Virgin Sold To EMI

Independence Is Assured; Move Tightens Market

Merino New Los 40 PD

by Anna Marie de la Fuente

New Los 40 Principales programme director Luis Merino declares he is committed to maintaining the standards set by his predecessor Rafael Revert.

Merino concedes that Los 40’s target group of 14-20-year-old listeners is shrinking as a consequence of an aging population. Still, the official EGM count of 3.5 million for Los 40 does not include the one million listeners under 14, he says. “The 8-14 age group is not accounted for in the media study because it is supposedly not a record-buying market.”

Plans to increase the number of Los 40 stations are underway. “Our ultimate goal is to reach all provinces with over 75,000 inhabitants,” says Merino. The Los 40 Principales network currently has 1.7 million listeners-

Virgin MDs Upbeat About EMI Purchase

Impact On Virgin

The purchase by Thorn EMI of the Virgin Music Group (VMG) has sparked cautious but optimistic comments from the respective Virgin MDs across Europe. While many want the company to remain independent, they expect changes come in the near future, although it is not certain whether they will impact EMI or Virgin.

VMG operates European affiliates in the Benelux, France, Germany, Greece, Ireland, Italy, Scandinavia, Spain and the UK, all with different distribution arrangements (see table on page 30).

Overseeing the European operation is Jon Webster, who officially took the post of Virgin International MD only two weeks ago. Asked if the deal will be affecting Virgin’s European companies, Webster says, “Some job losses are inevitable, but the question is if they’re at EMI or Virgin.” VMG employs 1,050 people worldwide.

Within VMG, the UK company—with an operating profit of close to £4 million on a turnover of £67 million in 1990—is estimated to generate 22% of VMG’s income for Virgin. In comparison, PolyGram paid US$272 million, or an estimated 3.2 times turnover (continues on page 30)

City Likes The Deal; “A Good Price For Thorn”

Recent Thorn EMI Deals

Company | Price (US$ m)
--- | ---
SBK Publishing | 295
Chrysalis Rec. | 150
Filmtrax | 94

Thorn EMI’s acquisition of Virgin Music Group is getting a nod of approval from London’s financial circles despite the sticker shock expressed by some music industry executives at the price tag.

The deal is in line with other big-ticket, pure music company acquisitions. Thorn EMI paid a multiple of about 1.7 times turnover and 26.4 times operating income for Virgin. In comparison, PolyGram paid US$272 million, or an estimated 3.2 times turnover (continues on page 30)

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

GENESIS

We Can’t Dance

(Virgin)
TEARS FOR FEARS
TEARS ROLL DOWN (GREATEST HITS 82-92)
TEN YEARS OF TEARS FOR FEARS ON ONE BRILLIANT ALBUM

AVAILABLE ON CD, LP, MC, VIDEO.
SOWING THE SEEDS OF LOVE
EVERYBODY WANTS TO RULE THE WORLD
WOMAN IN CHAINS
SHOUT
HEAD OVER HEELS
MAD WORLD
PALE SHELTER
I BELIEVE
MOTHERS TALK
CHANGE
ADVICE FOR THE YOUNG AT HEART
AND THE SMASH HIT SINGLE LAID SO LOW (TEARS ROLL DOWN)
by Macgield Bakker

Thanks to intensive European cross-border promotion policies, BMG International clocked up sales of 11.1 million units in 1991. This represents an upswing of 14.3% on 1990’s sales of 120 million.

According to both BMG International president/CEO Rudi Gassner, the figures are all the more remarkable when compared with the current trend in the music industry. BMG’s overall market share grew by 2.1%, whereas we grew by 14.3%. I hope this will continue, but it’s going to be tough to maintain such good levels.” The figures are claimed to represent a worldwide (excluding US) market share of 15.1%; a 1.6% improvement on the previous year.

For the year ending June 30, 1991, BMG Interna-
tional grossed revenues of US$1.6 billion and operating profits of US$131 million.

The French affiliate has been the most dynamic of all the major labels, with the increasing unit sales to 11.1 million last year (from 8.8 million in 1990). Increasing unit sales to 11.1 million last year (from 8.8 million in 1990).

Thanks to the success in France, BMG Ariola France registered a growth of 26.9%. These results were partly thanks to the good performance of singer Patrick Bruel’s Alors Regarde album, which sold close to 70,000 copies in France alone, and is now being pro-moted in the rest of the Continent (M&M January 25).

If you are interested in how the registering increases in unit sales include Ger-
many and Scandinavia. German unit sales grew from 48.2 million in 1991, an increase of 8.5%. The Scandinavian affiliate managed to almost double unit sales from 500,000 to near a million. Norway grew by 81.7% (from 740,000 to 1.35 million units), while Sweden boosted sales levels of 3.4 million, an increase of 33.8%.

Gassner says, “Our only disappointed is the UK, where we are behind BMG (UK’s market share fell from 9.1% in 1987 to 5.4% in 1991). Over the next few years the UK market should be expanded.”

The quality of the staff that we attract in a key element in improving

issues in the love-hate relationship between record companies/ pro-
distributors and UK radio stations were recognized at the 1992 Radio Academy Music Radio Conference on March 9.

Music industry representatives criticized radio stations for being unfaithful to artists and unwilling to give new music a chance. They also noted that buying airtime is often a more desirable route because demographic data supplied by stations or their sales houses is ambiguous and sometimes inaccurate.

Virgin Records UK GM David Walker said he considered the record companies as the “producers” of the music and radio stations as the “distributors.” He raised some eyebrows when he told delegates, “There is no doubt that the music industry values radio programming, but we value it principally for the revenue it can generate for the industry, rather than as a promotional tool.”

MCP promotions director Tim Parsons bemoaned the lack of such ‘tools’ such as ‘Pick Of The Week’ through which DJs could introduce songs they liked. “It is the same with your favourite newspaper,” he said. “If it gives a five-star review to a new book or film, you are willing to give it a chance. However Metro FM PC Giles Squire’s attitude towards new music was clear. “We don’t make hits, we play them,” he said. On the other hand, when DJs were at the conferences at the confer-
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Status Quo manager David Walker says radio should give considerable airplay to new releas-
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Mary Wilson said that she was pleased to give new music a chance. “It is the same with your favourite newspaper,” she said. “If it gives a five-star review to a new book or film, you are willing to give it a chance. However Metro FM PC Giles Squire’s attitude towards new music was clear. “We don’t make hits, we play them,” he said. On the other hand, when DJs were at the conferences at the confer-
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The NAB Radio Montreux Symposium & Technical Exhibition, taking place June 8-13, will bring together many of Europe's top industry professionals with leading American broadcast executives.

The week kicks off with the First International Symposium on Digital Audio Broadcasting (DAB). This two-day event is organized by the European Broadcasting Union (EBU) in cooperation with NAB Radio Montr"eux.

During the rest of the week, Radio Montreux plans to address all aspects of radio in a broader scope than any previous European conference. Panels range from hardware/software to management, investment, programming, marketing, research, promotion, production, regulations, licencing/copyright matters, syndication, advertising, training and other aspects of station operations.

The exhibit hall, which has already received bookings from over 60 companies, will be open June 10-12.

Here's a round-up of the sessions scheduled so far:

**Wednesday, June 10**
- Opening Ceremony, Keynote Address and Reception
  - Antonio Riva, Swiss Broadcasting
  - Daniel Kramer, Swiss Broadcasting
  - L. Lowery Marks, Clear Channel Communications, USA
  - Mayor Freddy A.R. Montreux

**Programming & Management:**
- Broadcast Regulations: What Is Needed In 1993?
  - Chairs: Daniel Kramer, L. Lowery Marks
  - Presenters: Peter Baldwin, Radio Authority, UK

**Thursday, June 11**
- Management Symposium (The Future Of Public Radio In The '90s)
  - Chair: Antonio Riva
  - Presenters: Andrei Aktybystaev, Gunteleradio, Russia

**Friday, June 12**
- Management: Standardization of Audience Measurement Techniques
  - Chair: Daniel Kramer, Swiss Broadcasting
  - Presenters: Lazio Hegedus, Radio Calypso, Hungary

**Monday, June 8**
- Opening Ceremony, Keynote Address and Reception
  - Antonio Riva, Swiss Broadcasting
  - Daniel Kramer, Swiss Broadcasting
  - L. Lowery Marks, Clear Channel Communications, USA
  - Mayor Freddy A.R. Montreux

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**Symposium & Technical Exhibition:**
- Reception

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**Programming & Management:**
- Broadcast Regulations: What Is Needed In 1993?
Lantern Radio Wins Barnstaple Licence; Cheltenham To WCB

The Radio Authority has awarded two AM independent local radio licences, one for the Barnstaple area, the other in Cheltenham. Lantern Radio/North Devon was selected from three applicants for the eight-year Barnstaple licence. The station is proposing a 'community-based' format with music ranging from classical to Top 40 including a strong local music ranging from classical to "community-based" music. The station will employ 12 full-time staff as well as freelance broadcasters. It is expected to go on air later this year.

The second licence was awarded to West Country Broadcasting/Cheltenham (no connection with company formed by Devon/Air and Plymouth Sound), which proposes an AC format, according to spokesperson Bob Tyler. Start-up costs for WCB are estimated at £353,000 and it is expected to go on the air late this year or early next year. The TSA is 250,000 adults.

PUBLIC SERVICE COMMITMENT — UK retailer Boots sound/vision buying controller Ross Crambrie presented a cheque for £15,294 to film director David Putnam, who accepted on behalf of the National AIDS Trust. The donation represents all of Boots' profits from sales of Queen's no. 1 single "Bohemian Rhapsody." The company had not stocked singles for over 18 months, but made an exception for the cause.

Kick in Records Goes 'Bannanas' Over Sampling Tussle

by Stephen Leigh

A dispute between Rhythm King label Outer Rhythm and Kick In Records heightened the dilemma of dance music copyright infringement last week. The 12-inch track at the centre of the dispute is "Bunnana Sausage" by Wishdokata, licensed to Kick In from Slip 'n Slide Records.

Outer Rhythm claims the track allegedly features material from Beltram's NRG-Flash, a track licensed to Outer Rhythm. Outer Rhythm spokesperson Sonya Dunston insists the single contains "an out-and-out sample."

However, Kick In MD Peter Harris denies that any sample was used or any copyright stolen, arguing, "The sound came from a Roland 105 pre-set. How can you copyright something that came from a computer pre-set? It's a legal minefield and not one I want to be a scapegoat for."

Kick In has agreed to delete the track, to forward monies from sales and licensing of the track to Rhythm King and to pay damages. However, Harris maintains his innocence. "It's not a question of whether we're right or wrong," he claims. "It's a question of whether our record company can withstand a storm. Going to court is very expensive. We have already lost a lot of money over this dispute."

Kick In Records is withdrawing the record, poised to enter the UK Top 50 in the coming weeks, and will re-release it with a completely new mix.

AD RECOVERY NEAR?
Warburg Says Yes But Radio Cautious

by Mike McGeever

Commercial radio will experience a recovery in its advertising revenue, according to a report published by London merchant bank SG Warburg. That's the good news; the bad news is that sales forces will have to work harder because advertisers are buying fewer long-term schedules. The SG Warburg report predicts £150 million (app. US$272 million) will be spent on radio in 1992 compared to £139 million last year, and that will rise to £164 million in 1993. The company expects the recent uptick in TV revenues to be followed by recovery first in radio, then national newspapers, consumer magazines and last of all business magazines and national newspapers. However, the increases will be partly attributable to the fact that more stations—including two national commercial service—are slated to go on air in the next two years.

The worst of the recession might be over for the commercial radio industry, but the double-digit pre-recession growth probably will not return for some time. The Advertising Association predicted a decline of 10.3% in 1991, but sees a growth of 5.0% this year.

Short-term Ad Bookings Up
Meanwhile, broadcasters are wary of making any long-term predictions. Capital Radio Chairman Ian Irvine says, "Even though we are seeing a year-on-year growth, past experience shows that bookings will continue to be short-term for some time. The marketplace is still fragile and it is very difficult to make firm projections."

Fox FM/Cowley MD Tom Hunter says short-term buying is a particular problem. "It has always been a very short-term market. One of radio's main problems is that bookings take place too late in the day."

That might be so, but it is even more evident now than before, according to one London sales executive. "Most of the big national advertisers are buying long-term on a par with the past few years, and some are buying more. But many local advertisers are buying short bookings to coincide with special promotions. They used to be on the air regularly to keep their names fresh with the audience, but now you may not hear from them until something special pops up again."

WEA UK Taps Bellas As MD

Moira Bellas has been named the new MD for WEA Records UK. The news follows a week after the move by former WEA MD Jeremy Marsh to RCA UK.

Bellas was director of artist development for the last five years, overseeing the areas of marketing, press, promotion, art and video. Bellas began her career at WEA in 1971 at the press department and has been with the company ever since.

Comments Warner Music UK chairman Rob Dickens, "Moira stands head and shoulders in her experience and abilities above any other possible candidate. She started at WEA [then called Kinney] in 1971—in fact a few months ahead of me—and her knowledge and loyalty to the company are unquestionable."

