great Yorkshire Radio

Great Yorkshire Radio (GYR) is the new name for the region's AM independent commercial station, formerly known as Classic Gold.

The station's programme controller Dean Pepall says the former name could be confused with a type of format. "Classic Gold is now a term that describes a type of music and as a station name it is rather misleading. GYR plays favourites from the past 40 years, not just hits from the '60s and '70s, as the name classic gold might suggest," he says.

He emphasizes that there are to be no programming or format changes. MMe.

Graham Joins A Good Wave At Arista

by Machgriel Bakker

Although in office for just over a month, Diana Graham is starting her new position as Arista MD on the back of two successful albums from Lisa Stansfield and Curtis Stigers.

While the groundwork for those records was laid prior to her arrival, Graham's next mission is to break pop/dance singer Alison Limerick. The singer is currently in the UK top 20 with Make It On My Own, while her debut album And So I Rise is slated for March. "Timing is particularly crucial in dance. Retailers here aren't too keen even to stock a dance album unless the act has had a hit single," she says.

Another promising act in the pop/dance field is Chicago-based singer Shawn Christopher, whose single Don't Lose The Magic is already at number 84 in Billboard's Hot 100 Singles chart; and Graham says club reaction in the UK is very promising.

"We're working the clubs right now and have issued the single in many remixes [by David Morales, Todd Terry and Mike "Hittman" Wilson]," she says. "We've gone to radio this week and an album is out in April, entitled Another Sleepless Night.

"Graham is reluctant to formulate a particular A&R philosophy, saying, "With this market, everything is mixed together and I don't like to limit myself to any one line. I'm planning to work on fewer records."

Arista employs 20 people, with two vacancies that still need to be filled—one in A&R and one in the press department. Richard Evans—formerly working with independent promotions company Fleming & Smallman—was recently appointed by Graham as head of promotion. Other senior executives include marketing director Tim Prior and A&R director Chris Cooke. During the restructuring at BMG Records UK last May, RCA MD Lisa Anderson and Arista MD Roger Watson were made redundant by chairman John Timmins. Graham was offered the Arista MD post in December. A new MD of RCA is yet to be announced.

Graham, a former BMG Music Publishing International senior VP, attributes the good start to appropriate planning. "Records go very fast in this country and that's why it is so important to set things up early," she says. "Stigers was well set up by the people here before I started [February 4]. At the end of last year we flew people to the US for interviews. Then we brought Stigers over to meet the retailers, and he has been back almost every week—to do "Top Of The Pops," a presentation at "The Brits" and so on. Radio reaction to the single [I Wonder Why] has been almost instant, and I think that the album will be around for a long while."

Graham says sales of I Wonder Why are about 130,000 units, while the album has already sold 70,000 in the first week of release. At press time, the album was top 10 in the UK chart.

Maker Sizes Up Jazz Format Changes

The Golden Rose group intends to overhaul Jazz FM, cordon with programme alterations and executive management changes, according to industry insiders.

The group, led by David Maker, is seeking financial backing—via a rights issue—for the project, which will cost an estimated £1.5 million (app. US$2.6 million). Maker was unavailable for comment at press time.

Meanwhile, the group's executives are scheduled to discuss ways to finance a friendly buy-back of its former stake in Buzz FM/Birmingham from Radio Clyde when they meet on March 11, using the rights issue as a basis for the proposal.

Golden Rose sold its stake in Buzz to Clyde last year in an effort to raise money for the unprofitable station.

Clyde wrote off nearly £500,000 in its last fiscal year, reflecting the Glasgow-based group's investment in Buzz.

Clyde MD Jimmy Gordon is referring all enquiries about the buy-back to Maker. MMe.
WDR Shakes Up Budget

by Mal Sondheim

Germany's largest public station WDR/Cologne has announced budget changes for this year. Chairman Theodor Schwerdt reports that WDR, which went on air in 1928 with an audience close to 20 million in North-Rhine-Westphalia, is expecting a drop of DM44.3 million (app. US$30 million) in radio and TV advertising revenue in '92.

WDR's contribution to the public broadcasting organization ARD will be less this year (as the ARD cuts its network operations budget), representing savings of DM15.6 million. Nevertheless, it has been forced to lower its emergency reserves from DM20.1 million to DM13.4 million. Injections to these funds planned for later in the year have also been reduced from DM2.8 million to just DM10 million. WDR has a radio and TV budget of DM1.81 billion.

Some relief is expected from reduced contributions to the European Culture Channel. Contributions from new east German public stations MDR and ORB to the TV network will lower the WDR burden from 25% to 22%, which represents savings of DM3 million.

State Gets DI-64 Frequency

The frequency formerly used by youth-oriented public broadcaster DT-64/Berlin has been awarded to Berlin state public radio group SFB and Brandenburg public radio group ORB. The pucbcasters will broadcast their own youth programs in their respective areas, but there have been rumours that some format of OTF-64 offerings may be hired.

DT-64 still continues to broadcast in other former east Germany areas outside Berlin and Brandenburg, mostly on terrestrial frequencies which have been allotted to private radio.

Radio communications in all the former east German states, except for Mecklenburg-Vorpommern, have reached no decision over the allocation of the new private licences. However, the organisation for private TV stations VPRT has called for DT-64 to leave those frequencies and for private broadcasters to be allowed to begin broadcasting.

Alphaville Back In The Charts With Technico

Alphaville are back in the charts with a new techno version of Big In Japan 1992 AD-Free-Style, written by the Gibb brothers. The record has also moved up to number 23 in the Media Control single sales charts last week. The song is a cover of the Marbles' 1968 hit, written by the Gibb brothers. The record also moved up to number 23 in the Media Control radio airplay charts, with 125 stations playing songs including Bayern 3, Radio Salz/Saarbrücken, Radio Hamburg, Radio Gong 2000/Munich, Radio Xanadu/Munich, Chartair/Nuremberg and Radio RP-Ludwigshafen.

Philips Consumer Electronics DCC product manager Thomas Schade, the company will launch three stationary units and two portable units in the later this year, with prices as low as DM1,000. A DCC-equipped car radio is scheduled for 1993.

Due to its late introduction on the market, the DPF does not expect Sony's Mini-Disc to make any significant impact in 1992, but concludes that the new format will eventually have a measurable effect on the soundcarrier market.

Good Times For Hardware

by Robert Lyng

The year 1990 was very good for Entertainment Electronics Association, according to vice-MD Paul-Albert Ruhr.

Boosted by demand in the new states, the branch recorded a turnover of DM24 million (app. US$15 million), a 17% increase from 1989. Of these sales, 93% were electronic appliances and 7% were audio and video cassettes. The total turnover for appliances was DM2.630 million, 58% of which was for sales of visual equipment and 42% for audio goods. Just over 20% of all radio sales were for hi-fi components and systems, and portable and combinational cassette/CD players.

While everybody is hoping that CD players will continue to penetrate the market, many German hi-fi manufacturers, represented by the German High Fidelity Institute (DHI), are also predicting improved markets for the laser disc and digital radio. They anticipate a good public reception for Philips' Digital Compact Cassette (DCC), and eventually Sony's recordable/erasable Mini-Disc CD.

According to DHI statistics, a respectable drop in hardware prices should stimulate further penetration. Digital radios, originally offered at around DM2,300, are now available for DM900, and the 16 available digital channels are all broadcasting. Laser disc players will also be available for between DM900 and DM1,800. Cassette players are up to DM200 cheaper than two years ago, and high-quality CD players are available for as little as DM350.

According to Philips Consumer Electronics DCC product manager Thomas Schade, the company will launch three stationary units and two portable units in the later this year, with prices as low as DM1,000. A DCC-equipped car radio is scheduled for 1993.

Due to its late introduction on the market, the DPF does not expect Sony's Mini-Disc to make any significant impact in 1992, but concludes that the new format will eventually have a measurable effect on the soundcarrier market.

G/S/A

Metronome Sets Sights High For Actor/Singer Ochsenknecht

by Miranda Watson

Metronome has high hopes for new German rock signing Uwe Ochsenknecht. Like fellow artists Herbert Grönemeyer and Marcus Wethernhagen, Ochsenknecht is a hard-working young actor and Metronome exploitation manager Ulla Hoppe expects him to be just as successful in his new career.

The actor-turned-singer's debut album entitled simply Ochsenknecht was released on March 2. It was produced by Curt Cress, who has worked with such stars as Tina Turner, Freddie Mercury and Meatloaf. All 11 tracks on the album are sung in English, which Ochsenknecht supposedly finds "more exotic than singing in German."

The release of the album has been trailed by the release of the single Only One Woman, which moved up to number 26 in the Media Control single sales charts last week. The song is a cover of the Marbles' 1968 hit, written by the Gibb brothers. The record has also moved up to number 23 in the Media Control radio airplay charts, with 125 stations playing songs including Bayern 3, Radio Salz/Saarbrücken, Radio Hamburg, Radio Gong 2000/Munich, Radio Xanadu/Munich, Chartair/Nuremberg and Radio RP-Ludwigshafen.

Philips Consumer Electronics DCC product manager Thomas Schade, the company will launch three stationary units and two portable units in the later this year, with prices as low as DM1,000. A DCC-equipped car radio is scheduled for 1993.

Due to its late introduction on the market, the DPF does not expect Sony's Mini-Disc to make any significant impact in 1992, but concludes that the new format will eventually have a measurable effect on the soundcarrier market.

State Gets DI-64 Frequency

The frequency formerly used by youth-oriented public broadcaster DT-64/Berlin has been awarded to Berlin state public radio group SFB and Brandenburg public radio group ORB. The pucbcasters will broadcast their own youth programs in their respective areas, but there have been rumours that some format of OTF-64 offerings may be hired.

DT-64 still continues to broadcast in other former east Germany areas outside Berlin and Brandenburg, mostly on terrestrial frequencies which have been allotted to private radio.

Radio communications in all the other former east German states, except for Mecklenburg-Vorpommern, have reached no decision over the allocation of the new private licences. However, the organisation for private TV stations VPRT has called for DT-64 to leave those frequencies and for private broadcasters to be allowed to begin broadcasting.

Alphaville are back in the charts with a new techno version of Big In Japan 1992 AD-Free-Style, written by the Gibb brothers. The record has also moved up to number 23 in the Media Control single sales charts last week. The song is a cover of the Marbles' 1968 hit, written by the Gibb brothers. The record has also moved up to number 23 in the Media Control radio airplay charts, with 125 stations playing songs including Bayern 3, Radio Salz/Saarbrücken, Radio Hamburg, Radio Gong 2000/Munich, Radio Xanadu/Munich, Chartair/Nuremberg and Radio RP-Ludwigshafen.

Philips Consumer Electronics DCC product manager Thomas Schade, the company will launch three stationary units and two portable units in the later this year, with prices as low as DM1,000. A DCC-equipped car radio is scheduled for 1993.

Due to its late introduction on the market, the DPF does not expect Sony's Mini-Disc to make any significant impact in 1992, but concludes that the new format will eventually have a measurable effect on the soundcarrier market.

