300+ crowd. (Photo: Raf Serruys)

party, bands such as The Radios and Leyers, Michiels & Soulsister

general Cos Goossens (middle right) and BRTN Radio director Piet van
EHR Radio Donna, the Belgian pubcaster's fifth radio channel. At the

TV ADVERTISED MEGA-SELLER-ALBUM
INCLUDING AT LEAST 10 TOP-TEN HITS.

JUST RELEASED ALREADY TOP 15 IN
GERMANY AUSTRIA SWITZERLAND

German Publishers Face
New Realities Of The '90s.
Also, GSA Today Reviews
The Latest Releases.
See Pages 11-14 & 15.

18.9% SHARE IN 1ST QUARTER
RTL France Keeps
Ratings Crowned

by Steve Wonsiewicz &
David Roe

RTL continues its winning streak
as France's ratings leader with an
18.9% audience share, a
quarterly increase of 1.2 points
based on the January-March 1992
Mediametrie sweep.
The CLT-owned full-service
powerhouse sustained its wide
lead over runner-up generalist net
Europe 1, which had 11.7% share,
up 0.7 points from the
1991 November-December

period. Both stations, however,
had a falloff from a year earlier,
when many listeners were tuned in
to the nets for Gulf War cover-
age.
Pubcaster France Inter news/talk and FM EHR net NRJ
earned the number three and the four spots with audience
share shares of 11.3% and 9.7%, respectively.
Rounding out the top five was
another pubcaster, newstalk
France Info, which capitalized on the
country's elections to score

Task Forces
Map BBC's
Landscape

by Mike McGeever

BBC Radio can breathe a
temporary sigh of relief after
learning that no major
changes concerning pro-
gramming or the possibility of
taking select advertising
have been recommended
in the initial draft reports from
the 15 task forces appointed
by the BBC.

Unauthorized copies of the
drafts were made public
last week by the Broadcast-
ing Entertainment Cinemat-
ograph and Theatre Union
(BECTU), the largest at the
BBC. BECTU has charged
that the BBC is planning to
cut 10,000 jobs—more than a

(continues on page 26)

M&M 1st Qtr. Chart Champs

EMI European Album
Winner, Led By Queen

For the first time, EMI earned top honours for chart
share in M&M's 1992 first-quarter European Top
100 Albums analysis. The company's share of 20.4% was
largely attributable to one band—Queen.

Freddy Mercury's passing last year boosted sales of the band's Greatest Hits II album to over
four million units across Europe. That album alone accounts for no less than 7.4% of total album
shares, the highest of the quarter.

In the wake of that success, the original 1981 Greatest Hits album re-entered the European Top
100 Albums and reached the five-million mark in Europe. Other Queen albums that contributed to EMI's
number one position include Innu-
enndo and A Kind Of Magic.

EMI's impressive album chart
share is likely to be continued fol-
lowing the purchase of Virgin near
the end of the first quarter (Feb. 28).

(continues on page 26)

PolyGram Grabs Top
Spot In EHR Top 40

Contributions from a wide variety of labels, includ-
ing newly licensed Motown, propelled PolyGram to
the top spot in M&M's 1992 first-quarter EHR Top
40 chart share. PolyGram, which scored a 26.3% share, compared to runner-up Sony Music's 21.6% chart
share, had 26 of the 97 records that entered the EHR
Top 40.

PolyGram's most successful title and third most
popular song overall was Shanie
Wilson's 'I Love Your Smile
(Motown). Although it never hit number 1 (it stayed a month at number 5), the song surpassed
Michael Jackson's six-week chart-
topper Black Or White in total chart
points.

Other PolyGram-marketed rec-
cords that fared well include (in
order of total chart points) U2's
Mysterious Ways (Island), Wet
Wet Wet's Goodnight Girl (Pre-
(continues on page 26)

Newspapers
Upset Over
Swedish
Radio Plans

by Gerard O'Dwyer

Sweden's first private com-
mercial radio licences will be
issued this autumn and stac-
tions are expected to be
allowed to begin broadcasting in
1993, according to a new
report entitled 'Rules & Con-
ditions For Private Radio'
released by the country's Min-
istry of Culture (MOC).
The report, intended as a
guideline for MPs in advance of a
full-blown debate in the
Riksdag (Parliament) later this
spring, has angered newspaper
owners, which will be limited
to a 40% stake of new private
stations. The recommendations,
if upheld, would also prevent
major media groups
such as state broadcaster
Sveriges Radio and Nordisk
Television from owning com-

(continues on page 26)

EMI European Top 5
Album Companies

<table>
<thead>
<tr>
<th>Label</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>PolyGram</td>
<td>20.4%</td>
</tr>
<tr>
<td>Motown</td>
<td>12.3%</td>
</tr>
<tr>
<td>EMI</td>
<td>12.1%</td>
</tr>
<tr>
<td>Sony Music</td>
<td>10.9%</td>
</tr>
<tr>
<td>Island</td>
<td>10.8%</td>
</tr>
</tbody>
</table>

No. 1 in EUROPE
European Hit Radio
BRUCE SPRINGSTEEN
Human Touch
(Columbia)

Coca-Cola Eurochart
MR. BIG
To Be With You
(Atlantic)

European Top 100 Albums
BRUCE SPRINGSTEEN
Human Touch
(Columbia)
WE'VE GOT THE RIGHT FEELING FOR YOUR SONGS.

SONY MUSIC PUBLISHING GERMANY.
the cure • new album • wish • worldwide release 20-4-92
Wish • The Stunning New Album from the Cure
Who Have Sold Over Twenty Million Albums Worldwide
1992 Is the Year of the Cure

January
- The Cure finish recording Wish.
- Music industry primed with 1992 Cure calendars, 1992 Cure sweatshirts, hits CDs at radio and all year point of sale boards for retail.
- Polydor worldwide planning meeting.

February
- The Cure host international media conference and album playback.
- Fifty front cover international magazine interviews completed.

March
- Worldwide release of first single, High.
- Exclusive launch of Tim Pope video and immediate MTV rotation.

April
- Worldwide release of album, Wish.
- Worldwide run of front cover stories.
- Worldwide instore decoration and street posterering.
- Artworked presentation boxes serviced to media.
- Pre release fan playbacks.
- Warm up club tour of UK.

May
- Worldwide release of second single.
- World tour commences in USA.

June
- Wish TV advertised.
- USA tour continues and takes in Central America.

July
- Back catalogue campaign.
- USA tour continues and engulfs Canada.

August
- Tour goes to Australia and licks New Zealand.

September
- Worldwide release of third single.
- European tour starts.

October
- European tour approaches crescendo.

November
- Worldwide release of fourth single.
- Further TV advertising of Wish.
- Tour climaxes spectacularly.

December
- Christmas repromotion of Wish.
- Further back catalogue campaign.

Fiction
Polydor
**1991 German Music Sales Up 11%**

by Robert Lyng

Recorded music shipments in Germany by members of country's industry trade organization BPW increased 10.8% to a record DM41.0 billion (app. US$22.44 billion). The study also estimated that another DM41.37 billion in trade deliveries were shipped by non-member companies. Dealer-direct imports/exports are estimated at 5.5% and illegal pirate recordings at 3% (DM150 million) of total turnover. The results cemented the country's ranking as the world's third largest and Europe's largest market at 9.5% of the worldwide turnover of US$242 billion.

Two-thirds of the 10.8% growth in turnover (DM395 million) is attributed to sales in the new states, while only 33% of the growth can be attributed to west Germany.

CDs were once again the leading soundcarrier, increasing 34% to 102.2 million units shipped (96.6 million to retail and 5.6 million to clubs and mail order), and accounting for 62% of all sales.

Cassette deliveries edged up slightly, increasing 1.5% to 75.8 million units (70.8 million to retail and five million to clubs); that represented 23% of all BPW member sales.

As expected, vinyl album shipments continued to decline, dropping 47% to 23.4 million units (20.7 million retail, 2.7 million clubs); the format comprised only 9% of total trade deliveries.