Following the appointment of Diana Graham as the new MD of Arista UK in December, Bellas is the second woman to be promoted to MD of a major record company in the UK.

Vickers To Exit Galaxy; Will Sell SuperGold For His Own Firm

Chilliers' Galaxy Radio/Bristol manager Eddie Vickers is leaving the station this month to set up EVBS, a company that will sell Chilliers Radio Networks (CRN) SuperGold (SG) sustaining service and Network News. Vickers will be directly responsible for selling SG to stations and selling advertising and sponsorship to the Astra satellite-delivered services.

CRN MD Colin Mason says there is a need for a co-ordinated sales force now that the service is contemplating further expansion, especially on the continent. "The SG sustaining service needs a highly focused sales operation," he says. "We are confident that Eddie will provide that, and look forward to working jointly with his new organization."

Commenting on his new role, Vickers says, "We have proved there is a growing market for the SG sustaining service here and abroad." Over the past year the number of stations subscribing to SG and/or Network News has nearly doubled to nearly 30. The latest deal struck was with Radio I/Budapest, which is expected to begin using the service shortly.

UNITED KINGDOM

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MUSIC & MEDIA MARCH 21 1992
commercial stations) for the past three years. The move follows the collapse of the network. The move came up with a proposal that is NRJ's closest competitors (in this case Fun, Europe 2 and Nostalgie) took place recently in Paris. In a sudden move, the three net came up with a proposal that is blocking Baudecroux from taking a major step in the development of Rires et Chansons as a national network. The move follows the collapse of programme syndicator SER (no relation to the Spanish broadcaster). The company had been serving over 50 local stations in category A (non-profit local stations) and B (local commercial stations) for the past three years with a music and news programme, free of advertising and audio identification. Stations were charged a monthly fee for the service. But SER faced serious economic problems, mostly due to non-payment from subscribers, and was declared bankrupt on February 29.

Baudecroux points to the demise of the company as a proof that NRJ's proposed non-syndicated programme without advertising are not economically viable. 'The system of strict categories, such as the one set up by CSA, is one of the stupidest things I've seen in my professional life,' he says.

Baudecroux favours a system of barter syndication, such as the one offered by Mediafrique, a network of local stations broadcasting in the south of France with strong local stations broadcasting in the United States, but claims that current legislation does not allow this to happen.

Three options are row open to stations formerly subscribing to SER's programming:

- The Rires et Chansons programme, proposed by NRJ, without identification or ads, broadcast in mono on the Telecom 1C satellite.
- A musical programme produced by L'Onde Latine, a network of local stations broadcasting in the south of France with strong French music programmes, offered free of charge to all stations in mono via the satellite Telecom 1C, without advertising or jingles.
- A trial from some of SER's former staff to offer a programme broadcast from a foreign country, proposed by NRJ and Bruno Bisace via the Eutelsat satellite, allowing stereo broadcasting. This would force the subscribers to switch to a new satellite technology, however, and insiders consider such a move unlikely to be successful for the moment.

A statement by L'Onde Latine says the network considers itself responsible for finding a solution to ensure the continuity of a programme serviced to the radio stations.

It added the net is attached to the independence of stations in category B, and that the move would not protect the independence since it had no intention of developing a bank of programmes.

L'Onde Latine began broadcasting from the satellite on March 1 with the support of Fun, Nostalgie and Europe 2, known as "The Club of 3." According to L'Onde Latine GM Laurent Perrallat, the three national networks will be covering the satellite costs, estimated at FrF150,000 (app. US$28,000) a month. One of the reasons suggested for this collaboration is that they were concerned about the risk of NRJ creating a third network on the ruins of SER and category B.

Baudecroux is not impressed by the move, saying, "The whole thing was set up by Europe 2, with L'Onde Latine acting as a cover."

"Europe 2 GM Martin Br Isaac cannot accept the increasing success of NRJ's Cherie FM. He is prepared to do anything to freeze the market and prevent stations in category B switching to category C (regional commercial stations affiliated to national networks)." This would mean local stations would be allowed to broadcast national programmes with advertising.

Br Isaac replies, "It is true we don't want Baudecroux to use this as a way to impose Rires et Chansons. We wrote to CSA president Jacques Joutet on December 23, warning him that if SER was to cease operations, we would take this step. There was a similar case when a programme distributed by Radio Montmartre and the stations linked to this service eventually ended up broadcasting Radio Montmartre. We didn't want this to happen with SER's subscribers. Now, at least local stations have the choice."

Asked what guarantees there were that L'Onde Latine would not use this opportunity to set up its own network, Br Isaac says, "The fact that three different networks are backing this project is the best guarantee. As far as I know, neither Fun nor Nostalgie are our closest allies, so it is in our collective interest to keep the situation as it is."

Baudecroux sees no reason why Fun and Nostalgie should team up with Europe 2, except "to create an anti-Baudecroux network" and doubt their ability to block his network plans. He says that instead of backing Europe 2, they should find a solution that would serve their own needs. He says Fun and Nostalgie are acting "against their own interests" because they would have much more to gain if stations in category B were switched to category C. So far, the proposal from L'Onde Latine has been well received by former SER subscribers, and more than 30 stations have expressed their interest in the programme, according to GM Laurent Perrallat. The programme offered is similar to L'Onde Latine's, with a strong French format. Says Perrallat, "Financially this will not bring us much, but it is very important for our image, because it gives a broader base to our format, which is to play a maximum of French product. The French music industry has a lot to gain in this development."
Swedish's Dahlgren Gets G/S/A Promo

by Miranda Watson

BMG Ariola Munich is releasing an album by leading Swedish national artist Eva Dahlgren this month, recorded in English. The eponymously titled Eva Dahlgren is the ninth album from the female pop/rock singer who won five Swedish Grammys last month.

The original Swedish version of her album En Blekt Blondina... released last autumn, was number 1 in the Swedish album sales charts for 12 weeks. It has sold over 375,000 units, giving it almost quadruple platinum status (400,000 units) and making it her most successful album to date. The release was backed by TV and radio promotional appearances, followed by a sell-out tour during November-December 1991.

The album has been specially recorded in English for its release in Germany on March 30 and BMG Munich Ariola will be backing it with TV and press promotions. A single from the album I'm Not In Love With You was released earlier this month and product manager Gerd Dornieben says that it is already getting good radio airplay across Germany.

Says Dornieben, "The only reason Eva Dahlgren has not made it here before is that she sings in Swedish. We have big hopes for this album and we will do everything we can to establish her as a major European act. If she makes it here in Germany, she stands a chance of breaking into the rest of Europe."

Adds BMG Ariola Sweden local A&R manager Marie Ledin, "Dahlgren is huge in Scandinavia. Her songs are very melodic and she's got a great live, which I think will enable her to cross over into the rest of Europe. I think that the release of her album in Germany will need to be backed by a live tour as well as TV and press promotions. BMG Ariola Germany has been showing interest in her for the past two years and the success of the latest album convinced them they should release it in Germany too. I think there are a lot of similarities between Germans and Scandinavians and this is a good market for her to break. If all goes well in Germany, BMG Ariola will probably release the album in France next."

Austria's LSG Seizes Bootleg Live Recordings

The anti-piracy division of Austria's broadcasting performance organisation LSG recovered over 1,000 bootleg records last month in its latest clamp-down on piracy in this territory. The seized sound carriers had a total market value of around Sch100,000 (app. US$27,000) and included imported illegal live material from artists such as the Rolling Stones and U2.

The anti-piracy squad made the seizure at a mail-order firm in the early hours on February 21. Working together with the fraud police in Vienna, the illegal imports, mostly from Italy and Luxemburg, were discovered in the office on the premises.

Anti-piracy officer at LSG Andreas Weineck says his suspicions were aroused by an advertisement for a mail-order record catalogue in a flea-market paper. When he sent off for the catalogue he found that it was offering illegal sound carriers for sale. LSG took the matter to court and criminal law action was taken against the firm.

Weineck comments, "This is one of the biggest bootleg seizures in Austria in the last two years. You can always get hold of this sort of pirate material at flea markets, but it's rare to uncover an operation on this scale. I was also surprised by the high quality of the CDs. Bootleg production is big business in many countries because there isn't sufficient copyright protection. Many of these then end up being shipped to Austria. However, although trade with such recordings can result in a demand for compensation and up to six months imprisonment, breaking copyright laws in Austria is still regarded by many as a very minor offence."

Chevy-Powered Cick Hits Germany On 10-City Promotional Road Trip

by Ellie Weinert

Koch Records has conducted a whirlwind campaign to promote a young German-language rock group from Berlin called Cick. Their debut album Tausend Kleine Wunder (A Thousand Small Miracles) and single of the same name were released in Germany February 7.

Travelling in a 250-horsepower Chevy, Koch A&R manager Alfred Duebell spent two weeks on the road, hitting 10 key cities from north to south, driving a total of 6,000 km. The surprise visits to radio stations caused quite a commotion. Radio DJs were "abducted" to the luxurious interior of the van, equipped with swivel chairs, a bar, and, more importantly, a screen showing Cick's video, shot in Los Angeles by Jim Rakete, one of Germany's top photographers and mentor of the group.

Says Alfred, "Most radio DJs were delighted with this change of pace to their day, and the usual atmosphere of the car was great for interviews."

The radio tour started in northern Germany at NDR in Kiel, Berlin's Hundert 6 and SFR radio stations, and in Germany Febru-

Agenda Set For 1992 Rundfunk Dialog

The Baden-Württemberg media organisation Landesanstalt für Kommunikation (LiK) reports that its forthcoming radio conference Rundfunk Dialog '92 will take place at the Hotel Continental Stuttgart from March 30-31.

There will be seminars on local politics, the influence of the media on elections, media as the 'fourth power,' radio journalism and changes to radio in Baden-Württemberg. There will also be a workshop on the amendments to the regional media laws.

Tickets to the conference are available at DM 200. The LiK is an independent organization for public law in Baden Württemberg based in Stuttgart. For further details contact the conference organizers: ComMusic GmbH, Konrad-Cellis Straße 77, Postfach 701040, D-8000 Munich 70. Tel: (+49) 89-710 9475. MW

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MARKY MARK & THE FUNKY EAST WEST BOYS... east west product manager Olivier Dallmann (left) and head of artist marketing international Wolfgang Johannsen (right) pose with a cardboard cutout of Marky Mark. The real Marky Mark is doing a promotion tour in Germany from March 16-23 as part of an extensive advertisement campaign being mounted by east west to increase the profile of the singer in Germany. He will be signing autographs in branches of WOM in Cologne, Munich, Frankfurt, Düsseldorf and Hamburg.

Chevy-Powered Cick Hits Germany On 10-City Promotional Road Trip
**Dereg '92 Spawns Radio Academy**

by Miranda Watson

The future of local radio was top of the agenda at the "Deregulation In 1992" conference held last month by Swedish local radio organization Sveriges Lokalradio to celebrate its 15th anniversary.

Over 400 delegates attended the meeting, including guest speakers from Belgium, the USA, Germany and the UK. Sveriges Lokalradio public and international relations head Anne Chauhane called it a "historical event," saying, "This is the first time that people from different radio organizations have come together in Sweden. People are now beginning to believe in the potential of radio and to leave the shadow of television behind.

Sweden is one of the last countries in Europe to deregulate radio and develop commercial broadcasting, so it's very valuable to be able to learn from what other countries have to say about licensing."

**Frequency Auction Planned?**

The conference was also an opportunity for Swedish minister of culture, Liberal Birgit Frigghebo, to air her views on the debate over Swedish commercial radio prior to her issuing a formal memorandum later this month. Frigghebo caused some controversy at the conference by saying she thought licences should be put up for auction, open to all, including newspapers and publishing houses. This opinion is not shared by fellow coalition member Sweden's Center Party or the opposition Social Democrats, who are planning a bill to exclude all publishing houses from applying for licences to own stations in whole or part.

After the conference, 150 delegates stayed on to form a radio academy modelled on the one in the UK, intended as a forum for the radio industry. Chauhane was elected as chairman of the interim council of 14 members representing public service, community and commercial broadcasters.

SAF Radio City head of music Martin Losna was pleased with the outcome of the conference, saying, "We have a lot to learn from radio people in other countries and it is very productive that we meet like this."

The minister of culture promised us 'free and commercial' radio by January 1, 1993, so we've got a lot to look forward to. Setting up a radio academy is a great idea, and it will be most useful in educating people wanting to establish new stations.

**Kinnevik's Z-Radio Continues Adverts**

by Gerard O'Dwyer

Sweden's multi-media group Kinnevik is openly defying the nation's legislative authorities by supporting illegal commercial broadcasters on its music/news channel Z-Radio.

Despite criticism from Sweden's radio commission, Z-Radio's move has been welcomed by the advertising sector as a brave challenge to the current resistance to commercial radio legislation. Sweden is expected to legalize commercial radio in 1993, and most advertising firms are backing the Z-Radio initiative.

However, some, including the country's second largest agency, Media & Marketing Gruppen, have decided to boycott the station.

Z-Radio is currently running a number of high-profile campaigns for well-known international brands such as Levi jeans and Citroën. Says Z-Radio sales director Jakob Gravestam, "We are using the trade name of Z-Magazine [Sweden's popular current affairs and entertainment magazine, owned by the same company] to generate advertising, and it is working."