State Gets DI-64 Frequency

The frequency formerly used by youth-oriented public broadcaster DT-64/Berlin has been awarded to Berlin state public radio group SFB and Brandenburg public radio group ORB. The pucbcasters will broadcast their own youth programs in their respective areas, but there have been rumours that some format of OTF-64 offerings may be hired.

DT-64 still continues to broadcast in other former east Germany areas outside Berlin and Brandenburg, mostly on terrestrial frequencies which have been allotted to private radio.

Radio communications in all the other former east German states, except for Mecklenburg-Vorpommern, have reached no decision over the allocation of the new private licences. However, the organisation for private TV stations VPRT has called for DT-64 to leave those frequencies and for private broadcasters to be allowed to begin broadcasting.
Finns Strangle on Copyright Fees

by Gerard O'Dwyer

Finnish state broadcaster YLE has issued new cost-saving directives to the company's radio managers. They are being requested to reduce the number of plays of new music in order to cut down on copyright fees to music agencies Gramex and Kopiosto.

The directives will not affect American music since Kopiosto has an agreement covering new or old US recordings. Says YLE producer Ake Grandell, "We will play old music which requires no copyright fees."

Bolder directives have been dispatched to programme producers regarding new music played on classical and fringe music shows. YLE stations have stopped playing new classical records and are playing music from the 60s and earlier, which is not covered by copyright.

"Bonnie Tyler has always been more popular here than in other countries and has sold more records than anywhere else, relative to Norway's small population," says YLE Weekend Radio head Christine Berg, "One minute of music costs YLE Fmk82.00 (app. US$20.00) in copyright fees. We are reducing the amount of music we play and have advised chat/music show presenters to play less and talk more."

"The arrangement between the station and the music agencies is based on a 10-year contract. Last year YLE paid a total of US$10 million in fees to Kopiosto—40% of the organization's annual income. YLE pays US$1.500 to Kopiosto for each hour of music— which represents half of its total outlay on operating expenses, and has now had to adopt a tighter programming policy to ensure that it gets the best value for its money."

Says YLE programme manager Paul von Martens, "The outlook is not promising. More funds are being diverted to television and this will inevitably reduce the quality of radio broadcasts. There will be fewer music shows and those that there are will play less modern music."

The cutbacks come at the worst time for Finland's music industry, currently beset by the recession and lower consumer spending. Fees to Kopiosto and Gramex are expected to plummet by 30% this year as state and commercial stations tighten their purse strings to ride out the recession.

Bolder directives have been dispatched to programme producers regarding new music played on classical and fringe music shows. YLE stations have stopped playing new classical records and are playing music from the 60s and earlier, which is not covered by copyright.

"Bonnie Tyler has always been more popular here than in other countries and has sold more records than anywhere else, relative to Norway's small population," says YLE Weekend Radio head Christine Berg, "One minute of music costs YLE Fmk82.00 (app. US$20.00) in copyright fees. We are reducing the amount of music we play and have advised chat/music show presenters to play less and talk more."

"The arrangement between the station and the music agencies is based on a 10-year contract. Last year YLE paid a total of US$10 million in fees to Kopiosto—40% of the organization's annual income. YLE pays US$1.500 to Kopiosto for each hour of music—which represents half of its total outlay on operating expenses, and has now had to adopt a tighter programming policy to ensure that it gets the best value for its money."

Says YLE programme manager Paul von Martens, "The outlook is not promising. More funds are being diverted to television and this will inevitably reduce the quality of radio broadcasts. There will be fewer music shows and those that there are will play less modern music."

The cutbacks come at the worst time for Finland's music industry, currently beset by the recession and lower consumer spending. Fees to Kopiosto and Gramex are expected to plummet by 30% this year as state and commercial stations tighten their purse strings to ride out the recession.
RAI's De Gennaro Launches D.G.P.

by David Stansfield

Pubcaster RAI DJ Luca De Gennaro has launched his own company D.G.P. Entertainment, which will specialize in artist management, consultancy, organization of special events and radio production.

Artists who have already joined the firm's books include the as-yet-unsigned Power M.C.S. (rap), Charlie Jay (girl rapper), Drago E I Coyotes (alternative rock band), plus Frankie Hi-NRG M.C. (Irma Records) and Lory D. (BMG — see below).

De Gennaro says he created the company in order to bring his various business activities together. D.G.P. Entertainment is currently co-producing a series of Italian music programmes with the Rome-based firm B&B News, which will be aired by Japan's number one commercial radio station J-Wave/Tokyo. De Gennaro will present the shows. The firm is also acting as executive producer for two rap compilation albums: Italian language Rep Volume 2, to be released on the Irma indie label; and another to be released by Naples-based Flying Records, featuring non-English speaking European rap acts and artists. De Gennaro is partnered by Carlo Ponteselli, who is responsible for legal and administrative duties.

BMG Goes For Human Touch Techno

BMG has signed a multi-album deal with techno-rave DJ and musician Lory D. It is the first long-term commitment the company has made to a domestic dance music artist, and A&R and marketing manager for international repertoire Ricardo Clary predicts that the release of D.'s first album will be heralded by showcases in London and New York.

"The artist is so wild and crazy that we believe he will be interesting for the international market," he says, adding, "It all depends on the kind of trucks he delivers." Lory D., managed by the new D.G.P. Entertainment company, has built up a solid reputation as a Rave DJ and as a musician. His releases have been both off-beat and ahead of time.

BMG intends to put a face and personality on the techno-rave market, something which Clary believes has been missing in the past. "It's a very successful genre of music, but you can't usually remember the acts," he says. "The second phase of our involvement with techno-rave will be artist development. Lory D. will act as the starting point."

The first phase of this move saw the partnership with indie specialist company Media Records on the compilation albums Acid Rave. Some 85,000 units have been sold so far. Clary says that involvement with indie firms will increase in the future. "Indie companies must retain their independence. They sell 12" mixes and singles, and we are not very interested or very good in that area. But a major company is definitely much better in the albums market. We are very close to all the independent companies and, while they are free to release what they want, when there is a chance to develop an artist, we will be involved. That's the kind of agreement we have with Media."

'Making Italian' Gets UFO Green Light

Newly signed CGD act UFO Piemontesi are poised for a regular programme series on Rete 105 following their initial "Making Italian Music" set at the station.

The band's debut album Bionanotte Ai Suonatori includes several rock versions of past melodic hits by major artists such as Eros Ramazzotti, Francesco De Gregori and Claudio Baglioni. When they first appeared at Rete 105 under the banner "The band that will kill Italian music," they performed live in the studio in response to requests from listeners.

Comments Rete 105 music director Alex Peroni. "It was so successful that we're going to have them appear on a weekly basis. UFO Piemontesi fit our policy of broadcasting smart, locally-produced music. Their approach is refreshing when you consider the current popularity of the Italian song."

CGD promotions manager Luciano Linzi says the Rete 105 exercise led to the idea for the band to tour local stations and play live in their studios. "They are excellent musicians," he says. "They are a good investment for the company, but I'm not sure they will cover other artist material in the future."
Spain's first benefit pop concert for terrorist victims Nunca Jamas (Never Again) was given live coverage on nearly all the country's major ERT nets and some local stations.

Leading network SER's Los Principales was conspicuously absent at the February 21 event, however. This is reportedly linked to the fact that the association for terrorist victims had been set up by rival media group Prensa Española, publishers of national newspaper ABC. SER former music programming head Rafael Revert says he was not impressed by the "mediocre quality" of most of the participating artists, adding, "If Mecano, Radio Futura or Loquillo Y Los Troglohidots had taken part, then I would have fought tooth and nail to cover the event."

The day before the concert, only three local radio stations had taken up the organizer's offer of free broadcasting rights. The others linked up at the last minute. Private net COPE head of music production Carlos Finaly comments, "When we saw that just about everybody would be there, we decided to go in." COPE broadcast the entire concert live while most of the other stations hooked up for periodic live relays.

Says Radio España assistant programming head Gregorio Ramon, "We would link up with the studio during ad breaks, station DJ talk and for two or three records." State-owned television web TVE-2 broadcast the concert a day later. The 16 artists performing free included Hombres G, Sergio Dalma, Los Rebeldes, Emilio Aragon and Complices, whose latest single, an anti-war ballad, became the bumper song of the evening.

The audience of some 10,000 included the schoolgirl Irene Villa, who lost both legs in a bomb explosion caused by the Basque terrorist group ETA in Madrid last October. Concert organizers Dream Productions reports that 9,000 tickets were sold in nine days, and proceeds amounted to Pta25 million (US$350,000). Marketing director Adolfo Argona was disappointed by SER's absence, saying, "You'd think that after all their condemnation of terrorism, they'd take this chance to express their solidarity with a noble cause. It's unexplainable."

BMG Ariola is hoping to tap the booming interest in Latin music exemplified by the success of Los Nancitos and Juan Luis Guerra. It has co-sponsored and distributed a collection of classic Cuban songs entitled "Buena Del Son," under the RCA label. The BMG Ariola Jumps On Latin Trend project is the brainchild of Radio Futura lead singer and Animal Tour publisher Nestor Auzea, who travelled to Cuba to research the project. He admires the artists in this collection to the greatest R&B bands, saying, "Their appeal lies in the African and Latin mix." He admits that the next Radio Futura album will most probably carry Cuban music influences.

ARS Sues Europroduction by Marc Maas

Antwerp-based independent label ARS has decided to take court action against Czechoslovakian company Europroduction for allegedly misusing its name in various business deals.

The affair dates back to August 1990, when Europroduction MD Hubert Pata signed a licensing deal for Czechoslovakia, Poland and the former USSR for two ARS albums, Pump Up The Jam by Technoflut and the eponymous recording by Rihthouse.

Says ARS director/legal affairs Stefan Calle, "Although reports came in that some 12,000 units had been sold, we have never received any statements and no royalties have ever been paid.

We have now also heard that none of the albums ever made it to the USSR or Poland.

Calle claims that Pata was pretending to be ARS's subsidiary for the eastern countries. At the 1991 MIDEM, Calle urged him to stop distributing his self-promoted ARS business cards and stationery. He adds, "We also stopped the deal with Pata because this was obviously leading us nowhere. But last Wednesday, we suddenly received a fax message from German tobacco manufacturer Otto, asking whether our US$600,000 credit line was already opened. Pata must have used ARS credentials to conclude a deal which we were unaware of, and I would like to advise everybody in the trade to double-check their contacts."

ARS has now handed the affair to its legal advisers, who will investigate various complaints, including the royalty claim of DM24,000 (app. US$15,000).
**THE CURE**

High

PRODUCER: David M. Allen/The Cure

Alternative rockers have grown into a stadium rock act, the Cure have never compromised their rather primitive sound. With keyboards upfront and a guitar filling in only when needed, Robert Smith is "moaning" the lyrics as much as ever. The acceptable face of alternative pop in the UK returns with a track, however, is more adventurous, similar to traditional gospel with no further complications. The Chicago-based trio produces their second album and leaves space for some DJ talk. Says Skyrock head of music Laurent Boureau, "We don't have difficulties with an intro of this length, as long as it's a good song, which it is. We had the same with the output of Calling Elvis by Dire Straits—for us the best part of the song."