Singles, which made up only 6% of total shipments, also continued to drop, down 8.5% to 24.9 million units for all formats. While CD single trade deliveries increased 9% to 4.8 million units, single-7inch singles and 12-inch maxi singles sold only 7.3 million and three million units, respectively.

Album shipments increased 3.4% to 20.1 million units, while single deliveries dropped 8.5% to 24.9 million units.

Six percent of the German population (app. 80 million) purchased 10 or more soundcarriers last year, comprising 45% of the total turnover. Another 14% of the turnover is spent by 21% of the population who buy between three to 10 recordings per annum, while 28% of the population purchases only one or two each year. Some 45% of the population does not buy any pre-recorded music.

The 29-year-and-under age group, which comprises 30% of the population, is the biggest buyer, making up 48% of the soundcarrier market. The 30-39-year-olds (17% of the population) make up 23% of the music market. The 40-49-year-old age group makes up 15% of both the population and the market. While the over-50, the largest population group at 38%, makes up a mere 14% of the turnover for recorded music.

**Repertoire Share West**

<table>
<thead>
<tr>
<th>Year</th>
<th>Pop</th>
<th>Classical</th>
<th>Rock/heavy metal</th>
<th>German schlager</th>
<th>German Trachten</th>
<th>Volksmusik</th>
<th>Children</th>
</tr>
</thead>
<tbody>
<tr>
<td>1991</td>
<td>44%</td>
<td>15.6%</td>
<td>7.5%</td>
<td>8.3%</td>
<td>5.5%</td>
<td>3.7%</td>
<td>8.6%</td>
</tr>
</tbody>
</table>

**Format Share West**

<table>
<thead>
<tr>
<th>CD format</th>
<th>1991</th>
</tr>
</thead>
<tbody>
<tr>
<td>45 rpm LPs</td>
<td>67%</td>
</tr>
<tr>
<td>Cassettes</td>
<td>6%</td>
</tr>
<tr>
<td>45 rpm LPs</td>
<td>6%</td>
</tr>
</tbody>
</table>

**Trouble from BPW**

Sales comprise up to 60% of their total turnover. Another 14% of the turnover is spent by 21% of the population who buy between three to 10 recordings per annum, while 28% of the population purchases only one or two each year. Some 45% of the population does not buy any pre-recorded music.

The 29-year-and-under age group, which comprises 30% of the population, is the biggest buyer, making up 48% of the soundcarrier market. The 30-39-year-olds (17% of the population) make up 23% of the music market. The 40-49-year-old age group makes up 15% of both the population and the market. While the over-50, the largest population group at 38%, makes up a mere 14% of the turnover for recorded music.

**Bright Prospects For German Music Video Market: Up 60%**

An estimated 2.1 million music video units were shipped in Germany last year, a 60% increase over 1990, according to the results of a study commissioned by the video recording group of the German recording industry association BVPM and carried out by G&I. The companies involved include BMG Ariola, Castle Communications, MCEG/Vertigo, PolyGram, Rainbow, Sony Music, EMI Electrola, west Records and Warner Music.

Video shipments totalled DM66 million (US$34 million). The average unit price was DM31.20. The price categories DM35-39 and DM25-29 each comprised 12% of the market, while the DM30-35 and DM15-20 price groups made up 17% of the market, respectively.

Fifty percent of all music videos were sold in record stores. Department stores accounted for 25%, mail order, 11% consumer markets 9%, clubs 6%; pop music represented 60% of all deliveries, while rock comprised 20%. Classical productions made up less than 2% of the total.

G&I also revealed that 56.9% of music video buyers purchase 10 or more CDs per year. With an estimated potential of 3.9 million buyers, the music video market is considered one of the most hotly debated topics of the US. Phonogram has been marketing its product elsewhere in the world since 1977. Under the new deal, John will reportedly deliver up to six albums for the company.
Regional Specialist Format Plans Get Mixed Reviews

by Mike McGeever

The Radio Authority's tentative plan to advertise at least five regional specialist-format licences in the autumn has met with mixed reaction in the commercial radio and related industries.

A top executive with one of the country's larger broadcasting groups has his doubts about the commercial viability of the stations. "The services won't appeal to local advertisers because they want to reach a specific area or city," he says. "They are not looking for a region. Meanwhile, national advertisers will be hard to convince because specialist formats are unlikely to reach more than 15% of the area-half of the reach of the primary services. There is very little local advertising, certainly not enough to make a living."

However, regional stations may bring in new advertising revenue to commercial radio, he says, suggesting that it may come from local newspapers.

London consultant/research group Hallett Arendt chairperson Deanna Hallett is more confident about the outlook for such stations. "Radio is already being sold on a regional basis," she says. But, Hallett adds, it is important for the stations to identify those niches which will win listeners without eroding the audience of existing commercial broadcasters, therefore making it both attractive to advertisers and acceptable to the rest of the industry.

London-based Radio Sales Company MD Don Thomson argues that anything which expands the commercial radio market in terms of the total number of listeners is good. "Business is business. People have to understand that," he says. "The more radio stations there are-as long as they are professionally run-the better. It provides for listener choice and competition."

Media buyer Zenith Media broadcasting director Steve Hyde says it is difficult to see the advertising appeal of the stations because nearly all of the important regions are already covered by IRL outlets. "The listener appeal of the format and its commercial viability are two different things," he says. "Some stations such as Melody Radio/London don't make a great deal of money, but have a large audience."

Hyde says he thinks the Authority should wait until after the forthcoming re-advertisement of existing licences, and until the national commercial franchises are on-air before embarking on new franchises. He also predicts disagreements at the Authority over format definitions and advocates that new services be determined by specific types of music, rather than the current ambiguous definitions.

Hyde also questions why the regional licences were not advertised before the national franchises were offered, saying, "I'm not sure there would have been quite so much competition for the national franchises if there had been regional opportunities before."

The World's Greatest Line-up?

The World's Greatest Music Station/Peterborough (WGMS) has signed up a marathon runner, a stand-up comedian and a stand-up comedian to its new DJ line-up. The new presenters (pictured below), in order of speciality, are Andy Grahamme, Rob Jones and Dougie King.

WGMS, which hit the airwaves on April 14 broadcasting on 1332 AM, features a gold mix of oldies from the 50s, 60s and 70s, as well as airing regular news reports and sports.

WGMS parent company, the Mid Anglia Radio Group, has also acquired the franchise for Kings Lynn and will launch Kings Lynn FM later this year.

Andy Grahamme
Dougie King
Rob Jones

Independent Prep For INR Challenges

by Jeff Green

Facing a new, big-signal competitor? UK's independent radio (IR) broadcasters soon will be, now that Classic FM and IRM are scheduled to deliver the UK's first national FM and AM commercial powerhouses, respectively, in the coming year. How will the independent local radio stations (ILRs) compete?

To tackle the challenge from new competitors, Association of Independent Radio Companies director Brian West and Media Sales & Marketing chief executive Paul Davies recently prepared an overview outlining what IR is likely to confront and their recommended strategic responses.

This autumn, Classic FM will begin providing popular classical personalities. They will also need to emphasize FM signal superiority. Evening programming should be strengthened in order to ensure that listeners wake up to it the following morning. Broadcasters are advised to review their promises of performance and carry out research to keep in touch with listener needs.

It is inevitable that the public will sample these stations, and so the IRs will need to increase marketing and promotional spending. But it's hoped that, as the profile of commercial radio improves overall, these expenses will be offset by an increase in business.

With IR getting only £150 million (approx. US$250 million) of the £67 billion spent on UK advertising, broadcasters worry that instead of growing, the radio pie will be cut into smaller pieces, particularly if the new INRs (especially IRM) can compete regionally.

In that case, marketing and competition will become more intense, which will be even more expensive. IR's reaction is then expected to include budget reassessment, repositioning and further narrowing.

For The Record

In the country music article in last week's M&M (April 14 issue), European director of the Country Music Association Martin Satterthwaite should have been quoted as saying, "Country stars have a good chance of becoming successful not only in the UK, but in the rest of Europe too."