Z-Radio core programming includes music, game shows, current affairs and traffic programmes, with six minutes of advertising every hour. Kinnevik plans to invest US$2.3 million to turn Z-Radio into a 24-hour station by 1995. He admits, "Setting commercial rates has been the hardest task. We have no yardstick."

Z-Radio is charging US$250 for a 30-second spot, offering discount package rates.

Sweden's minister for culture Birgit Frigghebo points out that Z-Radio had jumped the gun, but says that the government had no plans to penalize Z-Radio or to withdraw its non-commercial licence.

**Nero Runs MD Programmes**

Kai Roger Ottesen

US-based MD Broadcasting Group/Sacramento has chosen Norway as the only market outside the US for programme syndication links with radio stations.

The company's first business partner is suburban Oslo outlet Radio Nero, which covers the north-eastern metro area and other regions of Akerhus.

Radio Nero will air a five-hour aor show, hosted by MD operations president David Johnson, who explains, "We needed a station with audience during evening hours, and I contacted most stations in Oslo-market. The show is strictly rock 'n' roll. There are occasional news bulletins, but not a lot of chit-chat."

The AOR programme, which started on February 21, will run for three months as a pilot show. Johnson aims to launch it nationwide in '93.

MD Broadcasting Group put up most of the start-up capital. 7-Eleven is currently sponsor-

**Spanish Wool Works On Distant Heels**

by Anna Marie de la Fuente

Cashing in on the box office success of Spanish director Pedro Almodovar's latest film, Distant Heels, a new variety show called "Sacred Sorcery" will February with Tous A La Une this month.

Casal's latest album A Conocidae has nearly reached double platinum status in Spain and is number five in the sales list. It has been released in Italy, Switzerland and Japan.

Meanwhile, Warner Music released a video in France early in March of the single Madrid Madrid, sung in French by pop singer Miguel Bosé. The single was released in the French market over three months ago. Bosé, also a director, plays a lawyer leading a double life in the film. In a market where the only Spanish acts to have made any inroads are Mecano and Ultima De La Filla (to a lesser degree), it is a bold move. This artist will create as much of an impact as the film.

**Antena 3 Teams Up With Private Bank Banesto**

Private bank Banesto and Antena 3 have formed a multimedia communications group, Sociedad de Holding de Comunicaciones Godo S.A.

Ran by renowned banker Mario Condé, Banesto has invested US$600 million in acquiring a 15% stake in Antena 3 Radio, 27% in sports magazine El Mundo Deportivo and 9% in TISA, publisher of Barcelona-based newspaper La Vanguardia. These were bought from Antena 3 president Javier de Godo's majority shares of 50%, 90% and 30% respectively.

Boistered by US$200 million in capital, the new holding company is a formidable presence in the local and international communications markets.

Conde's head of staff Salud Hernandez Mora points out that as Antena 3's stockholders, the bank has no intention of interfering in the programming policy of the radio or in the editorial line of A3's other media.

"We won't oppose the broadcast of heavy metal music if it brings in money," he says.

Meanwhile, Banesto continues to wait for the official approval of its 10.5% share in Antena 3 TV, bought from former stockholder Serec in November. The Ministry of Communications has a six month deliberation period, due to expire in April. Hernandez is confident the approval will be granted, saying, "We reckon there will be no hindrances. After all, it's only 10.5%." He concludes that Banesto does not rule out aiming for an eventual stake of 25%.

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**Gonzalez Back To COPE**

Silvio Gonzalez left his post as Canal Plus manager to return as associate director at former employer COPE. He assumed his new post March 1.

**For The Record**

In our March 7 issue, Steven Badd was incorrectly identified as the manager of Tam Tam Go. Tam Tam Go are managed by Isabel Casado at Talent Management/Madrid.
Domestic Pop Leads '91 Sales

by David Stansfield

Italian sound carrier shipments totaled 48.268 million units in 1991, with sales amounting to US$428.9 million in 1991, an increase of 5.12% on the net revenue registered the previous year.

Figures just released by Italian IFPI group AFI show that pop music trade deliveries netted US$389.2 million last year, a 6.2% increase on 1990. Classical revenue registered the previous year.

US$428.9 million

The rise in popularity of domestic pop was underscored by a 7.2% increase on 1990. Total shipments last year amounted to 25.6 million units. But, with shipments slipping from 27.1 million...

Barbarossa Wins San Remo

Lucas Barbarossa (Sony/Columbia) won this year's San Remo Song Festival with Portami A Bailare.

Ponit Ceira artist Mia Martini came second with Gli Uomini Non Cousbano, followed by Paolo Vallesci (PolyGram) with Le Forze Della Vita. Fourth place went to Pierangelo Bertoli (Dischi Ricordi), followed by Massimo Ranieri (W EA), Matia Bazar (DDD), Fasano-Fortunato (Columbia), Tonzenta (Vita/Ricordi), Fausto Leali (Ricordi) and Riccardo Foili (newly signed to EMI).

The duo Alejandro Baidi and Francesca Alosta won the newcomers award with Non Amari. They were followed by Irene Fargo and Bono-Mingardi.

The duo Alejandro Baidi and Francesca Alosta won the newcomers award with Non Amari. They were followed by Irene Fargo and Bono-Mingardi.

CGD act la Nuova Compagnia Di Canto Popolare won the critics' prize in the major section, while rap group Aeroplanitaliani picked up the critics' newcomer's award. Both acts were knocked out of the competition before the final.

There was some controversy when PolyGram artist Jo Squillo was disqualified from the major section before she took the stage. It was alleged that she had broken festival rules by singing her entry song in public before the event. She was replaced by the artist Pupo, who was eliminated from the contest in the first round.

The festival may be toured as Italy's major showcase for domestic talent, but it is pubcaster RAI that has the most at stake. It has control over the event for the next three years, and it is using it as a ratings weapon against Silvio Berlusconi's private network channels (Italia 1, Canale 5 and Rete 4). The four nights of San Remo are screened during prime time on lead channel Rai Uno, which has suffered recently from audience erosion. But it was all smiles at the pubcaster after this year's 42nd edition of the festival. Record audiences were registered, with an average of 15 million viewers tuning in to each of the first three nights. No statistics were available for the grand finale on February 29 because of claims that the computer at viewers' statistics institute Assistit had broken down.

Nevertheless Sony Music artistic marketing director Massimo Bonelli was elated at the company's success at the festival, commenting, "All our artists got through to the final night. Sony Music Publishing owns copyrights to all the songs, and over the weekend of the festival we tripled initial distribution of Bono-Mingardi's (Epic) and Fasano-Fortunato's (Columbia)."

Festival winner Luca Barbarossa wrote his song specifically for San Remo last December, and his new album Cuore (Columbia) won this year's San Remo prize. The pubcaster also made an effort to ensure that the festival was broadcast live to viewers throughout Europe.

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"It's Over"; Veronica Stays With Publics

by Marlene Edmunds

Popular Dutch EHR pubcaster Radio Veronica has abandoned its fight to gain a terrestrial frequency for commercial broadcasting.

Veronica press spokesperson Steven Gelder reports that, following a decision by its board of directors, the broadcaster will stay within the public system and has ceased all talks with its neighbour station VARA, concerning leaving the system to set up a joint terrestrial commercial enterprise. Says Gelder, "We're not talking to VARA anymore. As far as we're concerned, it's all over."

The decision by the Veronica board of directors comes in the wake of the Media Act, passed last December, and the publication in late January of the Donner Commission report. The Media Act requires broadcasters which want to acquire one of Holland's scarcer terrestrial frequencies to first set up as a commercial cable outfit. The Donner report added fuel to the fire by sternly warning public stations that if they leave the system to go commercial, they can expect no preferential treatment financially and no guarantee of a terrestrial frequency.

Gelder said that Veronica is "disappointed, to say the least" in the recent turn of events. He adds that Veronica has been "trying to leave the public system for the last 15 years. To do so now," he admits, "would be foolish because we would lose our licence."

Prior to the publication of the Donner report, culture minister Hedy D'Ancona was said to be favouring the idea of giving a commercial terrestrial station is if the government falls, and a new government is willing to defy EC broadcasting laws, adding, "It happens in other countries, so why not in Holland?"

Before its fall last November, the government of Flemish Belgium had refused to go along with EC broadcast regulations which forbid countries from discriminating against foreign broadcasters in the awarding of licences.

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Crowded House Tours To European Gold
Following a lengthy Dutch tour, Capitol act Crowded House was presented with a gold award for selling over 50,000 copies of their third album, Woodface.

According to band manager Grant Thomas, an extensive touring schedule did the trick. "Gigging, coupled with the great commitment by the Dutch company was what made them big in Holland. Capitol said 'If you keep coming back, we keep working on the record,' and they did. Since the release of the album last spring this is the third time around in Holland, and we hope to be back for the summer festivals."

The band was presented with a gold award after an acoustic live performance at Dutch retailer Muziek Staffhorst/Utrecht. Pictured (l-r): EMI Benelux MD Kick Klimbie, Staffhorst MD H.J.G. Staffhorst, Crowded House members Nick Seymour and Paul Hester, Grant Thomas, Staffhorst executive Guus Kok, Capitol international marketing manager Didier Zerath and Crowded House mainstay Neil Finn. RT

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STRATEGIC THINKING

DAB: Destroy a Business?

by Kurt Hanson

Following a day of sessions for eastern Europeans, the first MIDEM radio meetings for western broadcasters kicked off with a series of panels discussing the prospects of DAB and the enthusiasm for the future, shared by Europeans and Americans alike.

Two of the major panelists were TDF director of research and development Michel Reneric and Club DAB president Roland Faure. Club DAB is an organization of interested parties including representatives from Radio France, the Radiodiffusion Television France, TDF and most recently the major French music networks. DAB panel speakers made analogies between DAB's development and the current on-going battle between competing HDTV systems. They also credited the skill and dedication of European engineers which has allowed the Continent to take the lead in the DAB race.

New Buzzwords

TDF's Reneric explained the two separate but simultaneous technologies at work in the DAB development process. The first, MUSICAM, is the system that encodes the analog program material into an efficient digital form. Current forms of radio broadcast, AM and FM, deliver the analog signal in a variation of its original analog form. Clever encoding heuristics will allow multiplexed transmissions, allowing several radio stations to travel together on the same broadcast frequency.

The second technology, DIGICAST, is the transmission system that delivers the encoded program to the waiting radio receivers. So now we have amplitude modulation, frequency modulation, and hopefully soon, digital modulation. MUSICAM plus DIGICAST equals DAB.

DAB Advantages

Club DAB's Faure explained three technological advantages that DAB offers: CD-quality sound, clean reception in a "disturbed environment" (for example, under the Eiffel Tower) and additional channel capacity, offering listeners as many as 30 channels, three times as many programs on the same frequency. Advantages to consumers include higher quality sound, clearer reception and better access to national programs, especially for Europe. With DAB, you could drive all over Swazia listening to Antenne Bayern without having to manually change frequencies every 20 minutes.

This benefit is less compelling in Europe where not one out of the approximately 30 satellite-delivered formats are of high enough quality to have any latent consumer demand. Most of these stations spend less money on research, talent, and promotion than the average medium-market local station.

The National Association of Broadcasters (NAB) from Washington, D.C. was represented by senior VP Science & Technology Michael Rau. He described the likely outcomes of radio's switch to DAB, including possible new ownership of frequencies (although the NAB hopes not), greater operating efficiencies without interference, copyright implications leading to easier music licensing and research implications with precise ratings measurement.

Participants theorized a five-to-10-year overlapping period in which new radio will be equipped with both FM and DAB capabilities, as radio broadcasters generally make the transition to its new band and consumers buy the new radios required.

The Trouble With DAB

What strikes me is the basic and inherent flaw in the dreams of MIDEM's pro-DAB speakers and members of the radio community: the significant lack of benefit DAB offers to the consumer. There is no likelihood that consumers will purchase the new receivers, and as a result, no likely transition will be made to the DAB band.

Conduct this little experiment and I believe you'll see my point. Go for a drive with a friend who's got a CD player in his car and encourage him to switch off between his CD-player and a radio station. See if you can detect a noticeable difference in sound quality and if the difference is enough to make him want to listen to one source over the other.

People usually listen to a CD when they want to control the music in their environment, and to FM radio when they want someone to make the selections for them. Nor do car manufacturers buy DAB because they don't currently own themselves. On both car and home stereo, the reproduction quality of both CD and FM is perceived by most consumers as just fine.

Why Did The CD Succeed?

I'm not sure that sound quality is what made CDs successful as a format. If I recall correctly, people didn't find that the new CD sound was much better than a brand-new LP. The key point was that "CDs last forever," backed up by other bonus points. CD players are reasonable priced, often cheaper than turntables. They offer easy control tracking select, and the discs themselves, with their rainbow-hued reflections of silver and acrylic, "look cool." Of course, sound quality mattered. But if sound was a necessary condition for the success of the CD, it wouldn't be enough. This point can be backed up by the response to the Original Master Recordings concept, in that few consumers were willing to pay more for the extra sound quality offered in vinyl form.