**EG & ALICE**

Doesn't Mean That Much To Me

PRODUCER: Eg & Alice

Another diamond from their critically acclaimed 24 Years Of Hunger album. Because of the soulful pop material and the male/female constellation, comparisons to Womack, & Womack can be easily made. The production on this particular track, however, is more adventurous, similar to World Party.

**ENNIO ENZO**

A Donne Voi

PRODUCER: H. Marignac/F. Breant

Some programmers might remember this French chanteuse from Les Yeux Ouvrerts, her contribution on last year's Music Monitor II insert CD. For this cute pop song underpinned by an attractive Latin rhythm, she has switched from French to Spanish.

**ARTHUR H.**

Cool Jazz

PRODUCER: Dee Nasty (w. a. c.)

In its original album version, the song is the kind of "cool jazz" you can hear in pubs after closing time, when Tom Waits soundalikes start murmuring behind their empty glasses. The four alternative mixes, however, make it suitable for club play as well.

**TONY HADLEY**

Lost In Your Love

PRODUCER: Ron Nevison

The man was last seen in the video of PM Dawn's Paper Doll, a song based on True by his own band Spandau Ballet. For his solo debut, he has come up with a fashionable mid-tempo ballad à la Chesney Hawkes.

**KEZIAH JONES**

Rhythm Is Love

PRODUCER: Kevin Armstrong

Mr. Jones has a thing going with all kinds of black music. For his second single, he tries his luck on reggae. The overall atmosphere is of Eddie Grant backed by the Neville Brothers.

**ANNE LENNOX**

Why

PRODUCER: Stephen Lipson

Lennox confidently goes AC on her first solo effort. Taken from the album Diva (to be released April 6), the song is gently moving and highly commercial. She could

**NEW TALENT**

**PSYCHOSE**

To Destruction

PRODUCER: Phillippe Berstein/Tony Ancano/Frédéric Jurer

"La Douce France" can be a hard rock country, as well. Actually, this album comes from the only French independent hard rock label. Psychose plays an attractive French variant on Iron Maiden. As Nom De Dieu Le Pêche is their Rhythm Of The Ancient Mariner, Contact Nathalie Noguera at tel: (+3.1) 3021 9830; fax: 1.3902 3860.

**SOULED AMERICAN**

Sunny - Rough Trade

PRODUCER: Soled American

This is a new musical style we call "minimal country." The Chicago-based trio sounds as lazy as a donkey unwilling to carry its heavy load. But repeated plays can do wonders. Contact Pat Naylor at tel: (+44.1) 8960 9988; fax: 89 6087 6175.

**ZAZEN**

Mystic School

PRODUCER: Rame

This US pop age quartet explains itself on the sleeve: "Zazen means to sit/to listen with complete awareness." If you follow these guidelines strictly, you'll hear a soundscape as intriguing as the works of Brian Eno. Contact Richard Blanderman at tel: (+31) 2240.15045, fax: 2240.16001.

**WIGHTHOUSE WANDERLAND**

Wighthouse Wanderland DIGI (Finland)

PRODUCER: Mini Miettinen

Gregg Loos is no longer the only ambassador for Finnish bluegrass rock. Here's another strong representative, produced by "gringo" Mini Miettinen. Caroline is the best song Aerosmith never wrote. Contact Timo Lindstrom at tel: (+589) 455 011; fax: 455 2352.

**NEW ALBUMS**

**ANGELIQUE KIDJO**

La Douce France

PRODUCER: Miri Miettinen

"La Douce France" can be a hard rock country, as well. Actually, this album comes from the only French independent hard rock label. Psychose plays an attractive French variant on Iron Maiden. As Nom De Dieu Le Pêche is their Rhythm Of The Ancient Mariner, Contact Nathalie Noguera at tel: (+3.1) 3021 9830; fax: 1.3902 3860.

**JOE PUBLIC**

Joe Public

PRODUCER: Lionel Job/Joe Public

New kids on the next block? They entertain their young audience with a set of inoffensive swing boat, coloured with numerous samples from "Mr. Dynamite" himself, James Brown. The album is filled with potential single candidates, easily programmable in the all-school hours. I've Been Watching You will make young girls forget their homework and try some fast footwork in front of the mirror, while tears will roll during the ballad Anything.

**RUSSELL TOLMAN**

Road Movie - New Rose

PRODUCER: Nathan Hunt/Brett Gurewitz

Remember that healthy Californian guitarist rockers scene of the mid '80s, with bands like Green On Red. Long Ryders and, last but not least, True West? The fifth solo album by the latter band's former singer Russell Tolman is sort of a reunion with some members of each band. The rockin' duet with ex-Dream Syndicate mainstay Steven Wynn gives the best impression of "California Dreaming" in the '90s. With tracks like the sublime Mr. Submarine and the powerful That's My Story And I'm Sticking To It, this is the young generation's answer to Neil Young's country feel, the Doors' spirit and Lou Reed's intellectual rock.

**MINT CONDITION**

Meant To Be - Mitsubishi/Alliance

PRODUCER: Jellybean Johnson/Mint Condition

The imprint of executive producers Jimmy Jam and Terry Lewis is clear. Here you have six Alexander O'Neal's simultaneously. Most of the tracks—She's A Honey, in particular—are potential discothèques' favourites. The current US hit single Breakin' My Heart (Pretty Brown Eyes) is a mild ballad, perfectly bridging the gap between EHR and AC formats.

**PAUL COLLINS**

Paul Collins

PRODUCER: Norman Karn/Karl Derfler

In 1980, the Paul Collins Beat—called so to avoid confusion with UK's ska group the Beat—a precursor to the power pop genre. On Collins' seventh album, the temperature cools down a bit. Now he's more of a singer/songwriter, as demonstrated on the folky track Anne's Song. On a tune like You're Never Gonna Find That Girl—featuring soul brother Greg Khin—he shows still fits the boots for a dose of "kick your ass rock 'n' roll."

**JOAN JETT & THE BLACKHEARTS**

Notorious - Blackheart/Silicon

PRODUCER: K. Lagana/P. Tamanini/T. Porcaro/T. Jet Jett has called on the help of America's most prolific songwriters for her best album so far. She co-wrote a handful of songs with Desmond Child, The Only Good Thing (You Ever Said Was Goodbye) being one. This Gary Glitter-roused song is similar to I Love Rock 'N' Roll. Best cut, however, is the Paul Westerberg (ex-Replacements) composition. Backlash—featuring the big man himself as backup singer.

**NEW RELEASES**
SOLD OVER 300,000 ALBUMS AND 250,000 SINGLES ALL THANKS TO ‘YOU’!

NEW SONG ‘AIN'T MY BEATING HEART’
TAKEN FROM THE ALBUM ‘UNDER THE WATER-LINE’
This Dutch R&B quintet started
Producer: Bintangs
Alright Alright - Universe/Virgin
marketplace.
competition in the international
scene in the lowlands is ready for
and
wide variety of Benelux talent.
This week, M&M spotlights the
George
Frank Kraaijeveld howling like
cious You, with singer/bassist
Four Women and the ballad Pre-
two of Pleinus' songs, the rocker
Don Covay adept. They recorded
Pleinus
ly. Singer/harmonica player Gus
singing lead vocals simultaneous-
band around with two frontmen
stop. They are probably the only
at the same time as the Stones,
Indeed shining brighter than ever.

D-SHAKE
Afright Afright - Universe/Virgin
Producer: Bintangs
This Dutch R&B quintet started
at the same time as the Stones,
and just like them, never seem to
stop. They are probably the only
band around with two frontmen
singing lead vocals simultaneous-
y. Singer/harmonica player Gus
Pleinus is like Jagger—a real
Don Covay adept. They recorded
two of Pleinus' songs, the rocker
Four Women and the ballad Precious
You, with singer/bassplayer
Frank Kraaijeveld howling like
George Thorogood. But don't
underestimate their pop sensibili-
ty. The title track is an anthem in
the best "Slade yell-along" trad-
tion, and a real show-stopper.
Another crowd-pleaser at their
burning live shows is the first sin-
gle Put It In A Dark Place with
the harmonica duet intro between
Pleinus and guitarist/flutist Jan
Wijte. Bintangs means "stars" in
Indonesian, and the band is
indeed shining brighter than ever.

DEF LA DESH & THE FRESH WITNESS
Set The Controls For The Heart Of Groove - Go Bong!
Producer: lebeau/L. Anemaet
D-Shake is one of the catchiest tunes of
late. Once you have heard their
debut single Feel The Rhythm, you can't get it out of your head.
They have the same knack for
providing accessible pop/hip hop
as Salt-N-Pepa. For the vocal
chorus, the two female rappers
get assistance from American
singer Wendy Wright, whose
soulful voice has the power of a
hurricane. But she's not the only
guest vocalist on their first
album; on two tracks Zeph
takes the lead. Like R. Kelly,

HALLO VENRAY
The More I Laugh, The Hornier
Due Gethl - VAN
Producer: Luc Suer/Henk
Jonkers/Hallo Venray
The best country rock is always
sufficiently out of tune. Skeptics can
convince themselves by listening
to the godfather of the genre, Neil
Young, and more recently, Green
On Red. With lead singer/guitar-
tist Henk Koorn, the Hague-
based Hallo Venray has found the

WORDS AND MUSIC FROM DA LOWLANDS
GOTCHA!
Words And Music From Da Lowlands - Ariola
Producer: Robodeep Ro/Aux
Master Sun/Vincent Smeenk
Party time in the lowlands. Like
label mates Urban Dance Squad,
this seven-piece outfit is a gen-
une rock/dance crossover.
The accents are different, however,
with a heavier emphasis on funk
than on rock. "P-funk," their main
inspiration, has resulted in the cli-
matic contribution of the inven-
tor of the genre, George Clinton.
You can clearly hear that the band
started off in the top days of "Go-
Go" music as made popular by
Trouble Funk and Chuck Brown
& The Soul Searchers in the mid
'80s. This percussive funk variant
from Washington is prominently
present on the tracks (Funk)2 and
Mathilda Da Wicked Witch mixed
with an intelligent pop style à la
World Party. Romancing On Da
Sound That'll Make Yo Move
combines raga/afro on a funky
groove with avant-garde jazz.
These musicians are able to mix
water and fire, and never take the
easy way out. Maybe that's why
BMG initially serviced the CD
with a cut and bolt sticking through
the jewel box. Unscrew it
and pump up the volume!

ONE FUNK - ONE GOAL: ENERGY! • READY FOR EUROPE!

right man for the job. With his self-written song material, he challenges the most unreachable notes in a weird American accent. All band members join in on backing vocals, and almost drown him out on "Not So Long". Guitarist Toon Moerland takes care of the spicy, sometimes crazy guitar solos. His twangy Duane Eddy guitar sound on "Slow Change" is absolutely thrilling. Guest music

arrangements quote from the big man's 1974 hit "Never Never Gonna Give You Up". With the current success of Lisa Stansfield, this single couldn't have been timed better. The extra track "Light Of Day" is another story. Its music style is a sort of funk-ed-up version of the laid-back jazzy-pop of bands like Shalamar and Shakatak. People who are familiar with Dutch chart history would possibly spot the resemblance with "You And Me" by Spar- go, a number 1 hit in Holland in 1980.