KEEP IT IN THE FAMILY - PolyGram International Music Publishing has signed a worldwide, multi-album publishing deal with A&M Records artist Joan Armatrading. Included in the agreement is her next studio album "Square The Circle," scheduled for a June release. Pictured (l-r) are: PolyGram International Music Publishing chief executive David Hockman, Armatrading and her manager Mike Noble.
Lang, Jeanneney Add New Duties

Some key ministers in the arts and media have been affected by the recent government changes in France since Pierre Bérégovoy replaced Edith Cresson as prime minister on April 2. Although no major policy revisions are expected in these areas, former minister of culture and communications Jack Lang has become the unofficial deputy, adding to his former duties that of education minister.

Lang, who served as minister of culture between 1981 and 1992 (excluding 1986-88 when the right-wing government was in power), believes he is willing to expand the scope of his duties.

He will be assisted by Jean-Noël Jeanneney as under-secretary of state in charge of communications. This position was formerly held by Georges Kiejman, who moves to the ministry of foreign affairs. Jeanneney, a former history teacher, has held various positions in the civil service, including minister of foreign trade in the former Cresson cabinet.

It is too early to know how policies on communications will be affected, but insiders speculate that radio will not be Jeanneney's major priority. TV issues continue to dominate the agenda, as the outcome of private channel La Cinq—declared bankrupt by a court last week—is still unclear.

Lang has been very supportive of the music industry and artists, introducing a series of measures including a blanket tape levy and a law on neighbouring rights, which have raised the revenues of a music industry threatened by home recording and increasing radio and TV broadcasting.

Lang's interest in current musical trends was highlighted in 1989 when he named Bruno Zenou as his assistant for popular music. Lang caught the radio industry by surprise last September when he announced that he was in favour of an increasing share of Francophone music on French airwaves. In order to avoid legal quotas, the radio and music industry held negotiations which eventually ended in contracts signed by some key broadcasters regarding the level of Francophone music they were ready to play.

LIEGE IS FIRST STOP FOR AC FM NET
RFM Moves Into Belgium, Eyes Brussels By Summer

French AC FM network RFM has started broadcasting in Belgium as part of a plan to expand its international coverage. RFM, 49%-owned by UK media group Crown Communications, is now available on FM in the Belgian city of Liege on 105.4. Its aim is to be present in five or six cities in the French-speaking part of Belgium by year-end.

Negotiations are being held with broadcasters in the cities of Charleroi and Namur. Brussels is also being seriously considered. RFM president Andrew Manderstam explains, "It might be a little bit more difficult to find a frequency in Brussels, but I hope that we will be able to broadcast there before the summer."

Manderstam says the total investment for the Belgian expansion will reach a "modest" Ffr1.5 million (app US$280,000). Local advertising is scheduled to begin in May.

The Liege outlet currently plays the French RFM programming 24 hours a day, broadcast via satellite. RFM has chosen a system of franchising with local broadcasters who subscribe to its service.

"But we encourage them to carry local programming, especially news," says Manderstam, who adds that local journalists will be invited to Paris for training.

Manderstam says RFM is already present in Norway, and has plans for Switzerland and Turkey. It has also managed to secure two frequencies in Russia—St. Petersburg and Moscow.

Says Manderstam, "We haven't made any final decision in Russia. We don't think the market is ready for French programmes with no local content. We need to have programmes in Russian. A decision will be taken in October."

SNRP's Zenou Criticizes Baudecroux On Categories A/B

by David Roe

Private radio association SNRP president Marc Zenou has attacked NRJ Network president Jean-Paul Baudecroux in a letter published in the weekly magazine Communication News on April 6.

The letter is a reply to statements made by Baudecroux in an interview in the March 30 edition of the same magazine, in which he argues that the only practical means of survival for stations in category B (local commercial independents) is to cross over into category C (radio affiliated or franchised to a national network) if the stations in question wish to do so.

The letter states that the objective of the SNRP is to struggle for the right of existence of operators in both categories, and to ensure that stations in both categories have the "real" means to survive.

Zenou writes, "The conduct of Baudecroux is known vindictive towards all those who resist. Yesterday, he slammed the CSA for its 'stupidity'. Before that, it was his colleagues in other networks who were under attack. In believing to be in advance of the law, he ends up by believing himself to be above it."

"No opposition is tolerable and he cannot accept contradiction. Whoever doesn't bow before him must be 'eliminated' by either lies or calumny," he adds.

Baudecroux calls Zenou's reaction "a little hysterical. What I said in the interview was merely to underline the fact that in order to maintain local stations as viable commercial enterprises, I think it is necessary that those in category B be allowed to cross over to category C if they want or need to. What I find surprising is that a syndicate claiming to represent local operators should adopt the position it has."

UPCOMING SPECIALS

IN MUSIC & MEDIA

MAY 16 ISSUE:
• SYNDICATION
STREET DATE: 12.05.92
AD DEADLINE: 21.04.92

MAY 23 ISSUE:
• BBC RADIO 1
25TH ANNIVERSARY
STREET DATE: 19.05.92
AD DEADLINE: 28.04.92

MAY 30 ISSUE:
• AIRPLAY MONITORING
• RADIO PROGRAMMING SOFTWARE
STREET DATE: 26.05.92
AD DEADLINE: 05.05.92

Music & Media April 25 1992
Belgium Lowers Audio/Video VAT Rates To 19.5% by Marc Moos

The decision of April 1 by the Belgian government to lower VAT rates for both audio/video and recording music product to 19.5% is being applauded by industry groups involved.

At Sony Belgium—market leader in audio and video hardware—head of consumer division Gilbert Declercq says, "The decrease of VAT rates from 33% down to the new 19.5% will have very positive effects on the trade in Belgium." Sony Belgium has been able to boost its growth by 21%, despite the general decrease in sales in the Belgian audio/video market.

Sony and the rest of the industry were also facing serious competition with its border-region dealers, because a considerable number of customers crossed into Holland, Germany or Luxembourgh to purchase TV sets, stereo equipment and video hardware, where VAT rates were far lower than those in Belgium.

IFPI Belgium director Vincent van Mele welcomes the government's decision, saying, "We are very happy with the current measurements, but remain a bit critical since we still have a big difference between the VAT on books [6%] and the new VAT rate on record material, which dropped from 25% to 19.5%. Although the drop might have positive effects on record sales here, I think that the difference is still too small to stimulate consumers to buy more records." In IFPI's annual report, the group illustrated that a possible VAT drop to 18.5%, such as exists in France, would pay off within two years as a result of increased sales to consumers, who will benefit from the current lower rates.

LOVE THAT SMILE — Polydor Holland welcomes Shaniee, the first Motown artist to visit the label in the Netherlands. The 18-year-old singer was in the country recently to promote her latest album "Inner Child." Pictured (f.l.) are: Shaniee's manager Bill van Dern, Polydor Holland marketing manager Kees van Weijen, Shaniee, PolyGram Holland president Paul Harig and Polydor Holland MD Albert van der Kroft.

Holland Loosens Cable Regs by Marlene Edmunds

Dutch broadcasters who want to start new radio and television cable operations in the Netherlands will now have an easier time.

Minister of culture Hidy D'Ancona has rescinded a regulation requiring would-be cable operators to show that they have signed 60% of cable subscribers in a specific region before they are granted a licence. In its place, new Dutch cable broadcasters will be given up to a year to come up with the 60% figure, and if they are not successful, their licences will be revoked.

Would-be cable companies had previously complained that they were caught in a vicious circle: not able to obtain subscribers until they had come up with acceptable programming and not able to come up with acceptable programming until they knew who their subscribers were. The plan does not need parliamentary approval.

Foreign broadcasters are not required to comply with the 60% requirement because such a proviso would contravene EC broad-casting regulations.

Four Vie For 50% Of The Voice At least four media companies—one from France, one from the UK and two from Denmark—have expressed interest in buying the 50% share of Danish EHR station The Voice owned by Klaus Petersen, who filed for bankruptcy earlier this year.

The Voice MD Otto Reedtz-Thott, who owns the other 50%, has right of first refusal on any sale. He says, "It's impossible that I will buy it all."

The Voice began broadcasting in 1984 and has since had six stations. A 1991 year-end survey by Gallup for The Voice's three largest stations show Copenhagen with 368,000 listeners (+3.1%), Odense with 103,000 (+2.1%) and Aalborg with 72,000. KRO...
MUSIC & MEDIA

New Artist award went to Ches.