Remember DAB being an alleged consumer medium? I wish that LA Vegas offered odds on the success of DAB when it was introduced. Several times I've suggested that we have made a killing by betting against it. Consumers were happy with the reproduction quality of their current cassettes. So what if they were taping their CDs for use in their car or Walkman without disapproval over the resultant loss of quality.

And then there's AM stereo. Even if a system could have been agreed upon, most consumers were already using the band to hear talk programs. Even with stereo, the musical capabilities of the band did not seem to measure up to FM stations. The lack of consumer demand is what killed the current radio idea. So what if we're using CD's for use in their car or Walkman without disapproval over the resultant loss of quality.

There's No likelihood that consumers will purchase the new receivers, and as a result, no likely transition will be made to the DAB band. Ever.

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"Where's The Money?"

So who benefits from DAB?

As I once heard a crime investigator in a movie in attempting to solve a crime, follow the money.

Current broadcasters? I don't see how. There's no guarantee that they'll get automatic licenses to the new frequencies. Furthermore, the ability to compress and multiplex means that they would have even more competitors than they do now. That would be more of a nightmare than a blessing. Owners of AM licenses, on the other hand, could reap a windfall if their frequency became as viable as FM frequencies, but there is not one investor in the US who believes this is going to happen, since no broadcast group owner is making an effort to snap up properties.

Will consumers benefit? Minimaly. Sure, he will have the opportunity of selecting from three times as many signals, but it's hard to find consumer demand for new formats, even in today's US market of 10 of 15 viable signals.

In the world where the DAB band wins, discs are a fraction of the size of a normal CD, they won't skip when you use them in a Walkman, and they're recordable. I assume the production price of the discs might also be low, which suggests that the price of the retail product would be low as well.

Show a consumer a mini-disc recorder/player, and he might get interested. Show the same consumer a DAB radio, and you probably won't get much of a reaction. In the long run, products without significant perceivable benefits to the consumer generally fail. DAB that. And so, I think, is DAB.

Kurt Hanson is president of Strategic Radio Research, which is the leading supplier of on-going music and perceptual research to radio stations. Strategic provides on-going research to stations in Chicago, L.A., San Francisco, Boston, Cleveland, Detroit, Honolulu and Vancouver, as well as MTV. Hanson can be reached at (+1) 312.726.8300 or faxed at (+1) 312.726.8383.
A Song For Europe

With 1992 already entering its spring season, Stephen Leigh looks at the UK artists and priority releases that the major labels are focusing on to break in Europe.

**A&M**
- Asia Blue: Album to be released June 1; single due for April 13 (both titles tba)
- Del Amitri: Album *Charge Everything* to be released June 1; single to be released April 27 (title tba)
- Gun: Album *Gallus* to be released March 3; single *Stead Your Fire* due for release March 2
- Cud: Album to be released June 1 (title tba); single *Through The Roof* already released

International exploitation manager Lucie Avery:

> "For Del Amitri, we are building up on the success of the band on the previous album, *Waking Hours*, which earned them a platinum disc in the UK and for last year's European tour.

> "Gun has the strength and history of being a great live band; they performed as guests with Simple Minds in Europe and opened 25 dates for the Rolling Stones on their Urban Jungle Tour at the special request of Mick Jagger, where they played before two-and-a-half million people.

> "CUD are very big on the indie scene, with a huge fan base as a result of three previous indie-release albums."

**Arista**
- Alison Limerick: Album *And Still I Rise* due for release in March or April; single *I'm Going To Make It On My Own* already released
- Shawn Christopher: Album *Reaching For A Star* to be released this spring; single *Don't Loose The Magic*
- Plutonic: Debut single *Highlander*; album due in March (title tba)

A&R director Chris Cook:

> "Alison Limerick is our top priority at the moment. Where Love Lies was big in Europe in the clubs, but unfortunately it didn't cross over. There is an enormous interest in Europe. It's time to get that changed.

**Columbia**
- Manic Street Preachers: Album *Generation Terrorists*; single *Slash and Burn*
- T-99: Album *Children Of Chaos* due in May
- Jerry Burns: Album due in June or July; single due in April (both titles tba)
- Rediazled: Album due in May (title tba)

International marketing manager Mark Tattersall:

> "After watching them in England for a while, people in Europe have suddenly woken up to the Manic Street Preachers. The singles aren't getting played on radio but the album is getting great reviews. We will be working it for the whole year.

**EMI**
- DNA: Album *Taste This*
- Kenny Thomas: Album *Voices*
- Tony Hadley: Album *State Of Play* to debut March 23
- Geoffrey Williams: Album *Bar* to be released April 20
- Tyrrel Corporation: Single *The Bottle* already released
- K-Klass/Bassheads: Single to be released in April; album due in September (both titles tba)

Continental Europe marketing manager, Neil Cox:

> "We have already prioritized DNA and scheduled launch parties for the album throughout Europe. The situation is quite unique because they are not a proper band and therefore don't have a lot of different people; it gives us a wide scope of opportunities to exploit. We are getting fantastic reactions from Germany and Scandinavia.

**Epic**
- Osmond Boys: Single *Second Generation* released this March; single *Second Generation - Preservation Mix* already released
- Sensesless Things: Single *Hold It Down* due March 23

International marketing manager Andy McNaughton:

> "Dance music is an area we're hoping to build on, to get involved where and when we see fit.

As press has reported, Rozalla maybe joining the label for her album release. Says McNaughton, "It's totally out of our hands; it's between the management and Pulse & MD Frank Sansom, but there is certainly a home for her here."
Island

- **Gavin Friday**
  Album *Adam And Eve* early March pan-European release; single *I Want To Live* already released
- **Ronny Jordan**
  Album *The Atante* to be released end of February; single *Get To Grips* due March 23
- **Don-E**
  No releases confirmed as yet

International manager Ceri Nicholas:

"Gavin Friday has already done promotional trips and showcases in Dublin and London, and will tour in April. He's got massive support across the board; Dutch and Italian radio have given him strong support. Holland took to his first album *Each Man Kills The Thing He Loves* dramatically, but sales didn't explode across Europe. This was mainly because it was thought of as a cult record with the media, but we really want to break him out of that cult status.

"People have taken to Ronny Jordan immediately; we haven't had to try to persuade people of the fact. He's proving very popular with the Europeans because of his funk/jazz style. We certainly don't want to put him in a jazz ghetto.

"One change we've all discovered in 1992 is that you really have to give yourself a lot of time to work a record. You can't just put it out and say, 'Okay, what now?' If necessary, we'll put release dates back until everything's in place."

London/Ffrr

- **Shakespears Sister**
  Album due (title tba)
- **Happy Mondays**
  Album due in May (title tba)

International director John Reid:

"Shakespears Sister is clearly our priority; we are doing promotions for them everywhere. It's a priority record for PolyGram to break throughout Europe. When we went into the project, we saw it as a very strong idea. Their first albums went gold in England, but in Europe we weren't able to break the single that sold the album. Airplay has been slow, but it is developing week by week. "Tour plans are for club dates followed by festivities followed by a theatre headline tour.

"Heavy Monday is a cutting-edge band, and because of that we had trouble getting airplay for them in Europe in the beginning. But this time we think that radio is ready to play this type of music.

"We're doing really well in the dance market. The acts presented include the Brand New Heavies, who'll be doing April club shows, and Smith & Mighty, whose EP *Steepers Delight* will be released in most places. We see it as a set-up record because it's a hardcore release. I imagine the album will be coming this summer."

MCA

- **The Blessing**
  Album *Prince Of The Water* due
- **Terry Ronald**
  Album *Rona* already released; single *What The Child Needs* due this month
- **Mr. Fingers**
  Album *Introduction*; single *Closer*
- **Energy Orchard**
  Album *Stop The Machine*; single *How The West Was Won* due this month

International product manager Caroline Denly:

"Our big priority is to break The Blessing in southern Europe—France, Spain and Italy. Airplay is looking good in France and Spain and a tour in late March has been scheduled for those two territories.

"It's really something that we've broke Terry Ronald out of Europe, which is great. In Germany, his last single *Calm The Rage* received 80 airplays a week in March last year. He's in and out of Spain all the time, doing major TV and radio there regularly.

"Mr. Fingers is someone we're very excited about. There's a lot of interest in him throughout Europe, especially in the clubs. However, the 7-inch and album version of the single are very radio-friendly music, aiming at the dinner party market. We'll hit the adult market with the album."

Phonogram

- **Omar**
  Slated to produce an album
- **Galliano**
  Slated to produce an album
- **Young Disciples**
  Slated to produce an album
- **K-Creative & Perception**
  Debut singles to be launched

International marketing manager Bernadette Coyle:

"We're pushing the *Talkin Loud* (Omar, Galliano and Young Disciples) label as a whole. We've certainly made some inroads in Europe with the Young Disciples. Inconci
to have had chart success in Europe with *Always There*, as has Omar, with *There's Nothing Like This*. The song charted in Germany, France, Holland and Denmark. And although Galliano hasn't charted, he has certainly made inroads by touring in Germany, Italy and France.

"Although the label identity is very important in the UK, that is not the case in Europe. However, we are still going to continue our Talkin Loud package on the road throughout Europe, combining club gigs with event evenings."

Polydor

- **Thousand Yard Stare**
  Album *Hands On* already released
- **Power Of Dreams**
  Album *To Hell With Common Sense* due April 20
- **Cicero**
  Single *Love Is Everywhere* Director of international marketing Annie Newell:

"International campaigns will reflect our efforts to develop the Thousand Yard Stare out of an alternative fanbase/market. *Fair To Middling*, a compilation of early independent releases, was serviced to all media in France and released commercially. *Hands On* will be supported not only by live work in Europe, but showcase dates in capital cities and summer festivals appearances as well. Our aim is to build a public and media awareness with these dates and set up as an healthy sales base.

"The band Power Of Dreams are looking at spring support slots or major pan-European tours and summer festival appearances."

RCA

- **Annie Lennox**
  Album *Divas* due to be released April 6; single *Why* already released
- **M People**
  Album *Northern Soul* due for March release in most European territories

FROM ROOTS TO ROCK
There used to be a strong belief among regional radio stations in the UK that major record companies were only interested in BBC Radio 1 and Capital Radio/London. Anything else was an afterthought.

eady, both radio stations and record companies are witnessing a change, as regional stations increase in strength and record companies regard as key players in the promotional push of a record. Manchester, the second largest radio market, has been home of the so-called "Madchester" indie music explosion over the past few years and is considered a key city for the music industry. Manchester's leading ILR station, Piccadilly Key 103 sees the communication between stations and record companies as a necessity in staying on top, and head of music Keith Pringle prides himself on running an open-door policy with label promotion representatives.

He even has an answering machine on his office line with a message giving the week's playlist "adds" for callers in case he is not available personally. As far as general contact with the record companies is concerned, Pringle believes his station receives the same amount of effort treated to as much as a major label. "We see the same pluggers regularly, but not very often. Sony, WEA and Virgin are regular visitors; others are in contact once a week." Metro FM/Newcastle programme controller Giles Squires agrees: "I have a good amount of contact with the labels and his station. The big companies, such as Sony, WEA and MCA, have a regional representative call every week or two; the others keep in touch at least once a month. Some record companies are very helpful, and are keen to get involved with promotional follow-through. But others just hand over the records, and that's it."

Chiltern Radio Network, based in Milton Keynes, has a regional advantage since most major record companies are within easy reach. Comments head of music Clive Dickens, "The main point of contact with the radio industry is to provide up-to-date information on new releases and arrange interviews with the artists. Face-to-face meetings are more desirable than a phone call, and about half of the record companies are so accommodating."

At GWR-FM/Bristol & Swindon, head of music Andy Westgate estimates that around 70% of his contact with the record companies is done over the phone. "We see three regulars weekly: Virgin, Sony and WEA. The other majors usually come in at least a couple of times a month. More personal contact would be better. If more reps came down each week, we would have a better chance of listening to records and being aware of what is available. But from our point of view, our relationship with the record companies has improved 500% over the last few years.

Chrysalis director of promotions Judd Lander feels his company shares a very good relationship with most of the regional radio stations. "Some are more open than others, but there are over 250 regional stations and the number is still growing, making it impossible to see all of them. "I admit that we concentrate on the major stations, but feel we give the majority of stations a good service."

A Helping Hand For Regionals

Regional radio's growing importance has led to the formation of specialist independent promotion companies. Station-II-Station, started in September 1989, was one of the first. Comments MD Steven Tandy, "We cover all regional ILR and BBC Local stations, as well as cable, campus and hospital radio. Basically, we deal with any station that is legal and licensed."

Although several of the record companies expect their pluggers to cover Radio 1, Capital and other major London stations such as GLR and Kiss, Tandy reports that the companies are happy to employ Station-II-Station to do the regions. "We've never contemplated going into London or Radio 1. We're loud and proud to be independent ourselves. We see some of the smaller stations in each region, but if the companies were only interested in BBC they would help the label's promotions in gaining more resources for the stations."