KHADJA NIN

Khadja Nin - Anjala
Producer: Nicolas Fizmon
Belgium is a bilingual country, divided in a Flemish (Dutch) and a French-speaking part. But all language barriers are broken by the songs in Burundi from Khadja Nin's debut album, played on stations all over Belgium. With the music itself, she crosses all borders between various genres in world music. On the track "Mulilo" she blends reggae with the music of the African motherland. Leo Laya, the opening track, is a sensuous easy-listening pop with an African vocal line, something like Victor Laszlo backed by Toto. The current single, the mid-tempo ethnic pop song "Wale Watu", is enhanced by the sound of tubular bells. "Samba Latino", sung partly in Burundi and partly in Por-

BEVERLY JO SCOTT

Honey & Hurricanes - Columbia
Producer: B.J. Scott/P. Laciog- nolo/B.O. Funk
This American vocalist has worked her way up from a well-respected backup into the spotlight. She has also been elevated to a priority in London-based Sony Music International, an indication of her potential. At the moment, she's in the middle of a European tour supporting Paul Young. She recently supported label mate/fellow American Chris Whitley at a showcase in Paris, where the couple proved to be two birds of a feather. She shares

our rockin' blues roots with him, including the means of discovering them. Both had to travel to Belgium before finding the artistic depth of American music. Stylistically, she has a lot in common with Bonnie Raitt. On some songs she enters the Alanah Myles-dominated area, as most manifested on tracks like "Sing It Out And Glory". Not unlike the Violet Hour, she sometimes presents the mysticism of Celtic folk, as on "10,000 Dragons". A fasci-

ROBBIE VALENTINE

Robbie Valentine - Polydor
Producer: Humberto Gatica
Robbie Valentine is a true representative from Belgium. The style are a catchy composition and a strong vocalist to sing them, and this band has both. Lead singer Petra Polak has a voice as sweet as her Dutch colleague Fay Lovski. The melody line of the title track is one that sticks to your mind as tight as "Hey Jude" by the Beatles. The production of the album was in the capable hands of Werner Pensaert, renowned for his work with Belgium's premier rock band the Scabs. Thanks to his activities, the sound on the album is very coherent, from a smooth pop song like "Poor Stupid & Ugly", to the more powerful rock of "Don't Come Home Before Midnight". Somewhere between those extremes you can find "Happy Doing Nothing", enhanced by the best Hammond organ this side of Booker T. Jones.

Indio

Dim The Light And Put On Some Barry White - Mercury
Producer: Peter de Wijn
Not to be confused with the Indi- go Girfs from the US, this Dutch female duo, Ingrid Mank and Danielle Mulder, practice another kind of music—sensuous soul for around the midnight hour. As the title of their first single suggests, it's the kind of music that works best in an atmosphere with the lights down low and Barry White playing on the stereo. Peter Schin's soothing string
DANCE COMPILATIONS

The Making Of A Masterpiece

In less than a decade, house music has grown from just an American musical footnote into the most exciting and fastest-growing market in European music. House is dominating dancefloors and taking an extensive hold over the charts. And with the 12-inch single fueling the dance scene, TV-merchandising companies are capturing the market with a growing series of dance compilation albums.

S

eeing new titles appearing daily, many record buyers are under the impression that compilations are put together with the flick of a wrist. But the making and marketing of a dance compilation is a sophisticated, exact science. Everything about putting the record together—from choosing the name to creating the advertising campaign—has to be carefully planned.

The Power Behind A Name

The planning begins by finding a title for the album to boost its success. Telstar A&R manager Rupert Lord claims that one word can be the key to selling an album. "We usually use the word 'hardcore' or 'ecstasy' in our titles. These words are buzz words. Putting the word 'hardcore' on one of these records drastically increases sales, even if it doesn't have a hardcore song on it. The name won't be around much longer because companies like ours are killing it."

Arcade, which operates offices in the Benelux, UK, Germany, France and Scandinavia, named one of their dance compilation series Groovy Ghetto. The idea was to create an album that was trendy and catchy, and could appeal to the audience. A sophisticated, classy cover isn't right for house music."

Dino/UK has decided to break the norm, however, with the next release in its hardcore series Heaven Or Hardcore. Adding an extra £5 (app. US$9) on the production price, the company has designed an all-gold cover for the album. Image and title become increasingly important when putting together a series of compilations in creating a sense of continuity between albums.

The ninth edition of Arcade/Benelux's Turn Up The Bass is an example. The success of earlier editions in the series makes the future very promising for the latest issue. Claims Arcade director/record operations and publishing Andre De Raaff, "There are a lot of people who want to have the new Turn Up The Bass, regardless of the records on it. People who are missing albums from the series are trying to pick them up now. With every three or four editions, we change the sleeves to keep up to date and modern."

Right On Track

For a new compilation without a well-known series to fall back on, selecting the right tracks is a decision that determines the ultimate success or failure of the album. "One badly picked track can affect the credibility of the album," explains Arcade's Parsons. "There can't be one track on the album that people have to cover with their thumb when they show it to their friends. People look for compilations not just for the songs they enjoy, but for some kind of guide to the scene. A good compilation should have a mix of commercial dance tracks that have crossed over and club anthems, so it has a feel for what's going on."

He cites Simon's My Family Depends On Me as a perfect example of a track that didn't score in the Top 40, but was a recognizable tune to many club-goers and dance compilation record buyers.

Keeping A Step Ahead

Unlike rock, dance records have a short shelf life by nature, estimated at two to three months. Telstar's Lord describes the albums as "burning brightly, but for a short time." Because of this quick turnover, the tracks licensed for a compilation have to be selected four to five weeks before they are commercially available so that the songs are still popular when the compilation is released.

Each label has several ways of finding leads to successful upcoming tracks. While Arcade is following the white labels and going into the clubs, EVA has people throughout Holland reporting on the regional popularity of various tracks. Telstar's Lord confesses to spending hours in London's specialist dance shop Black Market watching what is selling and what is being talked about.

Explains EVA's Droffelaar, "The kids want the newest things. They want to find tracks on the compilation that they had heard at the disco last night. The moment they're not selling, we put out the next one. It's not easy, but it's the only way."

Baiting A Hook

To help market their dance compilations, record companies are increasingly looking for a hook to help with album sales. Magnam is a Dutch umbrella organization for compilation releases from Phonogram, Polydor, Sony and Warner Music. It has scored gold success with its Fido Dido dance series by using the 7-Up drink cartoon character to give the series an immediate, recognizable hook.

Says Sony/Holland special marketing manager Henk Peneel, "It makes the records more noticeable; the character gives it an extra touch. This year we will have T-shirts for sale with the approved Fido Dido record cover art on them, supported by pictures of the T-shirts on the LP sleeve."

While Sony enjoys success with its cartoon character, several other labels are playing with quite a different specialization. EVA is the Power Behind A Name, and finding that it's performing remarkably well.

Arcade/Benelux launch Techno Trance this quarter and Dino/Germany has already scored big with its Techno Lords series. EVA is busy concentrating on hard house, 'gabber' house, techno and rave in its series Move The House. Telstar released its first all-techno album Kaos Theory early February. Telstar's Lord pinpoints the more soulful, garage sounds as the next house style to break big.

Dino UK has already set up two new labels to cater to the specialist dance markets: Hope for the techno scene and Pump for the rap-house market.

(continues on page 24)
French ISDN specialist XIS has recently released its new codec, the Globesound. Based around a portable PC, the Globesound is ideal for reporter work, allowing live or pre-recorded-to-disk material to be transmitted to a receiver unit. Of course, with pre-recorded material, it is simply a case of file transfer making the whole process much quicker.

**Fidelipac's Dynamax**

New from Fidelipac in the United States is the Dynamax DCR-1000 digital audio recorder. Using 3.5" floppy disks as the recording medium, the Dynamax is actually a licensed version of ASC's DART system offered in a simpler, two-unit form.

The Player unit has only three operation buttons—stop, start and cue—just like an ordinary cart machine, making it easy to operate for on-air staff. The Record unit offers slightly more in the way of controls, but still has the familiarity of NAB cart-like features.

**HHB Sells to BBC**

HHB Communications has been busy in the UK. Sales of Sony TCD-D10PRO portable DAT machines and ECM959 stereo microphones to BBC Radio have also been made by the BBC from HHB. HHB is one of the first Yamaha VPR601 CD recorders. The BBC's Technical Investigations Department is assessing the machine for possible use by the Corporation.

HHB Communications Ltd. - UK: (+44) 81.960 2144

**Ins And Outs Of Digital Audio**

Digital Audio Research has just published a book that sets out to explain the ins and outs of digital audio. Written by DAR's chief engineer, Mike Parker, the book provides a guide to the basic theory of digital audio, as well as the different standards and formats and hardware currently available. DAR's book looks in detail at sampling frequency and format conversion, sample clock distribution and signal processing and routing.

The book is available from: Digital Audio Research Ltd., 2 Silverglade Business Park, Leatherhead Road, Chessington, Surrey KT9 2QJ, UK: (+44) 372.742 848

**NEW TECHNOLOGY ROUND-UP**

**New "Globesound" From XIS**

Based around a portable PC, the Globesound is ideal for reporter work, allowing live or pre-recorded-to-disk material to be transmitted to a receiver unit. Of course, with pre-recorded material, it is simply a case of file transfer making the whole process much quicker.

**XIS - France: (+33) 67.52.7480**

**Double Speed PC-204**

Newly named Sony Broadcast & Communications has recently introduced the first-ever DAT-based recorder to offer double-speed recording. The PC-204, by running at double speed, achieves twice the bandwidth normally available. All four channels on a PC-204 will record up to 20kHz with better than 80dB dynamic range, gained from 16-bit linear quantization. Phase-compensating digital filtering techniques in the PC-204 drastically reduce unwanted phase errors. RS232C remote control is provided as standard.

Sony Broadcast & Communications - UK: (+44) 256.483 366

Fidelipac Corporation, USA: (+1) 609.235 3900

**IBC Exhibition Booked Up**

This year's IBC Exhibition and Conference in Amsterdam is now booked to capacity, with over 17.00 square metres of space being occupied by exhibitors. This represents nearly a 60% increase over the last show held in Brighton and is very encouraging when one considers the general malaise throughout the industry. Titles of the technical papers to be presented during the show will be released soon.

IBC Convention Office - UK: (+44) 71.240 1871

**Andy Bantock**

Andy Bantock started in radio with the BBC in 1980 as a technical operator and now has his own broadcast consultancy. He can be reached at (+44) 424.434 626.

**Too Many Knobs Spoil The Desk?**

**by Andy Bantock**

After many years of stagnation, the UK broadcast mixing desk market seems to be coming alive. The current growth in the industry explains the flurry of new products and it is interesting to note the new design trends.

It is true to say that UK desk design seems to be mirroring that of the USA, at least when it comes to the interface with the operator (the knobs and switches).

In the past, each channel would boast an input gain control, a left/right mono button, a three- or four-band EQ section with at least one band on a parametric, between one and four aux sends with pre/post fade switches, a balance control, a PFL switch, a fader and one or two start buttons. The desk of the '90s, however, is looking altogether less crowded, in some cases, nothing more than a fader and a PFL button on some channels.