Best Video category. The Best Of Time and Best Song for Los

soloist Antonio Vega.

 Granted the Special Jury award to

them as the strong favorites of the

sored

million

(for the single 7 De Septiembre)

Song Of The Year with his single

debut album Viviendo Deprisa is

Sanz beat a veteran field to win

New teenage singer Alejandro

Grant Benson

This

exciting

is nothing particularly exciting as far as avant-garde

But as an EHR station, the idea is

to improve and increase the amount of non-stop music we

air." RTL 102.5 has always prided itself on its low-talk content. Ben-
son says he has listened 40 sta-
tions in France, Holland, the UK

and the US and has noted that

Italian DJs generally speak far

more than those at stations with

similar formats in other territo-

cies. "There's possibly a cultural

reason behind it," he says. "But

most things that Italian DJs say in

30 seconds could be said in 10

seconds by most people on this

planet."

While Benson acknowledges that RTL's new strategy will be

nothing new to many stations in

other territories, he does believe it

is fresh for the Italian market.

Benson says RTL 102.5 is not

scheming to be included in the growing number of music-only

stations in the domestic market. He believes the trend is part of

the natural evolution of pop radio in

Italy. "About 10-15 years

ago, there was a spate of automa-

ted stations in the US because listen-
ters were sick of DJs," he says.

"Things went from one extreme
to the other, but now there's the

happy medium of relatively intel-
ligent DJs interrupting music with

something more than telling listen-
ters how wonderful they are. That's a policy we've always

adopted."    

RTL 102.5 Bows 'Explosive' Sweeps To Cut DJ Chatter

by David Stansfield

Private national EHR station RTL 102.5 Hit Ruido has intro-
duced what it calls "Micuela, Esplonova" (ex-

plosive mixture), a series of three-record se-
quen ces aired at strate-
gic points throughout the
day.

RTL head of music

Grant Benson

admits, "This is nothing particularly exciting as far as avant-garde

Sanz, Mecano Highlight Un Año De Rock Awards

by Ana Marie de la Fuente

New teenage singer Alejandro

Sanz beat a veteran field to win the

Best Artist award at the third

Un Año De Rock (A Year Of Rock) awards night on April 9 in

Madrid. The Warner Music-
signed Sanz, whose sales of his
debut album Viviendo Deprisa is
currently topping the 600,000-
unit mark, also picked up Best

New Artist honours and Best

Song Of The Year with his single

Pisano Fuerte. Mecano walked away with the remaining three top awards: Best Album (Aidellai), Best Video (for the single 7 De Septiembre) and Best Live Act. Nearly 900,000 units of Aidellai have been sold locally, while about 1.5 million have been bought in Europe and Latin America.

Mecano and Sanz's dominant sweep of the Cuca Cola-spon-

sored awards clearly revealed

them as the strong favorites of the

over 50,000 voters who had mailed in their choices. A jury

composed of various local music

and broadcasting professionals

granted the Special Jury award to

soloist Antonio Vega.

In the international section, R.E.M., seeded two of the three
categories they were nominated for,

winning Best Album for Out

Of Time and Best Song for Los-
ing My Religion. Michael Jack-

son's Black Or White took the

Best Video category. The Best

New Artist award went to Ches-

ney Hawkes—the only interna-
tional artist present to receive his

award.

The duo Roxette took the

Best Live Act award, while

Bryan Adams won over Guns

N' Roses, Michael Jackson.

New Kids On The Block and R.E.M.

for the Best Artist award. The Spe-
cial Jury award in the

international category was
given to Lenny Kravitz.

Un Año de Rock was broad-
cast live on leading EHR station

S.F.R. Los 40 Principales and was

shown at a later date over its pay-

TV affiliate, Canal Plus.

Catalunya Musica Boosts Special Programming

Barcelona public classical music

station Catalunya Musica is ex-

panding its format with the

introduction of more specialized

programming.

Among the additions is a clas-

sical music programme from

7.00-10.00, and a two-hour theme

slot on weekdays at 14.00 which

features music from Africa, Asia and Europe, new ideas. When we heard how progressive Centro Suono was, we contacted them and they were very interested."

Station PD Alberto Castelli

says the CMC shows fit his

format perfectly. "This deal is

the first step towards future international projects for the

station," he adds. "And that includes satellite." Castelli hopes Radio Centro Suono will act as syndicator for CMC programmes on the domestic market in return for exclusive broadcast rights for the Rome and Lazio regions.

Chigbie says it's too early for such a prospect, but con-

firms his interest in the Italian

market. "We've found that

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Real World Featured In Milan Multimedia Show

World music on Virgin's Real World label was given an exclusive Italian boost in Milan from April 2-15 with the multimedia project "Programming Real World:"

The event was sponsored by Italian stylist Romeo Gigli and organized by Vir-

gin (Italy), Ima Mistrle and Acri Nova. Gigli's new fashion line was dedicated to

musicians from Africa, Asia and Europe, and was presented alongside the photo-

graph and music exhibition Interpretazioni, which featured acts and artists Musicians

Of The Nile (Egypt), Nusrat Fateh Ali Khan (Pakistan), The Gno Brothers

(China), Mari Boine Persen (Norway) and Geoffrey Oryema (Uganda). Photographers

Daniele Michaeli (US), Remmy Ongala & Orchestra Super Motore (France), Timo Keleranta (Finland) and Arthur Tress (US). Brian Trower (France), Tino Keleran (Finland) and Juan Francisco (Spain) attended the Milan launch.

A concert featuring Real World artists

Rahman Ongha & Orchestra Super Motore, Teren Quartet, Gino Yore and Geoffrey Oryema was also staged in the city. Founded of the Real World label Peter Gabriel was present for the launch, and

was pleased with the 14-day event, saying, "It's a chance to introduce our music to a wider audience. I can see the definite links with what Romeo Gigli has pulled off and I'm very appreciative of the support we've been given."
Radio Gong 2000 Plans Format Change, A Tighter Playlist

by Miranda Watson

Multi-formatted Radio Gong 2000/ Munich is revamping its image in an effort to combat slumping ratings over the last few years. It is rumoured that the station, which programmes a mix ranging from MOR to gold to EHR, will change its name to Radio Gong 96.3 FM.

MD Stefan Zobel says the audience demand of the "new-look" station will be the 14-40 age group, and the station's emphasis on local information will increase. Possible changes are being tested at the moment. The station has signed on Kiel-based Funk Büro, the consultan-
ty set up by ex-Radio Schleswig-Holstein PD Hermann Stümpert.

"After so many successful years of a similar format, we have decided that it's time to change," Zobel says. "We are going to modernize our programming format and the image of Radio Gong 2000. Our main priorities will be to strengthen the station, which programmes a mix ranging from MOR to gold to EHR, will change its name to Radio Gong 96.3 FM."

Multi-structured Radio Xanadu MD Benny Schnier says, "They have had a lot of problems over the last years and lost a lot of listeners, so I think they have realized that they have to do something. Their mistake has been trying to cover all tastes and they have really gone down in the ratings since stronger formatted stations such as Radio Arabella and ourselves started up."

Arabella marketing director Martin Schmitz says he was expecting the station to make a much sharper change of image. "I thought they would make more alterations to their format. From the test runs I've heard, they haven't changed much, just speeded things up. I get the impression that Stümpert has just made the station concentrate on its good points."

Charvari Radio PD Inge Seibel comments, "They had to move on. They've stayed the same for so long, while all the other stations have been changing. Radio Gong 2000 has known this for some time, but has taken a long time to do something about it."

mean dropping the '2000'. We will definitely keep the Gong part, as it's so well established, and we might introduce some reference to FM in the title."

Reactions in Munich to the planned changes have been mixed. Classic rock-formatted Radio Xanadu MD Benny Schnier says, "They have had a lot of problems over the last years and lost a lot of listeners, so I think they have realized that they have to do something. Their mistake has been trying to cover all tastes and they have really gone down in the ratings since stronger formatted stations such as Radio Arabella and ourselves started up."