Yet another problem reported by several stations is the availability of new material on CD. Although all stations now prefer material to be sent on CD, some of the record companies are only interested in sending out 12-inch. Chrysalis' Lander suggests that some of the problems could be minimized by the stations themselves. "To maximize the record companies' efficiency in directing both interviews and promotional material to the ILR network via the Intelsat VI and Astra satellites. Record companies are now able to communicate directly with up to 25% of the right people, individual radio stations should create an information sheet on presenters, programmes and competition contacts, such as the one we received from Northsound Radio/Abderdeen. The draft outlines the information satisfying our needs. A great deal of research is done from the regionals stems from Radio 1's "exclusives." Comments Station-II-Station's Tandy, "Because Radio 1 is still getting the records first, regional radio is made to feel as though it is in second place, even though many ILR stations are actually ahead of Radio 1 in their market."

The Future Of Satellite Service

Amidst the several complications regional radio must deal with is a recent development enabling regional and local stations to access satellite radio. "Intelsat VI and Astra satellites. Record companies are now able to communicate directly with up to 25% of the right people, individual radio stations should create an information sheet on presenters, programmes and competition contacts, such as the one we received from Northsound Radio/Abderdeen. The draft outlines the information satisfying our needs. A great deal of research is done from the regionals stems from Radio 1's "exclusives." Distribution company Satellite Media Services (SMS) send out news, commercials and programming to the ILR network via the Intelsat VI and Astra satellites. Record companies are now able to make satellite radio stations receive the content of the ILR network simultaneously. This is often delivered at the same time as the London stations, which get their copies delivered by hand.

Chrysalis head of promotion Pringles, "We have been offering a special package price of around £50 (US$94) per release for the full network of Intelsat-capable stations. This covers all of the major FM stations. There's only a small scattering of the smaller stations that can't get us on Intelsat VI." Currently, SMS has limited access to Astra through special "windows" on Sunrise Radio/West London's sub-carrier, but is working on an agreement to gain full Astra capability.

Station-II-Station's Tandy is a major user of the SMS service since it started. "It is a golden opportunity that we have used successfully for several records, including Don't Talk Just Kiss by Right Said Fred. Satellite is very exciting and offers many opportunities for radio promotion.

As a programme, Piccadilly's Pringle is also a fan of the SMS service. "Because we have to record anything sent by satellite to DAT or cart, it is not as convenient as waiting for the actual record, however, we are not rushing to play a record first unless it is something the average person is waiting for."

The opportunities offered by satellite, coupled with an increase in communication between record companies and regional stations, has started a new era of radio in the UK. And if the improvements continue at the pace they have in the past few years, the gap between the majors and the "secondaries" could be closed for good. Paul Easton
Gary Moore

With worldwide sales of three million copies, Gary Moore's "Still Got The Blues" (1990) is the best selling album in blues history. On his new album on Virgin, After Hours, he sings the one-liner, "the blues is back and it's here to stay!" putting the current revival in the right perspective.

Moore's career move towards the blues didn't come out of the blue. As a 16-year old boy, he met his great idol Peter Green of Fleetwood Mac—the blues band of the UK in those days. Later he even took over his Gibson Les Paul guitar. Listening to Moore's beautiful ballad Jumpin' At Shadоwes— reminiscent of Fleetwood Mac's I Need Your Love So Bad—you have to conclude that this is the most elegant bow ever made to the legacy of Green. If there wouldn't be any tradition of a European blues scene, it would certainly start here. Although there are always the sceptics who debate that a hard rocker should keep his hands off the blues, Moore has the black masters in the genre on his side. Albert Collins is featured for the second time (on the Little Milton cover The Blues Is Alright), while B.B. King with his inseparable guitar Lucille makes his first appearance with Moore on Since I Met You Baby. It was the king of blues himself who contacted Moore's manager Steve Barnet (Hard To Handle/Part Rock) to inquire if there was some interest for some live shows together. After having shared the bill together, they spent some time in the studio.

Virgin deputy head A&R John Wooller recalls the day that he and Moore discussed the possible criticism from blues purists and his original rock fan base. "The Still Got The Blues album was not a hype thing; Moore wasn't copying a trend. It was Moore's decision not a record company's decision to make a blues album. It was Moore's own suggestion; this was what he always wanted. At the time nobody, including Moore himself, could predict what a potential the album had. The company was very enthusiastic, which was one of the reasons that I was able to start my own blues-related points of sale campaign under the Virgin group.

The preparations for the new album started one-and-a-half years ago in New York, where Moore recorded some demos. The recording sessions for the album itself took place at several studios around the world, including the famous London-based Abbey Road—for the strings—and Guillaume Tell in Paris. Moore recorded 18 songs for the final 11-track set, which is very well balanced.

Explains Wooller, "Moore is a real perfectionist, who spends a lot of time in sorting out the right running order for the tracks. Especially now with CDs, you have to consider an album as a onedimensional thing. There's no longer such a thing as side A and B. You have to be careful not to put songs in the same key next to each other. Also, you have to make your point in the first 15 minutes of the album. That should be the best part, because that's the moment to convince the potential buyers."

The first single, Cold Day In Hell, has already cleared the way for the album. This mean rocker in a Texan-blues tradition is already charted in the UK at number 25, Germany (73), Holland (34), Belgium (97), Switzerland (42), Sweden (28), Norway (60) and Denmark (8). In the Coca-Cola Eurochart Hot 100 Singles, it is positioned at number 27.

Indispensably, the best track of the Ian Taylor co-produced album is Story Of The Blues, the ultimate blues epic. This ballad—a collection of titles out of the rich blues history—highlights the man's incredible abilities as a guitarist, whose solos don't need to be backed by a rhythm guitar. The song gets punctuated at the right moments by the Memphis Horns' remaining musicians, trumpeter Wayne Jackson and saxophonist Andrew Love. They doubled their tracks and added trombone to sound like the original five-man line-up of the golden years of the Stax label.

According to Wooller, Moore didn't fear that his artistic well would run dry for his second blues album. "Moore and I always exchange tapes and ideas. The four covers on the album are not the obvious standards. Blues has such a wide spectrum of styles. You can do a lot under the heading of blues; this time he strived for the Memphis sound. It was a natural progression for Moore to move towards more rhythm n blues-oriented material."

The marketing campaign orchestrated by Virgin reflects the same amount of confidence as the music. It has bought 34 advertising (40 and 30-second) spots on MTV Europe to be broadcast for two weeks starting March 10. A 16 x 20 inch light box, featuring Gary Moore in blue, will decorate the window of 400 retailers across Europe. During the "after hours," the light flashes on and off.

On March 2 the album was launched at the London Hard Rock Café, with B.B. King, Tom Petty and George Harrison attending. The launching party was covered by MTV Europe for use in their news items.

FRANCE

Luc De Larochellière

- Recorded at Le Majestue/Montreal.
- Producer: Marc Perussé/Joët Petrella/Luc De Larochellière.
- Marketing: Street posters announce the exclusive European concert on May 11 in the prestigious venue Le Cigale in Paris.

France still has a strong affinity with Quebec, something incomparable to the relationship between the UK and the US. The inhabitants of the French speaking part of Canada are almost seen as fellow countrymen. These sentiments were very tangible during the recent Olympic Games in Albertville, when the "French" ice dance pair Paul and Isabelle Duchesnay—who were raised in Canada and had double nationality—won the silver medal. The whole nation felt they were beaten.

In music there is a similar situation. "One nation under a groové" Canadian rock singer Rock Voisin is God in France. In the slipstream of his success another Canadian, Luc De Larochellière, is working his way to the top. Like Voisin, his music is not typical French; it is far more Anglo-American moulded pop sung in French.

The new single, Sauvez Mon Ami, is a high quality pop/song, living up to the standards set in the '80s. The recipe is quite simple; halfway through the song, your listeners can already whistle along with it if they have already heard it a hundred times before. The current hit single in France, Cash City, is the kind of song that could have easily fit in the folk repertoire of John Mellencamp in his Lonesome Jubilee period. The use of accordion gives it the right atmosphere for both the EHR and AC formats. At home those first two singles reached the number 1 position of the national airplay charts, while a third—Styx Pédale Sur Terre—peaked at number 3.

Meanwhile in Canada, the album holds the status of platinum (100.000 copies sold), and De Larochellière has won the Felix trophy for best album of the year in 1991. He was also voted best male singer/best live performer. Marc Pérusse gained a Félix award for best arranger.

Pan-European Spotlight: Artists featured have achieved Top 15 chart status in the European Top 100 Albums within the last five years.

National Spotlight: Artists featured have achieved Top 15 chart status in their country of origin.
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The introduction of the CD created an entire new market for sleeve designers, who have turned the challenge to their favour and have delivered projects with creativity that go beyond the possibilities of the traditional album sleeve. The use of computer graphics and high-tech hardware, plus a trend towards full-service projects, paints a profitable picture for the design and packaging industry in the years to come.

Van De Steeg Packaging

Bush's CD-single Rocket Man.

Van De Steeg Packaging leads the market when it comes to CD packaging, with both Digipaks and multi-CD boxes for clients throughout Europe, including Sony Music, Philips Classics, PolyGram, Polydor, Warner Music, Virgin, EMI and BMG, as well as numerous independents. "People seem to prefer the cardboard boxes over the traditional jewel cases," says Smit, "but the jewel box will remain the most important packaging system for CDs. The jewel box replacement market has already become an industry of its own, and with an inferior price to Digipak, helped by the fact that printers can produce in-lays at bottom rates, we are fighting for our market share. But, nevertheless, a special-edition CD like Clouseau's comes at 300% of the cost of a normal packaging system. Prices sink to jewel box rates only when larger quantities in the simple Digipak version are ordered." Smit also sees the long form multi-CD boxes holding several CDs or cassettes and envisages a big-size booklet as the ideal replacement for the existing 12-inch sized box. The company used these boxes for Aerosmith's Pandora's Box and Jeff Beck's new album, "Taking Off." EMI/Belgium marketing manager Erwin Goegebeur: "We knew Digipak from what they did in the US, and we picked the cross-form package for the Clove Encounters album by Clouseau because it allowed us to have several photographs on the cover. We also wanted the 48.000-unit special edition to become something completely different from what they do in Belgium."

Van De Steeg Packaging concentrates on manufacturing special packaging, leaving design to other companies. While a number of basic Digipaks are being manufactured at a capacity of 5,000 to 6,000 units per hour, company staff keeps an open line with the record industry to learn more about their plans and packaging suggestions. Explains Smit, "As we work by international standards, manufacturing the Digipaks is quite easy for clients in Paris, Milan or Stockholm, but the distances in Europe don't allow us to jump into the lay-out process from day one."

Smit advocates Digipak as the ideal instrument to promote an album and cites the example of a German client who, by using the format, has watched his sales triple. Smit is also aware of future developments like CD-I and CD-ROM. A part of Van De Steeg's assortment has already been prepared to suit these carriers of the future.

The album has sold over 600,000 units here and we have sent out several press releases ourselves to promote Duetto," adds Philippeau. "The company stopped designing vinyl LP sleeves recently to devote more energy to dealing with the specific problems emerging with CD artwork. "We must keep in mind certain marketing needs, including the artist's name and title of the album, combining them with our own creativity. Photos must be perfectly clear, and although we have our own team standing by, we find that record companies prefer to work with their own photographers," says Philippeau. "In my opinion, this is the only negative aspect we are facing."

Duetto also supplies lithography for Pathé Vidéo's tapes and boxes, as well as for food companies and the pharmaceutical industry. Although many record companies prefer to work with their own manufacturers, Philippeau is convinced that once Duetto has grown, its clients will reconsider their decisions and route major projects to his company. "Time is on our side," he says, "and I hope that the initial relations of some companies will soon change, allowing us more creativity in finding the ideal mix between a perfect creation and marketing needs."
Van de Steeg Packaging

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"On job brings along the other, and time is always precious." That's how Hotline art director/co-founder Ruud de Kemp describes the evolution his company has gone through since 1980, when he and his partner Roel Tiddens teamed up to launch their own design company.

Fully aware of the problems that tighter deadlines bring, de Kemp and Tiddens expanded the initial project, adding electronic publishing systems, a printing office and a photo studio to become a full-service operation and employ a staff of 36 people. "This allows us to maintain tight schedules," explains De Kemp, with the philosophy of interfering in almost every stage of the assignment. Take the photo studio, for example. We used to work with free-lancers before, but now that the pressure on deadlines has increased, we currently have everything in control from the very start."

Hotline first started designing record sleeves and cassette inlays, soon adding the layout and design of CD covers, booklets, posters, advertisements, streamers and displays to its activities. It then followed up with the production of TV commercials and booking of ad space with both radio and TV.

"Time was again the big detonator here," explains De Kemp, "and because record companies are always in a hurry, we decided to specialize in a very broad area. Today we are able to deal with every assignment, and we do. Record companies prefer to work with one bureau instead of dealing with five separate companies, and by now we are used to meeting their 48-hour deadlines."

Complementary activities make up half of the company turnover, but De Kemp still concentrates on designing record covers, bearing in mind the musical style and contents. Explains De Kemp, "You cannot compare a classical CD with a classic rock CD."