Of course, this slim-line, simple path is one that has been trodden not only in the interests of the operator. Less controls means less money spent on construction. If the customer wants extra knobs, then the customer can pay for them! But are they too simple?

The problem arises as soon as one's needs from a desk extend beyond that of simple on-air operation. In reality, the average music programme presented by a DJ or a news reader is achieved with a bank of switches and an automatic voice-activated ducking system. Tradition dictates, however, that something more versatile should be used, but the simplest on-air console isn't far off the machine I've just outlined.

Sheffield-based Audionics user, i.e., the DJ, our desks have been designed more with the operator in mind than the knob-happy engineer.

Audionics, while specializing in custom-designed products, has launched two standard products over the last few years: the MC and, most recently, the Ace.

The former was initially meant for the growing community/local radio market, has found favour with the BBC; a number have been installed at BBC World Service's Bush House HQ. Similarly, the newer Ace—a smaller, even simpler unit—has been seen with interest by the larger broadcasters, who often have a need for easy-to-operate desks, where there is little or no engineering back-up.

**SMALL, SIMPLE AND RELIABLE—Audionics Ace"UK**

Mike Adams cites the US market as one of Audionics' main influences. While designing both the MC and the Ace, Audionics researched the market thoroughly and decided that radio in the UK and Europe was definitely moving toward the US model. This meant that simpler, affordable mixers that were easy to maintain were going to be in demand.

Audionics, while specializing in custom-designed products, has launched two standard products over the last few years: the MC and, most recently, the Ace.
For Jazz Station Reports See Page 21

Jazz Waves

Euro Jazz Radio Takes On Europe

Cable station Euro Jazz Radio/Holland began broadcasting in May 1991. It is digitally transmitted via satellite from KLOM FM, an all-jazz station in Long Beach, California, which was looking for ways to expand into Europe. Although some shows produced and aired by KLON are also used by its European offshoot, the majority of Euro Jazz's programming is generated in special studios within the KLON complex. KLOM music director Helen Borgers is programme director for Euro Jazz.

In mid-March the station will be available in 2.8 million Dutch households. Success here will mean a busy agenda in the future.

Notes managing director Wilhelmina Steyling, "Holland is often a test case for new ventures, and we definitely view this as a pilot programme."

Changes are already being introduced to give the station a more European flavor. Locally produced features in Dutch have recently been added, and the percentage of European acts, quite low at present, will increase.

Taped performances of concerts in countries where Euro Jazz is received are also planned. "English-language programming will always remain the basis of the station," Steyling explains, "but ideally there will be various shows in local languages."

The scope of Euro Jazz's programmes is quite broad and covers the whole range of jazz music historically and stylistically, from swing to Latin, from avant-garde to blues and fusion. Since specific genres are clearly delineated and scheduled, the confusion inherent with such a broad repertoire is avoided.

"The problems at Jazz FM/IJL have not had a positive effect on the notion that a jazz station can thrive," says Steyling, "but we are trying to prove otherwise."

One unexpected obstacle has been the slump in the advertising market. But according to Steyling, "This is affecting everyone, and all commercial stations will have to find creative solutions. On the positive side, we've gotten tremendous support from everybody involved."

Expansion plans are moving ahead at a fast pace. Euro Jazz has recently reached an agreement with a Belgian cable network to distribute it in the country, and talks are being held with French stations about a possible joint venture. Germany and Denmark are being looked at as well, and a move into the UK market is possible later this year.

Ronny Jordan

The Antidote - Island

An enticing mixture of dance rhythms and soulful jazz that manages to capture the spirit of collaborations from Jimmy Smith and Wes Montgomery, while still sounding contemporary.

The melding of these distinct approaches is achieved with deceptive ease, and its radical premise is made to seem an inevitable development of jazz. The guitarist's playing is elegant as well as sharp. The Miles Davis tune So What proves a fruitful vehicle for this synthesis, as does Get To Grings, with its rap vocal over a cool soul groove. While their American counterparts continue to explore jazz roots, young British players are increasingly pointing the way to jazz in the future. Contact Carey Nicholas at tel: (+41) 817411511; fax: 7486114.

Ellis Marsalis

Heart Of Gold - Columbia

The scion of Stateside jazz's first family offers a thoughtful distillation of his New Orleans-accented style on a collection of standards. Ellis looks for beauty in simplicity, and his straightforward musing takes another in their passionately articulated duets with one of the great exponents of modern jazz piano. Both musicians are stunningly inventive here, but in their subtle interweaving, virtuosity always takes a backseat to expression. Contact Ceos Scharman at tel: (+31) 215419497; fax: 215420265.

Miles Davis

Miles Davis - Columbia

A backseat to expression. Contact Carey Nicholas at tel: (+41) 817411511; fax: 7486114.
The UK No. 1 HIT

Playlisted On:-

United Kingdom
FOX FM • GWR FM • RADIO BROADLAND • RED DRAGON FM
SWANSEA SOUND • CHILTERN NETWORK • POWER FM
RADIO TREN T • RADIO FORTH • PICCADILLY RADIO
RADIO LUXEMBOURG • METRO RADIO GROUP
ATLANTIC 252 • BBC RADIO 1 • CAPITAL FM

Germany
RADIO CHARAVARI • RADIO GONI • RADIO REGENBENGEN
RADIO FPH • RB 4 • RADIO SALU • RTL GERMANY
RADIO GONG 2000 • RADIO NRW • RADIO FFH
NDR 2 • SWF 3

Italy
PETER FLOWERS FM • RAI STEREO UNO

Holland
HIT RADIO • POWER FM • RADIO NOORD-HOLLAND
SKY RADIO

Belgium
HIT FM NOORDZEIL • RADIO EXPRESS • RADIO ROYAL •
RADIO CONTACT N

France
RADIO RIVIERA

Spain
TOP 97.2 • RADIO 16

Sweden
SLM • RADIO P4 • RADIO HUDDINGE

Norway
RADIO 1 • RADIO 102 • RADIO P3 • STUDENTRADIOEN

Denmark
RADIO ABC • UPTOWN FM • THE VOICE RADIO HORSENS

Finland
YLE 2/RADIOFINLAND

Austria
ANTENNE AUSTRIA • CD INTERNATIONAL • OE 3

Switzerland
RADIO BASILISC • RADIO FÖRDERBAND

Greece
POP 92.4 FM • STAR FM STEREO

Poland
POLSKIE RADIO 3


december 1992

from the No. 1 UK Album
HIGH ON THE HAPPY SIDE

18

Music & Media

March 14, 1992

AmericanRadioHistory.com
STATION REPORTS

ITALY

RETO 105 NETWORK/Milan Alex Piero - Head Of Music
A List: Beautiful South Old Red Eyes
Michael/John/Don't Let The Sun Go Down On Me
KLF - Just A Minute
Primal Scream - Movin' On
Shania Twain - I Want To Be
Stevie Wonder - I Just Called To Say I Love You

AL: Guy Janssens - Producer
BRF/Eupen

AD Angela - DJs
RADIO VICTOR. RADIO HOLBAECK, RADIO SYDKYSTEN.
RED DRAGON FM. SWANSEA SOUND, INVICTA RADIO,
RADIO SYDKYSTEN.

RADIO DIREZIONE SUONO/Rome Carlo Mancini - Music Dir
Power Play: Anna Lemenko. Why
Questa Nassa - Now I'm Home
Varsity Boys - Where Do You Stand
Zucchero/Crawford - Diamante

AL: Micahel Jackson
Norway: RADIO OSLO, RADIO 1, RADIO GRENLAND.

ITALY

STATION REPORTS

ITALY

RETO 105 NETWORK/Milan Alex Piero - Head Of Music
A List: Beautiful South Old Red Eyes
Michael/John/Don't Let The Sun Go Down On Me
KLF - Just A Minute
Primal Scream - Movin' On
Shania Twain - I Want To Be
Stevie Wonder - I Just Called To Say I Love You

AL: Guy Janssens - Producer
BRF/Eupen

AD Angela - DJs
RADIO VICTOR. RADIO HOLBAECK, RADIO SYDKYSTEN.
RED DRAGON FM. SWANSEA SOUND, INVICTA RADIO,
RADIO SYDKYSTEN.

RADIO DIREZIONE SUONO/Rome Carlo Mancini - Music Dir
Power Play: Anna Lemenko. Why
Questa Nassa - Now I'm Home
Varsity Boys - Where Do You Stand
Zucchero/Crawford - Diamante

AL: Micahel Jackson
Norway: RADIO OSLO, RADIO 1, RADIO GRENLAND.

ITALY

STATION REPORTS

ITALY

RETO 105 NETWORK/Milan Alex Piero - Head Of Music
A List: Beautiful South Old Red Eyes
Michael/John/Don't Let The Sun Go Down On Me
KLF - Just A Minute
Primal Scream - Movin' On
Shania Twain - I Want To Be
Stevie Wonder - I Just Called To Say I Love You

AL: Guy Janssens - Producer
BRF/Eupen

AD Angela - DJs
RADIO VICTOR. RADIO HOLBAECK, RADIO SYDKYSTEN.
RED DRAGON FM. SWANSEA SOUND, INVICTA RADIO,
RADIO SYDKYSTEN.

RADIO DIREZIONE SUONO/Rome Carlo Mancini - Music Dir
Power Play: Anna Lemenko. Why
Questa Nassa - Now I'm Home
Varsity Boys - Where Do You Stand
Zucchero/Crawford - Diamante

AL: Micahel Jackson
Norway: RADIO OSLO, RADIO 1, RADIO GRENLAND.

ITALY

STATION REPORTS

ITALY

RETO 105 NETWORK/Milan Alex Piero - Head Of Music
A List: Beautiful South Old Red Eyes
Michael/John/Don't Let The Sun Go Down On Me
KLF - Just A Minute
Primal Scream - Movin' On
Shania Twain - I Want To Be
Stevie Wonder - I Just Called To Say I Love You

AL: Guy Janssens - Producer
BRF/Eupen

AD Angela - DJs
RADIO VICTOR. RADIO HOLBAECK, RADIO SYDKYSTEN.
RED DRAGON FM. SWANSEA SOUND, INVICTA RADIO,
RADIO SYDKYSTEN.

RADIO DIREZIONE SUONO/Rome Carlo Mancini - Music Dir
Power Play: Anna Lemenko. Why
Questa Nassa - Now I'm Home
Varsity Boys - Where Do You Stand
Zucchero/Crawford - Diamante

AL: Micahel Jackson
Norway: RADIO OSLO, RADIO 1, RADIO GRENLAND.

ITALY

STATION REPORTS

ITALY

RETO 105 NETWORK/Milan Alex Piero - Head Of Music
A List: Beautiful South Old Red Eyes
Michael/John/Don't Let The Sun Go Down On Me
KLF - Just A Minute
Primal Scream - Movin' On
Shania Twain - I Want To Be
Stevie Wonder - I Just Called To Say I Love You

AL: Guy Janssens - Producer
BRF/Eupen

AD Angela - DJs
RADIO VICTOR. RADIO HOLBAECK, RADIO SYDKYSTEN.
RED DRAGON FM. SWANSEA SOUND, INVICTA RADIO,
RADIO SYDKYSTEN.