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"The video wall was designed to bring Freddy back for the concert, and enable him to join in and even get the crowd to sing along. We had a very close relationship with Freddy and this is our way of saying 'thank you' to him."

DoRo Productions is currently working on the ultimate Mercury documentary, a project which was discussed with the artist shortly before his death. To be entitled "The Legend Lives On," it will chronicle Mercury's career. This and the final Queen video "Magic Years Part 4" will be released around September.

Since its involvement with Queen, the two producers have since worked with the Rolling Stones, La Toya Jackson, Tom Waits, Sting and Gianna Nannini. One of their latest successes is the video for Westerhagen's Krieg, the first German-language video to be played on hit rotation on MTV Europe. DoRo is now working on the video of the album Ju Ju, which is due for release in late summer.

DoRo says, "We are hoping Westerhagen's success will show that German artists can compete on an international level too. One problem is that many GSA record companies don't think it's worth making expensive videos, which is a big mistake. MTV is just beginning to recognize the GSA as one of the biggest markets in the world. Also, you never have a second chance to document your music. In 10 years time, artists like Westerhagen and Nina Hagen will be putting out compilation videos and reaping the profits."

DoRo has just finished a 40-minute video for David Bowie's Tin Machine entitled "Tin Machine Live."

Says DoRo, "It is a live film of a concert in Hamburg using a new concept, which gives the effect of a trip through the past, present and future, mixing black and white and colour film. We hope that this is the start of a new working relationship with Bowie."
Hello, please welcome back Lionel Richie, one of the world's most successful songwriters. Do It To Me, his first release in five years on the legendary Motown label, is again a top flight ballad. Pull the CD-insert off this page and give your listeners the dose of passion they have missed for so long.

The former Commodore has written some of the most emotive and successful ballads in pop music history. Do It To Me is in that long line of romantic songs that have touched our lives since his first global hit, the all-time classic Three Times A Lady. As a solo artist, most of Richie's hits have been romantic ballads. However, he's always had the ability to write great dance music from the 1978 Commodores hit Brickhouse to the Caribbean-flavoured uptempo funker All Night Long in 1983.

One year later, the man had the world at his feet with the unforgettable ballad Hello, which will always be remembered by the accompanying video with the blind sculptor girl. With 1985's Say You, Say Me he strengthened his image as a specialist in slow songs. This year Richie celebrates his 20th year with Motown, whose European license agreement has recently switched from BMG to PolyGram. He is the only composer who scored US number 1 hits in seven consecutive years, including his 1981 duet Endless Love with Diana Ross and the song Lady, written especially for Kenny Rogers. Together with two other new songs, My Destiny and Love Oh Love, the new single will be included along with the classics on the new Back To Front greatest hits compilation.

A complete new album is not in the making yet. Comments Motown product manager Nick West, "Lionel has been away for so long now that we thought it best to re-establish him first. A world tour is planned for next year."
**NEW RELEASES**

**CHYP-NOTIC**
I Can't Get Enough - Coconuts/Arandia
PRODUCER: Cheryane/Jamski
This German dance trio has one leg in mainstream discotheques. Verging on the schmaltz.

**GLORIA GAYNOR**
The Wild Boys - BCM
PRODUCER: Andy Hill/Stock/Adam/Watson
On her debut debut for BCM, the singer only hits such as Never Can Say Goodbye and I Will Survive remains faithful to her soul roots. Because of the modern Soul II Soul beats, she confidently stands the test of time.

**GROUNDS HAMPTON**
A Whiter Shade Of Pale - Koch
PRODUCER: C. Peress/T. Agterberg/H. Bekking
Giving the Procol Harum classic sunny aspect of the song with a festive mood.

**CINDY PERESS**
Sailing On The Waves - Polydor
PRODUCER: Andy Hill/Stock/Adam/Watson
The former Rainbow keyboardist, nowadays a German resident, furnishes a pleasant set of middle-of-the-road rock. Novels are the real force of this man, who has composed songs for the likes of Joe Cocker and Chris Norman, among others. The poppy song Sandy is a potential hit, as is Goodnight America, enhanced with a lovely slide guitar. Musically, this perfect mix of pop with country blues is most soothing.

**JOHNNY LOGAN**
Endless Emotion - WEA
PRODUCER: Erwin Hugger
The Eurovision Song Contest winner's first album for WEA is a good showcase of Logan's vocal talents. His emotional delivery fits the mainstream mid-tempo material, while the gloss production adds to the overall romantic sophistication of the project. Best tracks: How bout Us (a cover of the Champsian 1981 hit), Close To The Edge and It's Only Tears.

**ACHIM REICHEL**
Endless Emotion - WEA
PRODUCER: Achim Reichel
For more meaty material, check out Miles Of Success - WEA
The former Rainbow keyboardist, nowadays a German resident, furnishes a pleasant set of middle-of-the-road rock. Novels are the real force of this man, who has composed songs for the likes of Joe Cocker and Chris Norman, among others. The poppy song Sandy is a potential hit, as is Goodnight America, enhanced with a lovely slide guitar. Musically, this perfect mix of pop with country blues is most soothing.

**RAUSCH**
Good luck - Vertigo
PRODUCER: Paul Grau
History has proved that the best rock 'n' roll has always been made on the razor's edge. Rausch, from Germany, is definitely a band that fits this description. Although best characterized as an alternative band, their third album is more accessible than ever. The rough edges remain, but are now more functional, as is evident on Cease Pas Vrai, the only track sung in French. No Message, ornamented with exquisite vocal harmonies and crystal clear acoustic guitars, holds out hope for pure pop in this dance-dominated era.

**ROKO**
Open invitation - Polydor
PRODUCER: Albert Bockroth
This is a German rock band with an unmistakable international potential. Supported by Boekroth's ornamental production, Roko's second album for Polydor stays nicely on the more sophisticated end of hard rock. And they sure know how to write excellent power ballads; Is It Love is remarkably radio-friendly, as are Heaven and All Your Love. For more meaty material, check out Miles Away.

**MARKETING THE MUSIC**

**Sailing On The Waves Of Success - U 96**

Following the huge success of Germany's first number 1 techno record Das Boot, U 96's debut album, also entitled Das Boot and released by Polydor at the beginning of March, is sailing towards gold status.

Presently at number 11 in the German sales charts, the album has also been released in Austria and Switzerland and is now number 10 in the album charts in both countries. Produced by Martin, it comprises 10 tracks, including as a bonus the classic version of Das Boot, as well as more house and ambient music-oriented numbers.

The album's release has been backed by over 100 20-second TV advertising spots on MTV Europe, while adverts have been placed in magazines such as Bravo and Popkorn and U-Boot mobiles have been sent to the trade press. Polydor progressive music director Tim Renner says, 'We have concentrated mainly on promotions in the teen press to try to establish Alex Christensen, the DJ producer behind U 96, as a person to keep the whole thing alive. Normally, having a big dance hit doesn't mean that you will be automatically selling albums.'

The single Das Boot, the theme song to the movie of the same name, stayed at the top of the charts for 12 weeks and is now close to reaching platinum status. It has also charted in Belgium, Holland, Austria, Switzerland, Sweden, Denmark and Finland, and the video is still being played on MTV. The single also has the distinction of being the first number 1 to be available only on one format, the 12-inch LP.

The new single I Wanna Be A Kennedy, also released only on 12-inch format, has been at number 4 in the German sales charts for three weeks after storming straight in at number 15. It has sold over 100,000 units so far. Renner remarks that despite the success of the first single, I Wanna Be A Kennedy is not getting radio airplay in Germany. "The taste of music of German kids just isn't reflected by radio. Instead, I think the kids go watch MTV to inform themselves. It is fast becoming a substitute for radio."

Renner thinks, however, that despite the high profile given to techno music since Das Boot, techno's days are numbered. 'Once a trend becomes too well known, people start jumping on the bandwagon and spoil it. There are now about 10 techno compilations coming out in Germany every week and of ten what they claim to be "techno" is ridiculous. Techno and the ideology behind it gets weakened.'

'I think the over-exploitation we have from other record companies will mean that the word techno will disappear in about two or three months. The dance scene that created techno and its baby will get a new name.'