INDUSTRY COMMENT
EVA marketing manager Maarten van Droffelaar: "Hotline has the perfect feel for the projects we do. Since we have a lot of compilation albums, we must tie in with what consumers want at that time; public opinion tends to change quickly. Hotline thinks along with us and we appreciate it."

"Man Over Board" (MOB) boasts a double meaning: in Danish, the phrase portrays a man hanging over a table or drawing board; in English it means a man falling in the water. Soeren A. Olsen, MD/art director of Copenhagen-based Man Over Board explains both the MOB's logo and strategy as "an eye for concept and a sense of humour."

Man Over Board was founded in 1982, and initiated its first steps in sleeve design in 1985 when Danish company Medley asked it to put in a few suggestions for record covers. Since then, Medley has never stopped working with Olsen's company. Both majors like EMI and Sony Music, as well as smaller independents, were welcomed, and the company started working its way to the next phase—the total concept—including sleeve design, window displays, posters, video production and stage scenography.

Recent examples of total concept include Disneyland After Dark. Says Olsen: "Apart from the overall design, cooperation with manufacturers was achieved to build a giant couch for use on stage, similar to that on the Risking It All album, as well as a mini-couch to serve as a promotion giveaway—it's a CD-carrier holding 20 CDs. Another example is Hanne Boel, whose album release was followed by a nationwide neon-display campaign for retail stores. Today, we have a project in progress with German label Metronome for a total design concept on Victory's new album."

Olsen adds that original orders for pop/rock artists shifted towards more hard rock clients as time went by. Olsen feels these artists are drawn to the company for reasons of "These bands appreciate humour and relate more to comic books," claims Olsen.

Man Over Board's original four-member team, experienced in illustrating books and comic strips, expanded its crew to six in addition to numerous freelancers. The company now operates in a 200 VXK7 graphic studio in Copenhagen, where the staff produces 25 to 30 covers a year, as well as posters, displays and other promotional material. Its trademark is a hand-painted design, since a graphic computer was introduced into the company only late last year.

Says Olsen, "I still don't think that a computer can help us that much, as one still has to dictate to a computer what to do. The only advantage of working with a graphic computer is that you tend to keep to standards, something our clients appreciate when we deliver the film sets." She further cites standardization as becoming a big problem, since human possibilities are limited to the standards set by printing machines. One-colour CD booklets are a sad sight for a crew like Olsen's, but seen as a challenge in making the most out of being limited to one colour.

"Communication through design is very important in telling the consumer what can be found inside from looking at the sleeve," explains Olsen. "If it's a new band, it is very important for us to show through the cover and logo what type of music people can expect. In doing so, we help produce something for the right audience. If it's a new album by an established band, we tell what happened with the band and their music, how they evolved."

Getting to know the music as soon as possible is seen as the key to success at Man Over Board. To keep on top, Olsen sets up meetings with both artists and the record company from the very beginning of a project. "The sooner, the better the result. We want their ideas and the opportunity to ping-pong with them about our plans."

Olsen believes that sleeve design can be considered an art, although she doesn't consider herself an artist. "After all," explains Olsen, "I don't send out my work to exhibitions. Music is really the art here, and when doing a cover, you're just part of a project. When people hire me to sell more records, that's what I do; that's my job."

And with forthcoming interactive TV and other technology, Olsen looks realistically at the future of airbrush and hand-painted sleeves. "A cover will be nothing more than an image displayed on your home computer, with music transmitted from a central record file. In 10 to 20 years from now, sleeves will no longer exist. But I am convinced that pictures will never disappear. Pictures and music will remain inseparable, and bands will still need material such as videos, posters and stage scenery. If technology decides otherwise, musicians have no choice. Although everything started with rock and roll, the industry has taken over to decide budgets for sleeves."

EUROPEAN PACKAGING (Advertising Supplement)

indul to the design selected for Move The House III: that's a world of difference. I spend hours reading specialized publications and watching MTV, just to tune into the right atmosphere."

The importance of a good record cover and a well-orchestrated campaign is illustrated by Paolo Conte's Collection CD. The sleeve was designed by Hotline for the Dutch market in 1988. Taking into consideration that Conte was unknown at the time, Hotline designed both the sleeve and engineered the TV campaign for the EVA (EMI/Virgin/Ariola) label, with photo sessions of the commercial appearing one hour before Conte's show in Amsterdam. The whole concept was a huge success, with over 200,000 albums sold.

"Our year-long experience in the field, together with our good, fast results at a reasonable price has become our trademark" says De Kemp. "With major clients including EMI, BMG, Zomba, Chrysalis, Phonogram, Quality Entertainment, Warner Music and EVA, I think people know where to find us and what to expect. However, we still

Hotline

Hotline

MAN OVER BOARD

MAN OVER BOARD

SUN BANK

A BAND OF DRAGONS

MUSICAL MARKETPLACE

ERBY

MUSICAL MARKETPLACE

MUSICAL MARKETPLACE

MUSICAL MARKETPLACE

MAN OVER BOARD

INDUSTRY COMMENT
Medley/Denmark international A&R/marketing Ole Christensen: "Although we work with several companies, Man Over Board produce 60% of all we do, including posters, inserts and merchandising. They deliver strong material with good appeal, and they work very closely with the artists who have strong confidence in Man Over Board. Once is very sharp in coordinating the interests of both the record company and the artists, and has the ability to take both artist and marketing wishes into consideration."

"Communication through design is very important in telling the consumer what can be found inside from looking at the sleeve," explains Olsen. "If it's a new band, it is very important for us to show through the cover and logo what type of music people can expect. In doing so, we help product find its way to the right audience. If it's a new album by an established band, we tell what happened with the band and their music, how they evolved."

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EUROPEAN PACKAGING
( Advertising Supplement)

MacDesign

MacDesign
Digital Printing - Design & Support

later, MacDesign's activities completely shifted in a few months time towards the music business.

Explains Fimmers, "Within a very short period, my company was inundated with jobs. I believe the fact that I was used to working with deadlines was the decisive factor for most companies to becoming clients here."

Fimmers, well aware of the constant time pressure invested in state-of-the-art graphic equipment, now has two offices fully equipped with Macintosh graphic stations. To avoid unnecessary delays, Fimmers also established a direct link between his graphic computers and a digital Crossfield Page assembly terminal, allowing him to supply a complete set of films, including photos, within the shortest deadlines.

Fimmers uses a recent job as an example. "I was briefed about Isabelle A.'s new single Seventeen at MIDEM. I returned home on Thursday, and the same day at midnight, sleeves were already being printed."

Apart from the time element, MacDesign also won the appreciation of its clients, due to the attractive cover designs. The Detroit-based Retrospective label has assigned MacDesign to do a cover for a compilation album. "One of my sleeves probably ended up in the right hands at the right time," says Fimmers.

INDUSTRY COMMENT

CNR/Belgium product manager Carla Doms: "MacDesign works very fast, and is at the very source when it comes to having photos scanned, while most companies must make their way around others to have the final film sets ready. Fimmers is an efficient worker and has good ideas."

MacDesign is basically a one-man operation, with Fimmers handling all of the design work and a limited staff taking care of administrative matters. Fimmers explains, "I work alone because I know what clients want me to do. If I start hiring personnel, I will have to decide which jobs to leave for my staff. I really don't want to make the distinction between important and non-important clients, they are all important to me. If you consider the investments here, you will see that money is not the reason for not hiring extra personnel."

Fimmers adds that his computers allow him to work fast and accurately. His agreement with a hardware dealer ensures he will have the latest graphic material. MacDesign's computers operate 24 hours-a-day, with photo-calculation and manipulation jobs scheduled at night. Today, Fimmers produces 15 to 25 sleeves a week, with 50% of the activities being vinyl singles and maxi-sleeves.

Being informed of record-release decisions as soon as possible is one of Fimmers' concerns. He also prefers to work with his own freelance photographers to facilitate control and coordination afterwards.

Complementary assignments such as posters, leaflets, CD booklets and displays make up approximately 15% of MacDesign's activities, and Fimmers is already studying possibilities of dealing with the mini-disc sleeves in future.

"Virtually everything is possible, but very often either the record company or the artist want to have the final word. A designer has to give in to commercial aspects."

Marc Maes

WE HAVE THE ANSWER FOR YOU

DUETTO DESIGN STUDIO
30, rue de Saint Petersbourg
75008 - Paris
(33)1-40 08 00 45

Marc Maes
STATION REPORTS

BELGIUM

B List:
AL Annie Lennox - Why

Power Play:
AD Johnny Rees- Volare

BELGIUM

B List:
AL Annie Lennox - Why

Power Play:
AD Johnny Rees- Volare

SWEDEN

B List:
AL Annie Lennox - Why

Power Play:
AD Johnny Rees- Volare

HOLLAND

B List:
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B List:
AL Annie Lennox - Why

Power Play:
AD Johnny Rees- Volare
**AUSTRIA**

- **AUTICK/1996**
  - Music of the World
  - Live: Andreas Scholl
  - CD: Andreas Scholl

- **AUSTRIA/3**
  - Music of the World
  - Live: Andreas Scholl
  - CD: Andreas Scholl

- **AUSTRIA/2**
  - Music of the World
  - Live: Andreas Scholl
  - CD: Andreas Scholl

- **AUSTRIA/1**
  - Music of the World
  - Live: Andreas Scholl
  - CD: Andreas Scholl

**PORTUGAL**

- **PORTUGAL**
  - Music of the World
  - Live: Andreas Scholl
  - CD: Andreas Scholl

**SLOVENIA**

- **SLOVENIA**
  - Music of the World
  - Live: Andreas Scholl
  - CD: Andreas Scholl

**RUSSIA**

- **RUS**
  - Music of the World
  - Live: Andreas Scholl
  - CD: Andreas Scholl

**Greece**

- **Greece**
  - Music of the World
  - Live: Andreas Scholl
  - CD: Andreas Scholl

**Turkey**

- **Turkey**
  - Music of the World
  - Live: Andreas Scholl
  - CD: Andreas Scholl

**Music & Media**

**March 21, 1992**

**STATION REPORTS**

**Finland**

- **Finland**
  - Music of the World
  - Live: Andreas Scholl
  - CD: Andreas Scholl

**Poland**

- **Poland**
  - Music of the World
  - Live: Andreas Scholl
  - CD: Andreas Scholl

**Sweden**

- **Sweden**
  - Music of the World
  - Live: Andreas Scholl
  - CD: Andreas Scholl

**United Kingdom**

- **United Kingdom**
  - Music of the World
  - Live: Andreas Scholl
  - CD: Andreas Scholl

**Canada**

- **Canada**
  - Music of the World
  - Live: Andreas Scholl
  - CD: Andreas Scholl

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  - Music of the World
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  - CD: Andreas Scholl

- **Canada**
  - Music of the World
  - Live: Andreas Scholl
  - CD: Andreas Scholl
<table>
<thead>
<tr>
<th>Country</th>
<th>Albums</th>
<th>Singles</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNITED KINGDOM</td>
<td>16</td>
<td>44</td>
</tr>
<tr>
<td>SPAIN</td>
<td>6</td>
<td>45</td>
</tr>
<tr>
<td>DENMARK</td>
<td>6</td>
<td>43</td>
</tr>
<tr>
<td>NORWAY</td>
<td>6</td>
<td>42</td>
</tr>
<tr>
<td>FINLAND</td>
<td>5</td>
<td>38</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>5</td>
<td>37</td>
</tr>
<tr>
<td>AUSTRIA</td>
<td>4</td>
<td>36</td>
</tr>
<tr>
<td>GREECE</td>
<td>4</td>
<td>35</td>
</tr>
<tr>
<td>ITALY</td>
<td>3</td>
<td>34</td>
</tr>
<tr>
<td>SWEDEN</td>
<td>2</td>
<td>33</td>
</tr>
</tbody>
</table>

**United Kingdom**

- **Albums:**
  - Genesis - We Can't Dance (Virgin)
  - Genesis - I Can’t Dance (Virgin)
  - Simply Red - Love (Parlophone)
  - Genesis - Remember the Time (Parlophone)

- **Singles:**
  - Genesis - We Can’t Dance (Virgin)
  - Genesis - I Can’t Dance (Virgin)
  - Simply Red - Love (Parlophone)
  - Genesis - Remember the Time (Parlophone)

**Denmark**

- **Albums:**
  - Bruce Springsteen - Human Touch (Sony Music)
  - Bruce Springsteen - Tunnel of Love (Sony Music)
  - Genesis - We Can’t Dance (Virgin)
  - Genesis - I Can’t Dance (Virgin)

- **Singles:**
  - Bruce Springsteen - Human Touch (Sony Music)
  - Bruce Springsteen - Tunnel of Love (Sony Music)
  - Genesis - We Can’t Dance (Virgin)
  - Genesis - I Can’t Dance (Virgin)

**Finland**

- **Albums:**
  - Hanko Boel - My Kind of Spirit (Medley)
  - Hanko Boel - My Kind of Spirit (Medley)

- **Singles:**
  - Hanko Boel - My Kind of Spirit (Medley)
  - Hanko Boel - My Kind of Spirit (Medley)