RADIO DIREZIONE SUONO/Rome Carlo Mancini - Music Dir
Power Play: Anna Lemenko. Why
Questa Nassa - Now I'm Home
Varsity Boys - Where Do You Stand
Zucchero/Crawford - Diamante

AL: Micahel Jackson
Norway: RADIO OSLO, RADIO 1, RADIO GRENLAND.

ITALY

STATION REPORTS

ITALY

RETO 105 NETWORK/Milan Alex Piero - Head Of Music
A List: Beautiful South Old Red Eyes
Michael/John/Don't Let The Sun Go Down On Me
KLF - Just A Minute
Primal Scream - Movin' On
Shania Twain - I Want To Be
Stevie Wonder - I Just Called To Say I Love You

AL: Guy Janssens - Producer
BRF/Eupen

AD Angela - DJs
RADIO VICTOR. RADIO HOLBAECK, RADIO SYDKYSTEN.
RED DRAGON FM. SWANSEA SOUND, INVICTA RADIO,
RADIO SYDKYSTEN.
POLAND

Polskie Radio 3 Warszawa
Musiak Nowoczesny - Producer
Power Play
A List
Kasia Gold gives best

A List

A List

A List

Rado Brema. Call Me To The Clear Blue Band Californie Somewhere Close To Me Close Encounters Of Gnu N Times Numbanism Love You As You Are

AL Level 2

Eurpe

JAZZ STATION REPORTS

Wolfgang Puschnig
Aldo Adami/Xenakis
So Nice
(Silts Records)

Kiezmem Conservatory
Old Word Jazz

RADIO ROUPA/Daun
Ernst Greinert - Producer
Adiplon Host - Producer
Harry Connick Jr. Blind Light
Elvis Marsella Heart Of Gold
Michael Legrand Swing
Elis Fitzgerald Swing Cool Park
Bobby blythe Panoramic [Atlantic]
J.Carral/Cristhia Isbeke [Acoustic Music]
Toute/Thomson for My Lady (Thomamon)
Abbey Lincoln You Gotta Give You
Earl Klugh Trio Vol 1 [WEA]

Cassandra Wilson We [M]

FRANCE MUSIQUE/Paris
Claude Correis - Prods.
"Jazz Club"
Ray Bryant All Miles & Yours [Emarcy]
Lombard/Brenda/Passion Sing
George Coleman My Hams Of Perny [Emarcy]
Tom Harrell Sell Away [Musica]
Sara Vaughn Of Mi. Kelly's [Emarcy]
Stunt+Giggers+Raves Philly [Blues]

Rick Margitza This is New [Blue Note]
Bobbie McFerrin/Checko Care [Blue Note]

Bobby McFerrin/Chick Corea Play [Blue Note]
Rick Amasellam Day Out [CDOM]

Radio NEPTUNE/Brest
Helen Borgers - Program Dir.

Radio WFM Radio 3 Warszawa
Kahn/Mayson Local Color [Denon]

Manhattan Transfer Offset Of [Denon]

Jean-Pierre Catouit Modern Gardens [BSMedia]

Bourdoun/Pausaisy Discord [BS]

JAZZ SCENE/Oslo
Shirley Horn - You Won't Forget [Verve]

Stanley Jordan Stolen Moments [Blue Note]
Terry Gibbs Memories Of You [Contemporary]
F.Morgan/B.Shank Quiet Fire [Contemporary]
McCoy Tyner Soloilquy [Blue Note]
Rosemary Clooney Girl Singer [Concord]
Scott Hamilton Race Point [Concord]

Herve Sellin/Branford Marsalia [Columbia]

Ella Fitzgerald Sings Cole Porter [Verve]

Michel Legrand Gold [Columbia]
Ellis Marsella Heart Of Gold [Columbia]

Calculus & Beyond Plays Thelonious [Blue Moon]
Rickie Lee Jones Pop Pop [Geffen]

Bebop & Beyond Plays Thelonious [Blue Moon]
Gonzales Rubalcaba The Bascag [Blue Note]

David Valentino Musical Portrait [OPQ]
Various I Remember Joan [Novus]

Shepherd Roland Stolen [Bably]

Eliane Elias A Long Story [Manhattan]

George Coleman My Hams Of Perny [Emarcy]

Mylene Farmer-Je T'Aime [BMG]

Terumono Hino From The Heart [Blue Note]

Ray Bryant All Miles & Yours [Emarcy]

Krafty Kuts Big Day Out [BMG]

Toots Thielemans For My Lady [Phonogram]

J.Carrol/C.Christl Tribute [Acoustic Musik]

Ella Fitzgerald Sings Cole Porter [Verve]

Michel Legrand Gold [Columbia]

Ellis Marsella Heart Of Gold [Columbia]

Calculus & Beyond Plays Thelonious [Blue Moon]

Joseph Lee Jones Pop Pop [Geffen]

Bobby McFerrin/Chick Corea Play [Blue Note]

Radio NEO Radiodome P2/Frederiksberg


Help us provide precise and timely airplay information. Please be sure to mark all airplay. This is very important for the reporting team, call TERRY BERNE (31) 20-669-1951.

For information about joining the M&M powerplay is (+31) 20-669-1961.
### TOP 10 SALES IN EUROPE

#### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Singles</th>
<th>Artists</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>U 96 - Das Boot</td>
<td>Polnica</td>
<td></td>
</tr>
<tr>
<td>2 - Love Your Smile</td>
<td>Polnica</td>
<td></td>
</tr>
<tr>
<td>Nirvana - Smells Like Teen Spirit</td>
<td>Polnica</td>
<td></td>
</tr>
<tr>
<td>Right Said Fred - Don't Talk Just Kiss</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>KD/Tammy Wynette - Justified And Ancient</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Ten Sharp - You</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Army Of Lovers - Obession</td>
<td>Virgin</td>
<td></td>
</tr>
<tr>
<td>G/O/Michael/J.E. John - Don't Let the Sun</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>J.P.Audiou/D.Madona - Song Of Osuna</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Rock Visage - La Pommeane</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Michael Jackson - Black Or White</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Francois Feldman - Joy</td>
<td>Phonogram</td>
<td></td>
</tr>
<tr>
<td>Michael Jackson - Obsession</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Fanny B - Parce Qu On Le Etes</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Ten Sharp - The Madame's Return</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Rosen Cycle</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>10 - Hansme A La Moto</td>
<td>BMG</td>
<td></td>
</tr>
</tbody>
</table>

#### GERMANY

<table>
<thead>
<tr>
<th>Singles</th>
<th>Artists</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>U 96 - Das Boot</td>
<td>Polnica</td>
<td></td>
</tr>
<tr>
<td>2 - Love Your Smile</td>
<td>Polnica</td>
<td></td>
</tr>
<tr>
<td>Nirvana - Smells Like Teen Spirit</td>
<td>Polnica</td>
<td></td>
</tr>
<tr>
<td>Right Said Fred - Don't Talk Just Kiss</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>KD/Tammy Wynette - Justified And Ancient</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Ten Sharp - You</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Army Of Lovers - Obession</td>
<td>Virgin</td>
<td></td>
</tr>
<tr>
<td>G/O/Michael/J.E. John - Don't Let the Sun</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>J.P.Audiou/D.Madona - Song Of Osuna</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Rock Visage - La Pommeane</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Michael Jackson - Black Or White</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Francois Feldman - Joy</td>
<td>Phonogram</td>
<td></td>
</tr>
<tr>
<td>Michael Jackson - Obsession</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Fanny B - Parce Qu On Le Etes</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Ten Sharp - The Madame's Return</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Rosen Cycle</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>10 - Hansme A La Moto</td>
<td>BMG</td>
<td></td>
</tr>
</tbody>
</table>

#### FRANCE

<table>
<thead>
<tr>
<th>Singles</th>
<th>Artists</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael/J.E. John - Don't Let the Sun</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>J.P.Audiou/D.Madona - Song Of Osuna</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Rock Visage - La Pommeane</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Michael Jackson - Black Or White</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Francois Feldman - Joy</td>
<td>Phonogram</td>
<td></td>
</tr>
<tr>
<td>Michael Jackson - Obsession</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Fanny B - Parce Qu On Le Etes</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Ten Sharp - The Madame's Return</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Rosen Cycle</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>10 - Hansme A La Moto</td>
<td>BMG</td>
<td></td>
</tr>
</tbody>
</table>

#### ITALY

<table>
<thead>
<tr>
<th>Singles</th>
<th>Artists</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael/J.E. John - Don't Let the Sun</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>J.P.Audiou/D.Madona - Song Of Osuna</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Rock Visage - La Pommeane</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Michael Jackson - Black Or White</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Francois Feldman - Joy</td>
<td>Phonogram</td>
<td></td>
</tr>
<tr>
<td>Michael Jackson - Obsession</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Fanny B - Parce Qu On Le Etes</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Ten Sharp - The Madame's Return</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Rosen Cycle</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>10 - Hansme A La Moto</td>
<td>BMG</td>
<td></td>
</tr>
</tbody>
</table>