The next single from U 96 will be a double A-side with an ambient/house song Come Together and another techno track Der Kommodant.

**POP KOMM**: Die Messe für Popmusik in Deutschland.

The 1992 PopKomm conference in Cologne, supported by all economically important record companies in Germany, is shaping up to be the central meeting place and discussion forum for the German music industry.


After only three years, PopKomm is now the third largest music trade fair in the world, with over 3,500 attendees. It is taking place in Cologne's Congress Centre, which offers more rooms and facilities than in previous years. Discussions, seminars and performances will take place in rooms in close proximity to each other and a press centre will be available for media and trade press.

PopKomm is not just intended as a trade fair; it is also Germany's biggest rock music festival, with performances from over 160 bands in 1991. This year an added attraction will be the new German bands chosen as the winners of the Sony UX-S Talent Awards '92.

Also, Northrhine Westfalia minister of economics Günter Einert will present a special award on August 22 at the multi-label company for outstanding artistic quality.
Facing The Responsibilities Of Publishing In The '90s

The face of music publishing in Germany is continuing to change. As in other countries, income from the sales of sheet music is long gone, along with the days of sitting back and waiting for the mechanical reproduction royalties to roll in.

Not only must contemporary music publishers cope with intense, highly concentrated competition and an almost restrictive media landscape on a national basis, they must also begin thinking globally with the merger of Europe and the internationalization of the recorded music market.

It no longer suffices to simply acquire sub-publishing rights; publishers must develop and nurture new writers and their repertoire. Modern publishers must provide their composers and/or lyricists with a wide range of abilities and services, allowing immense room for creativity and a personalized style and making the artists influential members of the creative team.

One of the most critical problems facing the German music industry is the development of successful national artists of all sorts. The work-laden record company A&R managers are often overwhelmed with material for artists already under contract, and are not always in a position to scout the countryside for new talent. German publishers—if one can put all of these eggs in one basket—have recognized this challenge, and can often be found "on the streets" in search of diamonds.

Comments Frankfurt-based Sony Music Publishing MD Mike Weller,
"It's difficult to find record company A&R managers who have the time and the means to look for good new songwriters. It's as obvious to me that a publisher should participate actively in A&R as it is for a bank to seek out new investment possibilities." Siegel Music's MD Joachim Neubauer sees his role as an agent between two worlds. "One of the publisher's primary functions is to nurture the contact between the artist and the record companies," says Neubauer, "as well as assisting in demos, pre-production or production. They must do a lot of A&R work developing songwriters and artists, and try to bring the two together. We must prepare everything up to the point that all the record company A&R manager has to do is nod his or her head. That has become the rule. Nowadays most of the successful ideas seem to be coming from publishers."

Although some projects are developed by the publisher to the point that a tape lease deal can be made, (continued on page 12)
the majority of the production work provided by the publishers is demo and pre-production work. "I don't tie up our resources in production," explains BMG/Ufa president Hartwig Masuch. "We have excellent relations with all of the record companies, and it presents no real problem placing product we really believe in. In my opinion, producing finished product seems to indicate a lack of confidence in your ability to convince a record company of the quality of your act."

PolyGram Songs MD Joost van Os would surely have another opinion on this matter. He was able to score a 100,000-unit hit in France with an album by the German artist/producer Gregorian, which his company financed.

Regardless of to what extent any publisher is willing to invest in production, all of the German publishers surveyed have agreed they also have a primary responsibility to provide career and management consulting to their writers and composers. Since the end of World War II, the German labour office interpreted the nation's labour laws as implying a state monopoly in terms of licensing artists' managers and agents, thereby inhibiting the development of these critical career areas. With recent court decisions shaking the foundation of this outmoded interpretation, Germany has finally taken the first steps taken in a positive direction.

Nonetheless, there is still a critical lack of experienced managers in a nation of 80 million inhabitants, and publishers are filling this gap. Kick Musikverlag's Alexander Elbertzhagen, co-owner with his brother Gitz Elbertzhagen and partner Heinz Kremer, has a definite idea of what the consultation provided by the publisher should offer. "It must include advice over which record company can provide the best setting for the artist, which styles and genres are preferred by various companies, the advantages and disadvantages of various companies and how the artist can possibly negotiate for better terms in his or her contract. The publisher must also inform the artist about competition on the market in general. Musicians usually know all of the hits, but are not familiar with all of the flops," says Elbertzhagen.

Good professional advice is not enough, however. He adds, "We have to offer more than just telling an artist we believe in him. They have a right to expect more service."

Several Investment Areas
All of today's publishers are investing in other areas of artist development, marketing and promotions to assist in the exploitation of their copyrights. The differences in the focus of such investments show a wide range of alternatives. MCA Publishing MD Adrian Facklan-Wolf, who has acquired the Star Music catalogue (with artists including Udo Lindenberg and Vicky Leandros) and the Italian Di Angels brothers Magister catalogue, is now also helping develop such young acts as Fury In The Slaughterhouse (SPV). Facklan-Wolf prefers to invest in areas such as photo sessions, the arrangement of showcase performances and the services of independent promoters. "We are still a small company in Germany," explains Facklan-Wolf, "so we do not have our own promotion staff. We work very closely with MCA Records, and for special projects such as the Australian band Indecent Obsession, I have received very good media results working together with the independent promotion company Splendido in Cologne."

EMI Music Publishing invests a large amount of time and attention to crossover acts. Explains MD Peter Ende, "Since EMI is an international publisher, crossovers are something we have always held as top priority. As far as continental Europe is concerned, we've had two meetings so far, where we've worked on promoting our signings and focused on transferring them (continued on page 13)

Is there an alternative to the big ones?

Yes!

Budde Music International, Hohenzollerndamm 54 A, 1000 Berlin 33, Phone +30/823 4015, Fax +30/823 70 76, In France: Editions Musicales Claude Pascal 5, Rue Denis -Poisson, F -75017 Paris, Phone +45.74.43.72, Fax +45.74.52.33
...we do not have our own promotion staff. We work very closely with MCA Records, and for special projects...I have received very good media results working together with [an independent promotion company]." — Adrian Facklan-Wolf, MD of MCA Publishing

"I also try to financially support the record company's marketing and promotion budgets so they can do that little bit extra," — Joost van Os, MD of PolyGram Songs

European radio programmers, using cooperative advertising, arranging opening slots and supporting tours (including artists such as German-language pop singer Petra Laser or the Dutch/German group Scam Lula with Metronome). "I also try to financially support the record company's marketing and promotion budgets so it can do that little bit extra," says van Os.

Compilations

A major source of licensing income for German publishers is compilation albums. Siegel's Neubauer sees composers returning to more melodious compositions. "I'm not convinced that enough people will be interested in dance floor product to make it worthwhile for samplers in the future."

Mausch sees a brighter future for this form of exploitation. "Ten years ago, nobody thought there would be an interest in repertoire from the mid '70s. In England, the most successful compilations are now punk, and that is how it will be with the hip hop and house megahits. The sentimental effect will be felt by people in their mid-20s in about 10 years. It's the same today with former punks who are now in their mid-20s."

Although very pleased with the success of compilation albums on the German market, publishers are no longer satisfied with just collecting mechanical reproduction fees and broadcasting rights. As in the US and the UK, synchronization rights are gaining an increasing amount of attention. The marriage of music and advertising and the excellent royalties that can be earned from such licenses—according to Melodie der Welt's copywriter Hans Mai, approximately 5% of the entire campaign budget for TV advertising—has awakened a hunger.

Some of the large publishers, including EMI, have already staffed departments responsible for exploitation of synchronization rights. Kick has also founded a new division, Position, to handle such licensing requests and actively acquire placement in advertising and film soundtracks. Other publishers are working with freelancers. MCA, for example, placed Born To Be Wild with Puma and PolyGram Songs has placed Spencer Davis group's Keep On Running with a gasoline company and Elton John's Your Song with a bank.