**Spain**

- **Albums:**
  - Genesis - We Can’t Dance (Virgin)
  - Genesis - I Can’t Dance (Virgin)
  - Simply Red - Love (Parlophone)
  - Genesis - Remember the Time (Parlophone)

- **Singles:**
  - Genesis - We Can’t Dance (Virgin)
  - Genesis - I Can’t Dance (Virgin)
  - Simply Red - Love (Parlophone)
  - Genesis - Remember the Time (Parlophone)

**Switzerland**

- **Albums:**
  - Genesis - We Can’t Dance (Virgin)
  - Genesis - I Can’t Dance (Virgin)
  - Simply Red - Love (Parlophone)
  - Genesis - Remember the Time (Parlophone)

- **Singles:**
  - Genesis - We Can’t Dance (Virgin)
  - Genesis - I Can’t Dance (Virgin)
  - Simply Red - Love (Parlophone)
  - Genesis - Remember the Time (Parlophone)

**Sweden**

- **Albums:**
  - Genesis - We Can’t Dance (Virgin)
  - Genesis - I Can’t Dance (Virgin)
  - Simply Red - Love (Parlophone)
  - Genesis - Remember the Time (Parlophone)

- **Singles:**
  - Genesis - We Can’t Dance (Virgin)
  - Genesis - I Can’t Dance (Virgin)
  - Simply Red - Love (Parlophone)
  - Genesis - Remember the Time (Parlophone)

**Austria**

- **Albums:**
  - Genesis - We Can’t Dance (Virgin)
  - Genesis - I Can’t Dance (Virgin)
  - Simply Red - Love (Parlophone)
  - Genesis - Remember the Time (Parlophone)

- **Singles:**
  - Genesis - We Can’t Dance (Virgin)
  - Genesis - I Can’t Dance (Virgin)
  - Simply Red - Love (Parlophone)
  - Genesis - Remember the Time (Parlophone)

**Italy**

- **Albums:**
  - Genesis - We Can’t Dance (Virgin)
  - Genesis - I Can’t Dance (Virgin)
  - Simply Red - Love (Parlophone)
  - Genesis - Remember the Time (Parlophone)

- **Singles:**
  - Genesis - We Can’t Dance (Virgin)
  - Genesis - I Can’t Dance (Virgin)
  - Simply Red - Love (Parlophone)
  - Genesis - Remember the Time (Parlophone)

**Greece**

- **Albums:**
  - Genesis - We Can’t Dance (Virgin)
  - Genesis - I Can’t Dance (Virgin)
  - Simply Red - Love (Parlophone)
  - Genesis - Remember the Time (Parlophone)

- **Singles:**
  - Genesis - We Can’t Dance (Virgin)
  - Genesis - I Can’t Dance (Virgin)
  - Simply Red - Love (Parlophone)
  - Genesis - Remember the Time (Parlophone)
### Eurochart Hot 100 Singles

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Original Label (Publisher)</th>
<th>Countries Charted</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Don't Let The Sun Go Down On Me</strong></td>
<td>George Michael &amp; Elton John - Epic (Big Pig)</td>
<td>UK, DE, NL, CH, DK, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>I Love Your Smile</strong></td>
<td>Shanice - Motown (Carlin)</td>
<td>UK, DE, CH, N, SE, GR, IT</td>
<td></td>
</tr>
<tr>
<td><strong>Remember The Time</strong></td>
<td>Michael Jackson - Epic (Warner Chappell/Zomba)</td>
<td>US, UK, CH, NL, BE, DE, FR, IT, ES, PT, SE, DK, NO, SE, GR, FI, SI, HR, HU, RS, UA, UKR</td>
<td></td>
</tr>
<tr>
<td><strong>You Justified And Ancient</strong></td>
<td>The KLF feat. Tommy Warriner - KLF Communications (G/2a/MC/BMG)</td>
<td>UK, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>Stay</strong></td>
<td>Shakespears Sister - London (EMI/Island/BMG)</td>
<td>US, UK, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>Smells Like Teen Spirit</strong></td>
<td>Nirvana - DGC (Virgin)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>Doo Wop</strong></td>
<td>Ufo - Polydor (BavariaSonor)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
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<tr>
<td><strong>America: What Time Is Love?</strong></td>
<td>Edsas Boot - Polydor (Requiem)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>Don't Talk Just Kiss</strong></td>
<td>Right Said Fred - Epic (Warner Chappell)</td>
<td>UK, CH, N, SE, GR, FI, IT</td>
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</tr>
<tr>
<td><strong>November Rain</strong></td>
<td>Guns N' Roses - Geffen (Warner Chappell)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>I Can't Dance</strong></td>
<td>George Michael - Virgin (Kinesis/Hit &amp; Run)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>My Girl</strong></td>
<td>The Temptations - Epic (Jodete/EMI)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>Blow Me</strong></td>
<td>Block Or White - Epic (Warner Chappell/CC)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>Collectors In Love</strong></td>
<td>Snap! - Love / Aria (Warner Chappell/Zomba)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
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<tr>
<td><strong>Total Eclipse</strong></td>
<td>U2 - Island (Blue Mountain)</td>
<td>UK, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>Twilight Zone</strong></td>
<td>2 Unlimited - PWL Continental (MCA)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>Are You Ready To Fly</strong></td>
<td>Rozalla - Pulse II (Pearl)</td>
<td>UK, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>C'est Toi Que Je T'Aime</strong></td>
<td>Jean Philippe Audin &amp; Diego Modena - Delphine (Delphine)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>Song Of Our Love</strong></td>
<td>Jean Phillipe Audin &amp; Diego Modena - Delphine (Delphine)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>It's A Fine Day</strong></td>
<td>Ops II - PWL Continental (Complete)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>Cold Day In Hell</strong></td>
<td>Gary Moore - Virgin (10)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>Crucified</strong></td>
<td>Army Of Lovers - CBS Sony (Team Sone)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>To Be With You</strong></td>
<td>Mr. Big - Atlantic (EMI/CC)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>Joy</strong></td>
<td>Francois Feldman - Phonogram (Manila)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>Let's Talk About Sex</strong></td>
<td>Salt 'N' Pepa - USA (New Jackie/All Boys)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>I'm Doing Fine Now</strong></td>
<td>The Proclaimers - Columbia (Warner Chappell)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>Hurlzill</strong></td>
<td>Hope Kerkeling - Ariola (Marga &amp; Berta/EMI)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>It Must Be Love</strong></td>
<td>Madness - Virgin (CMM/Massey)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
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<tr>
<td><strong>Thought I'D Died And Gone To Heaven</strong></td>
<td>Bryan Adams - RCA (Rondor/Zomba)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
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<tr>
<td><strong>Come As You Are</strong></td>
<td>Nirvana - DGC (Virgin)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
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<tr>
<td><strong>Obssession</strong></td>
<td>Army Of Lovers - Sony Son Ton (Team Sone)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
<tr>
<td><strong>Parece Qu'On Est Jeune</strong></td>
<td>Benny &amp; PFI - Copyright Control</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
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</tr>
<tr>
<td><strong>Finally</strong></td>
<td>Ce Berlin - PolyGram (Alphaville)</td>
<td>UK, DE, CH, N, SE, GR, FI, IT</td>
<td></td>
</tr>
</tbody>
</table>

The Eurochart Hot 100 singles is compiled by BPI Communications BV in consultation with Soundtracks & Media and is based on the following national singles charts: UK (#1 Spot on the UK Singles Chart), Germany (#Top 10 on the German Singles Chart), Netherlands (#Top 40 on Dutch Top 40), France (#Top 60 on the French SNEP Chart), Italy (#Top 50 on Italian Hit Parade), Spain (#Top 50 on the Spanish Hit List), Belgium (#Top 50 on the Belgian Charts), Austria (#Top 50 on the Austrian Charts), Canada (#Top 100 on Canadian Singles Chart), Sweden (#Top 40 on Swedish Singles Chart), Denmark (#Top 40 on Danish Singles Chart), Ireland (#Top 40 on Irish Singles Chart), and Switzerland (#Top 100 on the Swiss Singles Chart).
**Inspiral Carpets**

Not every band falls into the "indie-dance" beat trap all that easily. Even though the band originated in Oldham, a small town outside of Manchester, the Inspiral Carpets were never seduced into adopting the fashionable trappings of the dance scene, something not interesting in becoming the next pop dance crossover. Unfortunately, UK rock paparazzi found it convenient to file the band under Manchester, and the band has suffered a lot of prejudice as a result.

With the current hit single, Dragging Me Down—to number 15 in the UK and number 56 in the Coca-Cola Eurochart Hot 100 Singles—the band has finally overcome their problems. The Pascal-Hugues-produced gem is quite different from your average trendy, pop outfit with dance overtones. That's not to say you can't dance to it. The song recalls the psychedelic days of Pink Floyd when Syd Barrett was still with the band. Clint Boon plays the organ in such a way that he is better than Syd Barrett when Syd Barrett was still with the band under Manchester, and the band has been released in the Benelux (Indisce, Finland, Sonet, France (Mute/Sonetz), Germany (Intercorec), Greece (Virgin), Ireland (Solid), Italy (Ricordi), Portugal (Edison), Spain (Samui) and Sweden (Sonet)), RT

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**NATIONAL AIRPLAY**

**UNITED KINGDOM**

Most played records on the BBC stations and national independents.

1. (8) Joint Staff — I'm Doing Fine
2. (7) Common House — Weather With You
3. (6) B) Meaning — To Get You Off
4. (5) T) Team — Far Too Late
5. (4) Open III — A Fine Day
6. (3) Michael Britton — Soothe
7. (2) Bryan Adams — I'm All Right And...
8. (1) Curtis Stigers — I Wonder Why
9. (3) Michael Jackson — Remember The Time
10. (2) Teaches — My Girl
11. (4) G.Michael/EJohn — Don't Let The Sun...
12. (6) Rosalita — Are You Ready To Fly
13. (11) Otis Redding — Respect
14. (14) Inspiral Carpets — Dragging Me Down
15. (13) Everything But The Girl — Love Is Strange
16. (16) Hape Kerkeling — Hurz!!!
17. (15) Rozalla — Faith
18. (17) Everything But The Girl — Laid So Low
19. (18) Ten Sharp — You
20. (19) Genesis — You Can't Dance

**FRANCE FM**

Most played records on FM stations.

1. (76) Richard Marx — Hazard
2. (75) Ten Sharp — You
3. (74) Genesis — You Can't Dance
4. (73) Michael Jackson — Remember The Time
5. (72) Ten Sharp — You
6. (71) Genesis — You Can't Dance
7. (70) Genesis — You Can't Dance
8. (69) Genesis — You Can't Dance
9. (68) Genesis — You Can't Dance
10. (67) Genesis — You Can't Dance

**SWITZERLAND**

Most played records on private radios as compiled by Discopress.

1. (1) Michael Jackson — Remember The Time
2. (2) Teaches — My Girl
3. (3) Teaches — My Girl
4. (4) Teaches — My Girl
5. (5) Teaches — My Girl
6. (6) Teaches — My Girl
7. (7) Teaches — My Girl
8. (8) Teaches — My Girl
9. (9) Teaches — My Girl
10. (10) Teaches — My Girl

**GERMANY**

Most played records on AM stations.

1. (1) Genesis — You Can't Dance
2. (2) Genesis — You Can't Dance
3. (3) Genesis — You Can't Dance
4. (4) Genesis — You Can't Dance
5. (5) Genesis — You Can't Dance
6. (6) Genesis — You Can't Dance
7. (7) Genesis — You Can't Dance
8. (8) Genesis — You Can't Dance
9. (9) Genesis — You Can't Dance
10. (10) Genesis — You Can't Dance

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**SCHWEDEN**

Most played records on national stations Radio 2 and Radio 1 as compiled by Media Control/Bergen. Note: 'Radio 2' and 'Radio 1' are 'national' stations.

1. (3) Teaches — My Girl
2. (2) Teaches — My Girl
3. (1) Teaches — My Girl

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**FINLAND**

Most played records on private radios as compiled by Discopress.