#### SWEDEN

<table>
<thead>
<tr>
<th>Singles</th>
<th>Artists</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>G/Michael/J.E. John - Don't Let the Sun</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>J.P.Audiou/D.Madona - Song Of Osuna</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Rock Visage - La Pommeane</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Michael Jackson - Black Or White</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Francois Feldman - Joy</td>
<td>Phonogram</td>
<td></td>
</tr>
<tr>
<td>Michael Jackson - Obsession</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Fanny B - Parce Qu On Le Etes</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Ten Sharp - The Madame's Return</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Rosen Cycle</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>10 - Hansme A La Moto</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>Week</td>
<td>Title</td>
<td>Artist</td>
</tr>
<tr>
<td>------</td>
<td>---------------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>1</td>
<td>Don't Let The Sun Go Down On Me</td>
<td>George Michael &amp; Elton John</td>
</tr>
<tr>
<td>2</td>
<td>Love Your Smile</td>
<td>Shakira - Moto</td>
</tr>
<tr>
<td>3</td>
<td>Justified And Ancient</td>
<td>The KLF feat. Sinead O'Connor</td>
</tr>
<tr>
<td>4</td>
<td>Remember The Time</td>
<td>Michael Jackson - Epic</td>
</tr>
<tr>
<td>5</td>
<td>You</td>
<td>Van Halen - Sammy Hagar</td>
</tr>
<tr>
<td>6</td>
<td>Smells Like Teen Spirit</td>
<td>Nirvana</td>
</tr>
<tr>
<td>7</td>
<td>Black Or White</td>
<td>Michael Jackson - Epic</td>
</tr>
<tr>
<td>8</td>
<td>Stay</td>
<td>Coldplay</td>
</tr>
<tr>
<td>9</td>
<td>I Can't Dance</td>
<td>Genesis - Virgin</td>
</tr>
<tr>
<td>10</td>
<td>Das Boot</td>
<td>U 96 - Polyband</td>
</tr>
<tr>
<td>11</td>
<td>My Girl</td>
<td>The Temptations</td>
</tr>
<tr>
<td>12</td>
<td>Colour Of Love</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>13</td>
<td>Don't Just Kiss</td>
<td>Right Said Fred</td>
</tr>
<tr>
<td>14</td>
<td>Song Of Ocarina</td>
<td>Jean Philippe Audin &amp; Diego Madera</td>
</tr>
<tr>
<td>15</td>
<td>Twilight Zone</td>
<td>2 Unlimited</td>
</tr>
<tr>
<td>16</td>
<td>It's A Fine Day</td>
<td>Opus III - PWI</td>
</tr>
<tr>
<td>17</td>
<td>Are You Ready To Fly</td>
<td>Roxette</td>
</tr>
<tr>
<td>18</td>
<td>La Promesse</td>
<td>Koch Vostie - GM/Ariola</td>
</tr>
<tr>
<td>19</td>
<td>November Rain</td>
<td>Grup N1 - Roses</td>
</tr>
<tr>
<td>20</td>
<td>America: What Time Is Love?</td>
<td>The KLF - Kit &amp; Kim</td>
</tr>
<tr>
<td>21</td>
<td>Let's Talk About Sex</td>
<td>Salt'n'Pepa - DJ</td>
</tr>
<tr>
<td>22</td>
<td>It Must Be Love</td>
<td>Madness - Virgin</td>
</tr>
<tr>
<td>23</td>
<td>Goodnight Girl</td>
<td>Simply Red - east west</td>
</tr>
<tr>
<td>24</td>
<td>Bahamian Rhapsody/These Are The Days</td>
<td>Queen - Paraphrase</td>
</tr>
<tr>
<td>25</td>
<td>Crucified</td>
<td>Army Of Lovers - Isley Brothers Team</td>
</tr>
<tr>
<td>26</td>
<td>C'Est Toi Que Je T'Aime</td>
<td>Les Innocents - Productions Ederman</td>
</tr>
<tr>
<td>27</td>
<td>Cold Day In Hell</td>
<td>Gary Moore - Virgin</td>
</tr>
<tr>
<td>28</td>
<td>I'm Walking</td>
<td>Tommy Reno - EM</td>
</tr>
<tr>
<td>29</td>
<td>The Show Must Go On</td>
<td>Grins - Tangerine</td>
</tr>
<tr>
<td>30</td>
<td>America: What Time Is Love?</td>
<td>The KLF - Kit &amp; Kim</td>
</tr>
<tr>
<td>31</td>
<td>Everybody's Free (To Feel Good)</td>
<td>Salt'n'Pepa - DJ</td>
</tr>
<tr>
<td>32</td>
<td>Thought I'D Died And Gone To Heaven</td>
<td>Bryan Adams - A&amp;M</td>
</tr>
<tr>
<td>33</td>
<td>James Brown Is Dead</td>
<td>Army Of Lovers - Isley Brothers Team</td>
</tr>
<tr>
<td>34</td>
<td>I'm Doing Fine Now</td>
<td>The Pasadena - Columbia (Warner Chappell)</td>
</tr>
<tr>
<td>35</td>
<td>Hurz!!!</td>
<td>Hope Kerkeling - Arolo (Marga &amp; Benta/BMG)</td>
</tr>
<tr>
<td>36</td>
<td>For Your Babies</td>
<td>Marcia Jones - Virgin</td>
</tr>
</tbody>
</table>

The Eurochart Hot 100 Singles is compiled by BPI Communications BV in cooperation with BMI, ASCAP and the following countries: UK, DE, CH, NL, BE, FR, IT, EL, CT, ES, PT, SE, SK, FI, NO, SE, IN, AU, NZ, JPN, HK, HU, RO, TR, GR, IL, IE. The chart is based on sales data from various sources and is updated weekly. The chart is used by various media outlets and is a valuable source of information for music fans and artists.
prompts people to go into record shops, but you can’t guarantee they’ll buy your record. Love compilations are different. If they see an ad for a love record, they’re more likely to go into record shops and buy it.

And the market continues to attract major players now that MCA has announced it will be launching the Dance Now series, which will start this March. Supported by promotional campaigns, including possible TV advertising, the full-price albums will be positioned as collectors’ items and will contain new or previously unreleased mixes of current hits and singles.

Despite the explosion of the pop-house compilation market, the major European players in the dance compilation market are heathier than it has been in many years, becoming a mass breaker of new records and the heart of all club-goers’ modern music collections.

Stephan Leigh
### European Top 100 Albums

**Week Ending March 14, 1992**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>COUNTRY CHARTED</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong></td>
<td>Queen</td>
<td>Greatest Hits II - Parisphone</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>2.</strong></td>
<td>Genesis</td>
<td>We Can't Dance - Virgin</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>3.</strong></td>
<td>Simply Red</td>
<td>Stars - east west</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>4.</strong></td>
<td>Nirvana</td>
<td>Nevermind - DGC</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>5.</strong></td>
<td>Michael Jackson</td>
<td>Dangerous - Epic</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>6.</strong></td>
<td>Queen</td>
<td>Queen Greatest Hits - EMI</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>7.</strong></td>
<td>U2</td>
<td>Achtung Baby - Island</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>8.</strong></td>
<td>Prince &amp; The New Power Generation</td>
<td>Diamonds And Pearls - Paisley Park</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>9.</strong></td>
<td>Lisa Stansfield</td>
<td>Blue Love - Ariola</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>10.</strong></td>
<td>Tina Turner</td>
<td>Simply The Best - Capitol</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>11.</strong></td>
<td>Ten Sharp</td>
<td>With The Underline - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>12.</strong></td>
<td>Bryan Adams</td>
<td>Weekend In The Neighbours - ASC</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>13.</strong></td>
<td>Enya</td>
<td>Shepherd Moons - WEA</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>14.</strong></td>
<td>Guns 'N Roses</td>
<td>Use Your Illusion II - Geffen</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>15.</strong></td>
<td>Reed</td>
<td>Magic And Loss - Sire</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>16.</strong></td>
<td>Snag</td>
<td>The Mipom's Return - Logic/Ariola</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>17.</strong></td>
<td>Wet Wet Wet</td>
<td>High On The Happy Side - Precious</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>18.</strong></td>
<td>James</td>
<td>Eve - Fontana</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>19.</strong></td>
<td>Pearl Jam</td>
<td>Ten - Epic</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>20.</strong></td>
<td>Dire Straits</td>
<td>Every Record Tells A Story - Vertigo</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>21.</strong></td>
<td>Shakespeare's Sister</td>
<td>What Happens When You Fall In Love - Fontana</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>22.</strong></td>
<td>Madness</td>
<td>Mad - Island</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>23.</strong></td>
<td>Army Of Lovers</td>
<td>Money Is Luxury - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>24.</strong></td>
<td>Bonnie Tyler</td>
<td>Breakout - RCA</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>25.</strong></td>
<td>R.E.M.</td>
<td>Out Of Time - Warner Brothers</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>26.</strong></td>
<td>Jean-Philippe Audin &amp; Diego Modena</td>
<td>Cheeky Minx - Virgin</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>27.</strong></td>
<td>Roxette</td>
<td>Joyride - EMI</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>28.</strong></td>
<td>Salt-N-Pepa</td>
<td>The Greatest Hits - Next Plateau</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>29.</strong></td>
<td>Soundtrack - The Commitments</td>
<td>The Commitments - MCA</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>30.</strong></td>
<td>Curtis Stigers</td>
<td>Curtis Stigers - Ariola</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>31.</strong></td>
<td>Seal</td>
<td>Seal - ZTT/WEA</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>32.</strong></td>
<td>Lucio Carboni</td>
<td>Carboni - RCA</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>33.</strong></td>
<td>Joe Cocker</td>
<td>Night Calls - Capital</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>34.</strong></td>
<td>Mylene Farmer</td>
<td>L'Autre - Polydor</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>35.</strong></td>
<td>Patrick Bruel</td>
<td>Si Ce Soir - RCA</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>36.</strong></td>
<td>Little Village</td>
<td>Mr. Sugarcane - Enigma</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>37.</strong></td>
<td>Münchener Freiheit</td>
<td>Liebe Zu Den Engen Böck - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>38.</strong></td>
<td>Hanne Boel</td>
<td>My Kindred Spirit - Medley</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>39.</strong></td>
<td>Elvis Presley</td>
<td>From The Heart - His Greatest Love Songs - RCA</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>40.</strong></td>
<td>Stephan Eicher</td>
<td>Engelberg - Barclay</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>41.</strong></td>
<td>Alejandro</td>
<td>Vive La Musica - Warner Music Spain</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>42.</strong></td>
<td>Fiorella Manin</td>
<td>Tiene A Vapore - Epic</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>43.</strong></td>
<td>Mariah Carey</td>
<td>Emotions - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>44.</strong></td>
<td>Beverley Craven</td>
<td>Beverley Craven - Epic</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>45.</strong></td>
<td>Pasadenas</td>
<td>You're Impossible - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>46.</strong></td>
<td>William Sheller</td>
<td>En Solitude - Philips</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>47.</strong></td>
<td>Randy Crawford</td>
<td>The Macadamia - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>48.</strong></td>
<td>Nirvana</td>
<td>Unplugged In New York - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>49.</strong></td>
<td>Peter Maffay</td>
<td>38217 - Teldec</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>50.</strong></td>
<td>Michael Bolton</td>
<td>Time, Love &amp; Tenderness - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>51.</strong></td>
<td>Paul Young</td>
<td>Every Time I Die - The Singles Collection - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>52.</strong></td>
<td>MSG</td>
<td>MSG - EMI</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>53.</strong></td>
<td>Antonello Venditti</td>
<td>Benvenuti In Paradiso - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>54.</strong></td>
<td>Shanie</td>
<td>Child In Town - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>55.</strong></td>
<td>Johnny Hallyday</td>
<td>Ça Ne Change Pas L'Homme - Philips/Phonogram</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>56.</strong></td>
<td>Eva Dahlgren</td>
<td>En Blek Björna Hjärt - Record Station</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>57.</strong></td>
<td>Charlie</td>
<td>Love Hurts - Geffen</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>58.</strong></td>
<td>Laura &amp; Lino</td>
<td>NonVuStoTe - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>59.</strong></td>
<td>Love/Hate</td>
<td>Wasted In America - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>60.</strong></td>
<td>Roxy Music</td>
<td>A Love Like This - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>61.</strong></td>
<td>Sandra</td>
<td>Love Is Blue - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>62.</strong></td>
<td>Liza Minnelli</td>
<td>The Macadamia - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>63.</strong></td>
<td>Danny &amp; The Juniors</td>
<td>Hound Dog - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>64.</strong></td>
<td>Me &amp; My Boyfriend</td>
<td>There Is More To Life Than Love - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>65.</strong></td>
<td>Pino Daniele</td>
<td>Solo O Sole - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>66.</strong></td>
<td>Yöngwie Malmsteen</td>
<td>Fire - Slendaron</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
<tr>
<td><strong>67.</strong></td>
<td>Queen</td>
<td>Innuendo - Columbia</td>
<td>UK, D, N, E, CH, S, DK, FR, ES, IT, SE</td>
</tr>
</tbody>
</table>

The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.
EXECUTIVE LINE-UP: INBC, the winner of the UK INR2 licence, is rounding out its management team. The line-up is former Strawbs member David Cousins (GM of programmes), former Chrysalis exec Terry Connolly (finance director) and merchant banker Henry Vivian-Neal (company secretary).