The Future For Talent

The future—whether it lies in self-contained artists who write their own material or in authors and lyricists who necessarily artists themselves—is another point of division among publishers. As Sony's Weller points out, "In contrast to England and the US, Germany does not have a tradition of song plugging." The way the future is envisioned often determines how the publishers work together with their signings. Kick, with offices in Berlin and Hamburg, tends to work with self-contained artists. Says Elberzhagen, "They interpret their material the best. I think the chances for pure composers and lyricists will diminish in the future."

MCA's Facklan-Wolf, working closely together with writer/producer Christoph Busse, shares this dark view of the future for composers and lyricists and recognizes the need to do more for them in such areas as film soundtracks and advertising, as well as to develop new areas. Masuch and Neubauer tend to disagree with this frame of mind. Explains Neubauer, "We have to...
in most European territories, including Austria, Switzerland, Sweden, France, Italy, and also in Indonesia. German-language star Pe Werner’s album *Kribbeln Im Bauch*, which sold over 200,000 units at home, was released in both the German and Swedish languages in Sweden.

The group Pur has sold over 180,000 units of their latest album (Intercord). George McCrae is released in South Africa and Hong Kong, where he holds a place in the charts. Other artists whom Kick is currently developing include Micky Reinke, Ulrich Tukor, Hans-Christian Müller, I.C. Falkenberg and Wigald Boning.

EMI’s Ende can boast a number of hits in the past and is currently enjoying chart success. Says Ende, “Last year we had five of our new signings appearing in the charts. At the moment our priority is Valerie’s Garden, who entered the charts at #2, the highest entry last week.

Because MCA Publishing is a young company in Germany, Facklan-Wolf is still trying for his first major national success. He has been instrumental in helping develop Fury In The Slaughterhouse, whose third album was published by MCA.

Facklan-Wolf is also busy working closely with Christian Busse, the writer, developing a number of German folk music projects, as well as the artists Hartwig Rudolz and Renee Knapp, who were in the Hamburg cast of Phantom Of The Opera. Their first recording Campanions d’Amour is being released on Polydor.

Although not long at his job, Sony Music’s Weller can already look back on a number of national and international successes, including Ten Sharp. Other signings include award-winning Irish artist Ralf René Müaué, who produced the 10-year-old singer Sarah (Sony Herzklang).

The List Goes On

Masuch sees an exciting future for his company as well, which owns enormous catalogues of evergreens. Current and upcoming releases include such artists as Smiles In Boxes (Sony), Element Of Crime (Polydor), Tara G. (Intercord), Brings (EMI) and Westbam (Low Spirit/Polydor), Blind Guardian (Virgin), Casanova and Twice As Nice (both WEA), Christian Demant (east west), Max (BMG/MCA) and Anna Haigis (BMG/Munich). "Regardless of the fact that Anna’s new album is in English and was produced in Nashville and Los Angeles, it’s a dream," says Masuch. "It’s the best album to ever come out of the German-speaking area."

The first single from Anna Haigis is expected to be released at the end of May.

Besides having such valuable copyrights as Bruce Springsteen and The Bellamy Brothers, Siegel Music (which has A&R offices in Austin, Texas, and Los Angeles, California, among other locations) is also very active in working with back catalogue and developing new artists.

Currently number 14 in the German charts, the single Jive by the Scottish duo Paul and Andy in Turkey, Neubauer produces demos with them and placed the effervescent pop product with Sony. World On Edge has reached gold status in Canada, and great hope and a lot of work is being placed into the acts Tomas Friedrich (Fata Morgana) and Clouseau.

Although the royalties may not be rolling in as they were in the good old days of sheet music, few of the German publishers today are heard complaining. More successful publishers are using their new responsibilities of nurturing their artists to stay ahead of the stiff competition in the publishing industry today.

Robert Lyng
Presuntos Implicados

Signed to Warner Music Spain.
Publisher: Warner Chappell.
Management: Tratos/Valencia.
New album: Ser De Agua, released on October 7. At pre-sale, it is at number 5 in Spain and at number 66 in the European Top 100 Albums.
New single: Llueva, released on February 1.
Top 100 Albums.
Management: Tratos/Valencia.

Valencia-based trio Presuntos Implicados is European releases: Apart from the UK, the band was looking for. All that teamwork resulted in the best Spanish material this year for programmes during the upcoming Olympic Games in Barcelona.

Luca Barbarossa

Signed to Sony Music Italy.
Publisher: Sony Music/Persica.
Management: Marsigli/Rome.
New album: Cuore D'Acciaio, released on February 9, it is at number 7 in the Rai Stereocode chart and at number 10 in the Musica E Dischi chart. In the Euro- top 100 Albums, it is at number 77.
New single: Portami A Ballare, released on February 29; currently, it is at number 4 in the Rai chart and at number 8 in the Musica E Dischi chart. In March, it peaked at number 81 in the Coca-Cola Eurochart Hot 100 Singles.
Recorded at Fonoprint/Bologna.
Producer: Roberto Costa.

In marketing: The first week of March, 15-second radio spots were running on all the major Italian networks, plus the regional radio stations. On April 1, a major TV advertising campaign started on the main Italian TV networks, plus the three Berlusconi-owned private channels.
Promotion: Barbarossa gave many radio interviews and was featured in the big talk shows after winning the San Remo Festival on February 29.
Concerts: In May he will tour Italy extensively.
European releases: The album is already out in Belgium and Switzerland, while French and Spanish releases are pending.

Although it's a cliché, "la mamma," the strong Italian mother figure, still exists. Luca Barbarossa won the prestigious San Remo Song Festival with Portami A Ballare, a song about his mother. Translated in English, the title means "The Me Daugther," which initially sends you in the wrong direction, as you may tend to think he's singing about his girlfriend. Suddenly the word "mamma" slips in, which gives piano ballad a very original angle. The piano ballad a very original angle. The word "mamma" slips in, which gives piano ballad a very original angle. The piano ballad a very original angle. The word "mamma" slips in, which gives piano ballad a very original angle.
New Ventures At Philips Classics

by Terry Berne

With the release of Rarities & Surprises at the year's end, Philips Classics' monumental 45-volume, 180-CD Complete Mozart Edition was finally completed, six years after preparatory work had begun in 1985. Including known authentic works by Mozart, many never before recorded, the edition — launched to commemorate the bicentennial of the composer's death — became a huge and unexpected success, selling over 40,000 complete sets in its first year, an astounding 7.2 million CDs.

Mozart Edition project manager Stéff Collignon acknowledges that many things aside from the high artistic standard of the series itself inspired its creation. "First, Mozart is the most popular composer. Second, he is even more well known thanks to the film Amadeus, and the Mozart Year has brought so many exhibitions, broadcasts and concerts, increasing his popularity. Lastly, every other classical label has been focusing on their Mozart repertoire. All of these points ultimately helped us in its creation."

Despite the time and effort invested in this series, the most ambitious in recording history, other projects were also awaiting development. In order to assure proper support for these rather unusual undertakings, Collignon assumed the newly created position of project manager for crossover repertoire.

"How does he view his new role within Philips Classics?" Explains Collignon, "When we started using CDs 12 years ago, everybody bought Beethoven and Brahms because that was the basic place to begin building a new library. But symphonies by Beethoven and Brahms simply don't do as well as they used to. These symphonies are still recorded, but you can't expect the bulk of your product to come from that sort of repertoire.

"So we have to look in different directions, and that's where crossovers come in," he explains. "A crossover is not just classical musicians performing other repertoire, like Kiri Te Kanawa's recent album of jazz standards Sideretracks; it's also classical repertoire that somehow appeals to a broader audience. It's artists reaching out not only is it interesting to be involved in something other than the mainstream music; it's a commercial consideration as well. Two current examples of this thinking are taking shape at Philips. The first is an exclusive contract with the new and highly acclaimed Hollywood Bowl Orchestra. A collection of carefully selected and produced film scores, Hollywood Dreams as well as the album Germain In Hollywood have sold 40,000 copies within months of being released.

In the near future, the complete overtures of Rogers & Hammerstein, as well as a new recording of The King & I with Julie Andrews and Ben Kingsley, will be issued.

Another important development is the creation of a new label, Point Music, which will feature a wide variety of progressive music. A joint venture of Philips Classics and American composer Philip Glass's Euphoria Productions, the label will concentrate on music that defies the normal formats, but remains audience-oriented. Says Collignon, "We have very high expectations for Point Music. Its association with Philip Glass assures its artistic integrity as well as a high commercial profile."