1. (1) Teaches — My Girl
2. (2) Teaches — My Girl
3. (3) Teaches — My Girl
4. (4) Teaches — My Girl
5. (5) Teaches — My Girl
6. (6) Teaches — My Girl
7. (7) Teaches — My Girl
8. (8) Teaches — My Girl
9. (9) Teaches — My Girl
10. (10) Teaches — My Girl
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE - ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
</table>
| Genesis                | We Can't Dance - Virgin | UK.NL.CH.S.D.K.GR.D *
| Queen                  | Greatest Hits II - Polyphon | UK.F.D.A.CH.S.P.D.K.NS.F.GR.IR *
| Nirvana                | Nevermind - MGM          | D.CH.S.SF *
| Simply Red             | Stars - east west | A.M.D.K *
| Michael Jackson        | Dangerous - Epic A3       | D.K *
| U2                     | Achtung Baby - Island    | UK.F.D.A.CH.S.P.D.K.GR *
| Tears                 | Queen Greatest Hits - EM.A *
| Guns N' Roses          | Use Your Illusion II - Geffen | D.CH.S *
| Bryan Adams            | Walking Up The Neighbours - A&M A2 | D *
| Lisa Stansfield        | Real Love - Arista       | UK.NL.CH.S *
| Enya                   | Shepherd Moons - WE.A       | D.CH.S *
| Ten Sharp              | Under The Waterline - Columbia | D *
| Wet Wet Wet            | High On The Happy Side - Precious | D *
| Miss Jackson           | Snap - The Matchman's Return - Logic/Ariola | D *
| Guns N' Roses          | Use Your Illusion I - Geffen | D *
| Pearl Jam              | Teen - Epic | D *
| Dire Straits           | On Every Street - Vertigo A2 | D *
| Lou Reed               | Magic And Loss - Sire    | D *
| Shakespeare's Sister   | Hospitality - London - Columbia | D *
| Sandra                 | Close To Seven - Virgin  | D *
| Eva                    | Inner Child - Matown    | D *
| R.E.M.                 | Out Of Time - Warner Brothers A3 | D *
| Army Of Lovers         | Massive Luxury - Overdose - Ten Ton Sanctuary | D *
| Soundtrack - The Commitments | The Commitments - MCA | D *
| Pasadena               | Yours Sincerely - Columbia | D *
| Bonnie Tyler           | Bitterblue - Hansa       | D *
| Jean-Philippe Audiu & Diego Modena | Chez Ami - Chez Ami | D *
| Curtis Stigers         | Curtis Stigers - Arista | D *
| Little Village         | Little Village - Reprise | D *
| Everybody             | Get Ready - PMT Continental | D *

The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.
OFF THE RECORD

PEOPLE ON THE MOVE: MCA International marketing director Chris Griffin is joining PolyGram International as director/catalogue marketing, reporting to senior VP marketing David Munns. Off The Record hears PolyGram is also looking to fill an international frontline job.

PARTING OF THE WAYS: The Gipsy Kings, one of the most successful French acts on the international market, are rumoured to have split with their producer Claude Martinez. OTR hears the decision was taken in January when the band failed to perform at MIDEM because one member was skiing.

WORLD MUSIC AWARDS '92: This year's 1992 World Music Awards will be staged at the Monte Carlo Sporting Club on May 14. The international music awards show will be transmitted via satellite to over 500 million viewers in over 60 countries. The results are based on year-end record sales, and the names of the best-selling artists are sent in by national recording industry associations and specialized music magazines in each country.

WARC FACTOR: After extended sessions and heated debates, 1,500 delegates from 56 countries, including Mano Negra, Julien Clerc, Rita Mitsuko and Brian Eno, have signed up to support the WARC's campaign to promote internationalising the music business. They claim they will spend more money on an individual basis, and have a more focused presence and are looking to spend the same amount or more as well. Has Geffen lost its image as the people working within the company that create the image. If that stays, the identity stays as well. Has Geffen lost its image after MCA bought it? Virgin France exists and will continue. And the best guarantee [for that] is the high price paid by EMI.

In Germany, Lange manages a company of 76 employees and also oversees the exploitation of Virgin product in Switzerland and Austria (Virgin is licensed to BMG Ariola in both markets). Last year, the Munich-based company produced mainland Europe's most successful crossover act Enigma. Other significant domestic productions include Sandra, Toten Hosen and Nicki. With a 7.8% album market share, the company's 1991 turnover was DM180 million (app. US$108 million), up 22% from the previous year—their best results ever. Currently, Virgin is distributed by BMG Ariola; that deal will expire on July 1, 1993.

Comments Lange, "I don't expect any significant changes. We're doing very well and the company will be as independent as ever before."

Anders Hjelmtorp oversees Virgin in Scandinavia, where the label is distributed by Warner Music (Sweden, Norway), GDC (Denmark) and Sonet (Finland). The company employs about 37 people, and its two most successful local acts are Sanna and Isabella. Sjoholm, he says, "We have a very good relationship with the French. They helped us out when [former distribution company] Elektra went bankrupt. I'm optimistic about it; it will be good for both parties."

Meanwhile, the EMI camp is jubilant. EMI Music continental European operations MD Alexis Rotelli seems to expect a merger of surfaces, as he sees Virgin as a complement to EMI. "They're such a creative bunch of people. For that reason alone it will be our determination to have Virgin stay as independent as possible."

EMI Music regional MD OSA Helmut Foot points to Virgin's strength among smaller labels. "Jim Fifield has more than fulfilled his promise to lead EMI to a top 3 position worldwide," he says. "I'm looking forward to working with Lange and his team, although it will be a gradual process and existing [distribution] contracts do not expire until 1993. The EMI Electrica company has a market share of close to 15%."

EMI France president Gilbert Ohayon thinks the two companies combined will yield a market share of over 21% in France, moving it from fourth to second behind PolyGram. "It will create new balance of power in the market. Virgin has been doing very well in France and will bring us better profitability. The French situation is a little bit different from the other countries, as we already physically distribute their catalogue. Instead of being a client, they become a sister company, by Moschigel Bakker, Emmaker Legrand and David Stansfield.

Merino

(continued from page 1)

Deal

($3.2 times operating income) for Island, and US$460 million, or 2.1 times revenue (803 times operating income) for A&M Records.

Thorn EMI will finance the deal with a one-for-four rights issue at 65p that will raise £53 million. It was good price for Thorn," says one insider. "The company did a lot of work putting the two businesses together and taking out the overheads in order to work out a price. The numbers stack up very well."

The important thing is that Thorn has proved that by building up their own music business, they do know what they're doing. And people feel "Okay, it's a big sum of money, but it is right in the area that they know best."

The company appears ripe with opportunities for integration. For the fiscal year that ended July 31, 1991, Virgin Music had a pre-tax operating income of £21.1 million on turnover of £330.1 million. Thorn EMI expects to increase profits threefold in the first full year of the deal. In sales and distribution alone, the company estimates it can save about £20 million over the next two years. Other areas for savings: sales and marketing, music publishing and artist cutbacks.

UBS Phillips & Drew leisure analyst Paul Heath compares those of Virgin to EMI. "CEO Ken Berry and [Simon] Draper are joining, and had a big say in who to sell to. Thorn know they don't want to destroy what they paid a lot of money for."

The Virgin deal is the latest in a two-year US$1.5 billion spending spree on music business assets that began in June 1989. UBS Phillips & Drew's Heath does not see more major deals in the near-term. "I would hope that

Virgin MDs

(continued from page 1)

turnover, with Europe good for 44% and the US 27%. Virgin UK's album market share is 6.7% and EMI's 15%. Virgin UK MD Paul Connolly is expecting a tie-up of "back-room" services. "It's bound to happen. But two front-line companies will remain. At this stage we want to keep everything whole."

Virgin's most successful companies on the Continent are in France and Germany and are run as independent units. These are Virgin Group (president Patrick Zelnik) and Udo Lange, respectively.

Virgin France, which employs 161 people, grossed FFr489 million (app. US$77 million) in 1991 and has a market share of 9.9%. Its publishing division grossed FFr48.6 million last year and has been active in the development of domestic repertoire, including Mano Negra, Julien Clerc, Rita Mitsuko and Brian Eno. It also distributes UK indices such as Beggars Banquet, Rough Trade and 4AD. It has also launched the new label Delbal, which represents Virgin imprint Enigma.

Like its UK counterpart, the company has expanded into other areas of entertainment. Under the leadership of Zelnik, it is now also in retail, distribution, video/film production and computer software.

Says Zelnik, "Okay, the biggest problem is how to organise an independent. But it is the artists and..."

Independence

(continued from page 1)

works of Pet Shop Boys, Tears For Fears and Fine Young Cannibals.

EMI Music president/CEO Jim Fifield emphasised that the deal does in no way threaten Virgin's independence. "We would hope that Virgin's market, orders could be altered slightly. As part of the EMI family, they'll

Allied

(continued from page 1)

Glanf would not disclose how many Goldsmiths might pay. Atlantic 252 reportedly has lost about £3 million (app. US$5.5 million) since its launch three years ago. Station manager Travis Baxter says, "We will break-even this year and see a profit next year.

they would home-grow their business from here on because I think there's a little bit of ammunition that you want to see regarding 'how good will write-offs from acquisitions,' he says. "The logic of the game is not to keep buying everyone else's expertise, but to develop a consistency of your own so that you become the big engine in the marketplace that is attracting all the big artists."

by Steve Trounsworth.

Merino

(continued from page 1)

recently has 63 full-time stations; 57 more link up during the afternoons.

The former medical student describes Revert's radio consultancy enterprise as "novel and pioneering," and feels that he should start an entirely different market and programming scheme with his first client COPE FM. "If he plans to confront Los 40 head on, he'll find it tough," Merino declares. "Los 40 has won over its audience with a great deal of time and effort."
Welcome to the revamped EHR page. As from this week, we are introducing a new feature called Top Recurrents. This section lists songs which have received no new airplay for two consecutive weeks will be deleted from the chart, but may reappear with new airplay. In the case of a re-appearance, songs are listed alphabetically by artist.

**EHR Top 40**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>VWC</th>
<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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<td>6</td>
<td>VANESSA WILLIAMS/Save the Best* (Polydor)</td>
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<td>2</td>
<td>2</td>
<td>14</td>
<td>M PEOPLE/Colour My Life* (Deconstruction)</td>
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<td>3</td>
<td>3</td>
<td>9</td>
<td>MADNESS/It Must Be Love* (Virgin)</td>
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<td>4</td>
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<td>3</td>
<td>BRAND NEW HEAVIES/Spell... (Acid Jazz)</td>
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<td>BUDDY SAINT MARIE/The Big Ones... (Chrysalis)</td>
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<td>6</td>
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<td>27</td>
<td>CROWDED HOUSE/Yourself With You (Capitol)</td>
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<td>DNA/Can You Handle It (Epic)</td>
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<td>JULIAN LENNON/Help Yourself (Virgin)</td>
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<td>GUNS N' ROSES/November Rain* (Geffen)</td>
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<td>ROY ORBISON/I Drove All Night* (MCA)</td>
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<td>WENDY MAHARRY/How Do I Get...* (A&amp;M)</td>
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<td>LIGHTNING SEEDS/The Life Of Riley (Virgin)</td>
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<td>27</td>
<td>ROXETTE/Church Of Your Heart* (Polydor)</td>
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<td>EHR TOP 40</td>
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<td>32</td>
<td>CE CE PENISTON/We Got A Love Thing (A&amp;M)</td>
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<td>TOMMY BOLTON/Make It On My Own (Arista)</td>
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<td>KYM SIMS/Too Blind (Arista)</td>
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<td>CE CE PENISTON/We Got A Love Thing (A&amp;M)</td>
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<td>WENDY MAHARRY/How Do I Get...* (A&amp;M)</td>
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<td>OPUS III/It's A Fine Day (Polydor)</td>
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<td>LISA STANSFIELD/Love...* (Blanco y Negro)</td>
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<td>MICHAEL JACKSON/Remember The Time (Motown)</td>
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<td>CE CE PENISTON/We Got A Love Thing (A&amp;M)</td>
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<td>LIGHTNING SEEDS/The Life Of Riley (Virgin)</td>
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<td>43</td>
<td>GENESIS/I Can't Dance (EMI)</td>
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<td>26</td>
<td>26</td>
<td>44</td>
<td>MICHAEL JACKSON/Remember The Time (Motown)</td>
</tr>
</tbody>
</table>

**Shakespears Stay Scattered**

The EHR chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations. Unlike M&M's UK chart, two consecutive weeks will be deleted from the chart, but may reappear with new airplay. In the case of a re-appearance, songs are listed alphabetically by artist.

**TOP RECURRENTS**

<table>
<thead>
<tr>
<th>Total Stations</th>
<th>U2/Zonder Wonde</th>
<th>MICHAEL JAC</th>
<th>TINA TURNER/Way Of The World</th>
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**NEW TOP 20 CONTENDERS**

<table>
<thead>
<tr>
<th>Total Stations</th>
<th>ANNIE LENNOX/Why</th>
<th>M PEOPLE/Colour My Life</th>
<th>MADNESS/It Must Be Love</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>11</td>
<td>11</td>
<td>11</td>
</tr>
</tbody>
</table>

**A Rotation Leader**

Michael Jackson/Remember The Time (Motown)

Shanice Wilson/Don't Be Aggressive (Virgin)

**A Rotation Performance**

Madness/I Must Be Love (Virgin)

Roxy/Church Of Your Heart (EMI)

Opus III/It's A Fine Day (Polydor)

Bryan Adams/Thought I'd Died And Gone To Heaven (Reprise)
SECOND EUROPEAN TOUR

30/III COPENHAGEN (Denmark) Pumpehuset
1/IV BRUSSELS (Belgium) Ancienne Belgique
2/IV AMSTERDAM (Holland) Melkweg
4/IV HAMBURG (Germany) Grosse Freiheit
5/IV BERLIN (Germany) Quartier
6/IV FRANKFURT (Germany) Music Hall
7/III BONN (Germany) Biskuithalle
9/IV ZURICH (Switzerland) Volksbühne
10/IV BERN (Switzerland) Theater Im National
11/IV BASEL (Switzerland) Gemeindesaal Pratteln
13/IV MUNICH (Germany) Nachtwerk
15/IV PARIS (France) Locomotive

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