ONE MORE TIME: Lionel Richie will be releasing his first product in six years, Do It To Me One More Time (not to be confused with the Captain & Tennille classic from 1980) on Motown/Polycor. It is one of three new tracks appearing on a forthcoming 14-track "best of" album. Richie's last album for Motown, Dancing On The Ceiling, hit number 3 in the European Top 100 Albums in October of 1986.

SONY SCORES SAN REMO: Congrats to Sony Music, whose singer Luca Barbarossa won this year's San Remo Song Festival with the song Fornarina. A Bellevue. The duo Andrea Baldi and Francesca Aflotta won the newcomers award with Non Assurato (Ricordi).

ELDRIDGE UPPED EMJ Records UK president/CEO Rupert Perry will not fill the vacancy left by Paul Conroy's departure to Virgin. The new man here is Roy Eldridge, who is now fully in charge of Chrysalis UK. He will report directly to Perry and manage a staff of 50.

OUR CONDOLENCES: Our sympathy lies with the family of PolyGram Sweden's marketing manager Kristin Nilsson, who was killed during the first day of his skiing holiday in the US. PolyGram's staff says he will be sadly missed.

US EXPANSION: W.H. Smith continues its US expansion, buying 29 music music retail outlets from bankrupt Record World of Long Island. The stores are located in Connecticut, Maryland, New Jersey, New York, Pennsylvania and Virginia. WHS now operates 165 stores in the States.

THE INSIDE STORY: A spokesperson for French pay-TV net Canal Plus says the company will stick to its knitting and has no current plans to buy Europe 1. Canal Plus and Europe 1 majority shareholder Jean-Marie Fourcade, who has been discussing possible partnerships, centered to buy Europe 1. Canal Plus says the company will stick to its knitting and has no current plans.

Rafael Revert says he will be sadly missed.

THE OUTSIDE STORY: A spokesperson for French pay-TV net Canal Plus says the company will stick to its knitting and has no current plans to buy Europe 1. Canal Plus and Europe 1 majority shareholder Jean-Marie Fourcade, who has been discussing possible partnerships, centered to buy Europe 1. Canal Plus says the company will stick to its knitting and has no current plans.

THE INSIDE STORY: A spokesperson for French pay-TV net Canal Plus says the company will stick to its knitting and has no current plans to buy Europe 1. Canal Plus and Europe 1 majority shareholder Jean-Marie Fourcade, who has been discussing possible partnerships, centered to buy Europe 1. Canal Plus says the company will stick to its knitting and has no current plans.

THE INSIDE STORY: A spokesperson for French pay-TV net Canal Plus says the company will stick to its knitting and has no current plans to buy Europe 1. Canal Plus and Europe 1 majority shareholder Jean-Marie Fourcade, who has been discussing possible partnerships, centered to buy Europe 1. Canal Plus says the company will stick to its knitting and has no current plans.

THE INSIDE STORY: A spokesperson for French pay-TV net Canal Plus says the company will stick to its knitting and has no current plans to buy Europe 1. Canal Plus and Europe 1 majority shareholder Jean-Marie Fourcade, who has been discussing possible partnerships, centered to buy Europe 1. Canal Plus says the company will stick to its knitting and has no current plans.

THE INSIDE STORY: A spokesperson for French pay-TV net Canal Plus says the company will stick to its knitting and has no current plans to buy Europe 1. Canal Plus and Europe 1 majority shareholder Jean-Marie Fourcade, who has been discussing possible partnerships, centered to buy Europe 1. Canal Plus says the company will stick to its knitting and has no current plans.

THE INSIDE STORY: A spokesperson for French pay-TV net Canal Plus says the company will stick to its knitting and has no current plans to buy Europe 1. Canal Plus and Europe 1 majority shareholder Jean-Marie Fourcade, who has been discussing possible partnerships, centered to buy Europe 1. Canal Plus says the company will stick to its knitting and has no current plans.

THE INSIDE STORY: A spokesperson for French pay-TV net Canal Plus says the company will stick to its knitting and has no current plans to buy Europe 1. Canal Plus and Europe 1 majority shareholder Jean-Marie Fourcade, who has been discussing possible partnerships, centered to buy Europe 1. Canal Plus says the company will stick to its knitting and has no current plans.

THE INSIDE STORY: A spokesperson for French pay-TV net Canal Plus says the company will stick to its knitting and has no current plans to buy Europe 1. Canal Plus and Europe 1 majority shareholder Jean-Marie Fourcade, who has been discussing possible partnerships, centered to buy Europe 1. Canal Plus says the company will stick to its knitting and has no current plans.

THE INSIDE STORY: A spokesperson for French pay-TV net Canal Plus says the company will stick to its knitting and has no current plans to buy Europe 1. Canal Plus and Europe 1 majority shareholder Jean-Marie Fourcade, who has been discussing possible partnerships, centered to buy Europe 1. Canal Plus says the company will stick to its knitting and has no current plans.

THE INSIDE STORY: A spokesperson for French pay-TV net Canal Plus says the company will stick to its knitting and has no current plans to buy Europe 1. Canal Plus and Europe 1 majority shareholder Jean-Marie Fourcade, who has been discussing possible partnerships, centered to buy Europe 1. Canal Plus says the company will stick to its knitting and has no current plans.

THE INSIDE STORY: A spokesperson for French pay-TV net Canal Plus says the company will stick to its knitting and has no current plans to buy Europe 1. Canal Plus and Europe 1 majority shareholder Jean-Marie Fourcade, who has been discussing possible partnerships, centered to buy Europe 1. Canal Plus says the company will stick to its knitting and has no current plans.

THE INSIDE STORY: A spokesperson for French pay-TV net Canal Plus says the company will stick to its knitting and has no current plans to buy Europe 1. Canal Plus and Europe 1 majority shareholder Jean-Marie Fourcade, who has been discussing possible partnerships, centered to buy Europe 1. Canal Plus says the company will stick to its knitting and has no current plans.

THE INSIDE STORY: A spokesperson for French pay-TV net Canal Plus says the company will stick to its knitting and has no current plans to buy Europe 1. Canal Plus and Europe 1 majority shareholder Jean-Marie Fourcade, who has been discussing possible partnerships, centered to buy Europe 1. Canal Plus says the company will stick to its knitting and has no current plans.
EHR TOP 40

AIRPLAY LEADERS

by Moghadam Bakker

Tears For Fears is this week's only newcomer in the top 10 and lost for so long is registering a move up from number 12 to number 7 in third week. Taken from a track greatest hits package, the single is having its strongest bases in the UK, Italy and Germany. Tears For Fears has booked his fourth hit single on EHR with Thought I'd Died And Gone To Heaven that enters at number 12, the top EHR chart debut for this year. Apart from a 70% EHR penetration in the UK, other markets, starting getting tuned in include Scandinavia, and the Benelux. It's interesting to see two hard rock acts climbing the EHR chart. Atlantic's Mr. Big is achieving substantial airplay in the GSA territories, Scandinavia, and the UK with their song More Than Words-styled ballad To Be With You. The single moves from number 30 to 14 in its second week. Also moving up in its second week from 31 to 19 Virgin singing Gary Moore, with his glossy blues track Cold Day In Hell. The single has proved to be very successful in Denmark, followed by Norway, Holland and the UK.

The third single from U2's Acting Bally album, the passionate One, is second-second entry this week. Entering at number 31, the majority of the single's airplay is coming from leading national networks, including Italy's Radio Dimensione Suavon and Radio Station Uno. UK's BBC Radio 1, and Holland's Station 3 and TROS Radio 3. With smaller stations joining in the following weeks, the single's future on EHR is looking bright. A major hit in Scandinavia and Italy as lead single, Eric Clapton scores his first hit on EHR with the gentle ballad Tears In Heaven that is now at number 33 and featured in the soundtrack from the film "The Night Man." The highest entry in Chartbound is Tony Hadley, former singer with Spandau Ballet, with his EM EMI debut Lost In Your Love. Taken from the forthcoming album The State Of Play, the single is particularly drawing airplay in Italy andoland, to a lesser extent, the UK.

EHR ADD LEADERS

BRYAN ADAMS/Thought I'd Died... (A&M) 10
LISA STANSFIELD/Time To Make... (EMI) 9
TONY HADLEY/Lost In Your Love (EMI) 9
TEARS FOR FEARS/Laid So Low... (Fontana) 8
ANNIE LENNOX/Why (RCA) 7

This EHR "Airplay Add" leaders are those songs which received the highest number of playdates elsewhere during the week. In the case of a tie, the songs are listed alphabetically by artist.

EHR "A" ROTATION LEADERS

MICHAEL JACKSON/Remember The Time (Epic) 53
SHANICE WILSON/I Love Your Smile (Motown) 40
GENESIS/I Can't Say (Virgin) 37
SNAP!/Colour Of Love (EMI) 36
G. MICHAEL/E. JOHN/Don't Let The Sun... (EMI) 31

The EHR "A" Rotation leaders are those songs which have the highest number of stations playing in the week. Included in the chart are all the individual artists. In the case of a tie, the songs are listed alphabetically by artist.

"A" ROTATION PERFORMANCE

Artist/Title/Label %

GARLAND JEFFREYS/Hail Hall Rock 'N' Roll (RCA) 90
QUEEN/The Show Must Go On (Polydor) 89
NIRVANA/Smells Like Teen Spirit (Beggars) 85
MICHAEL JACKSON/Black Or White (EMI) 84
BEAUTIFUL SOUTH/Old Red Eyes... (Gol) Discs) 83
U2/One (Island) 80
SNOOKS/Your Love Of Life (Agio/La) 76
TEN SHARP/You (EMI) 76

The EHR "A" Rotation performance is a listing of those records who have achieved the best station penetration factors in the UK, Italy and Germany. It is calculated by taking the number of reporting stations of at least 10. Songs that are listed alphabetically by artist.

EHR TOP NEWCOMERS

Total Stations

RIVER CITY PEOPLE/Standing In The Need... (EMI) 13
TONY HADLEY/Lost In Your Love (EMI) 12
ALISON LIMERICK/Make It On My Own (Arista) 12
OPUS III/I'm A Fine Day (EMI) 11
PEARL JAM/Alive (EM) 10
DIANA ROSS/The Force Behind... (EM) 10

The EHR "Top Newcomers" chart lists the total number of station playdates stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 40. The second number represents how many stations reported it in the UK for the first time. Songs which have received so many playdates in the last week will be added from this sheet, but may not necessarily play more than once. In the case of a tie, songs are listed by new call.

AmericanRadioHistory.com
THE DEBUT ALBUM FROM

DES'REE

MIND

ADVENTURES

LP · MC · CD

FEATURES THE UK AND EUROPEAN HIT 'FEEL SO HIGH'

S²