The first three CDs will be released in Europe within the next several months.

One of the first releases of Philips Classics new label Point Music.

Concert Radio: State Of The Art

Concert Radio/Amsterdam is one of the few private stations in Europe broadcasting classical music 24-hours a day. Started in 1989 as Radio 10 Klassiek with the purpose of testing the market, it was reborn in April 1991 under its current name. Received via cable and satellite by five million homes in Holland and another half million in Belgium, the most recent available figures find an average of 700,000 households tuned in to the all-classical station weekly.

With a computerized CD-only policy and state of the art Sony hardware, PD Wouter Spijker believes that high quality sound is a major part of its allure. The company concentrates its marketing efforts on the serious classical music audience, advertising in such publications as the programmes for the Amsterdam Concertgebouw Orchestra and Opera Scala, as well as printing its full programme schedule in the Dutch music magazine Laister, which boasts 25,000 readers a month.

Although its policy currently is to play complete works with no announcements, the station will soon begin to identify music played on the air. Another change has been the addition of a twice-weekly programme featuring complete operas. These and other changes are the direct result of listener interest as expressed in frequent audience research, including a recent 30-question survey published in Laister.

Concert Radio airs advertisements in-between pieces, and is experimenting with corporate sponsors. "Our sponsorship program has been a little difficult to get off the ground," says Spijker, "as it is still such a new concept in Holland." Label support, however, was also slow at the beginning, but grew quickly as record companies became aware of the station’s growth.

Programmes are broadcast at the same time each week and are generally divided into musical shapes, such as chamber music or symphonies, since there are also shows focusing on older, acclaimed releases from the LP era. In addition to Spijker and programmer Eric Bleya, there is a special advisory panel composed of music professionals to help make programming decisions. Though focused mainly on music of the period from 1650 to 1940, some early music as well as post-war music is played.

Despite imminent changes in Dutch broadcast regulations, Concert Radio will remain cable and satellite-based for the time being. And although the station is currently concentrating on Dutch speaking territories, the pan-European potential offered by its satellite link is an option for the future.
Kurt Masur • New York Philharmonic
A Great Partnership

"I believe that honesty as an artist is the most important point." Kurt Masur, music director of the New York Philharmonic
FINALLY!
HAPPENING ALL OVER EUROPE...

RENE FROGER
MAN WITH A MISSION
(AND THE MISSION IS YOUR HEART...)

* DANCE TO THE SINGLE (ENERGY 'ELITE' MIX)

* SEE THE VIDECLIP (SHOT IN PARIS)
CRACKER OF THE WEEK / SUPER CHANNEL

* LISTEN TO HIS INTERNATIONAL ALBUM
"MATTERS OF THE HEART" (GOLD IN THE BENELUX)

* SOMETIMES A SONG NEEDS A REAL SINGER

RENE FROGER,
YOU CAN'T STOP QUALITY!

A DINO INTERNATIONAL RELEASE
Tactics for Taking Control

During 1991, radio broadcasters acted like solo sailors into a hurricane. They tied down the tiller, went below and lashed themselves in. At each step, they accepted the fact that events are out of their control and have tentatively held on. Anger, frustration and fear have turned us into budget slashers with little vision and even less hope. The time has come to turn lean into mean and to confront our collective demons.

1. Pump Up The Jam

Now is the time to aggressively promote your radio and your station. If you are not soliciting the value of advertising in a recession, how do you expect to change your clients' hesitating behavior? How can you convince a retailer to believe in advertising if you don't believe? Have you noticed that the Wall Street Journal has tripled its ads on the topic? What do they know that you don't? They know that bad times offer opportunities for leaders to extend their lead and for advertisers to make spectacular come-backs against complacent competitors.

If you aren't using every available medium to promote your station and its value to your clients, you are missing the boat.

Since every other medium in town is also suffering, you can trade time and space for attractive discounts. Your air should be filled with promo spots featuring client testimonials. And you should be inviting clients into your station for marketing seminars, creative brainstorming and a taste of show biz.

2. Take The Mountain To Mohammed

People are worried and anxious. They are desperate to know what's coming next. And they are anxious for someone to show them a way out. You can be that someone by actively organizing your sales and marketing effort to make your station and its commercial inventory available and accessible to clients.

Now is the time to hold a sale, to create special "introductory" packages and to design neighborhood or mail-oriented campaigns that bring a big bag of tricks to the party. Remote broadcasts, special advertising promotions, DJ interviews and co-op coordination are all proven, powerful selling techniques. The real challenge is communicating this power, emphasizing your ability to help find co-op/vendor funding or your understanding that the modest costs of this effort actually calculate out to pennies per day (or per customer).

Appealing to the stressed client requires an understanding of negative motivation. Very few clients are proactive, even when times are good. This year you can't expect anyone to see, to stand or move for the right reasons.

You must make a direct appeal to the fear of failure, loss of fear of humiliation or fear of negative motivation. Very few clients are proactive, even when times are good. This year you can't expect anyone to see, to stand or move for the right reasons.

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5. Master Multimedia Marketing

Did you notice that GM bought a US$95 million multimedia campaign from Time Warner and that radio didn't get one cent of it? Multimedia marketing is a reality on Madison Avenue. The only ones not making deals, alliances and pacts in record numbers are radio networks and radio reps. Soon multimedia will be everywhere. If you don't anticipate and among media and put them into service to aid your station and your clients.

The outlook is a paranoid's dream come true. But that's no reason to retreat to your room and hide under the covers. The uncertainty of the economy gives us unique latitude to see the glass as either half empty or half full. Realistic optimism can achieve great things in uncertain times.

Have you considered any of the following:

1. Committing to a newspaper schedule at most-favored nation rates and combining it with spots plans in a themed promotion?

2. Representing the local cable operator or interconnect or the weekly county newspaper as the seller/packager of his inventory?

3. Making a tactical alliance with the local distributor/publisher of phone books, ValuPaks or direct marketing vehicles to sell in combination?

4. Striking a short-term alliance with non-affiliated TV stations to create a retail-oriented electronic media package that breaks the newspaper hold on the market's largest grocers, chains and mass retailers?

If not, why not? Now is the time to anticipate the future, understand the synergies between and among media and put them into service to aid your station and your clients.

4. Striking a short-term alliance with non-affiliated TV stations to create a retail-oriented electronic media package that breaks the newspaper hold on the market's largest grocers, chains and mass retailers?

If not, why not? Now is the time to anticipate the future, understand the synergies between and among media and put them into service to aid your station and your clients.

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**European Dance Radio (EDR) is based on a weighted-scoring system and is compiled on the basis of playlists from European stations.**

**HOLLAND**

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<th>ECO</th>
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<td>1</td>
<td>1KRS KROSS/Jump</td>
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<td>2</td>
<td>VANESSA WILLIAMS/Save The Best For Last</td>
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<td>3</td>
<td>ERIC CLAPTON/Tears In Heaven</td>
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<td>QUEEN/Roahman Rhosdylo</td>
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<td>5</td>
<td>ENVOUGE/My Lovin'</td>
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<td>6</td>
<td>TLC/’Aint 2 Proud 2 Beg</td>
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<td>7</td>
<td>MARIAH CAREY/Make It Happen</td>
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<td>8</td>
<td>ATLANTIC STARR/My Heart</td>
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<td>JOE PUBLIC/Live And Learn</td>
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<td>MRIEND CONDITION/’Breakin’ My Heart</td>
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<td>CELINE DION AND PEABO BRYSON/Beating Beauty And The Beast</td>
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<td>13</td>
<td>KATHY TROCCOLI/Everything Changes</td>
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<td>14</td>
<td>MICHAEL JACKSON/Remember The Time</td>
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<td>15</td>
<td>GENESIS/Can’t Love A Woman</td>
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<td>16</td>
<td>BRUCE SPRINGSTEEN/Have A Day</td>
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<td>17</td>
<td>BRYAN ADAMS/Thought I’d Died And Gone To Heaven</td>
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<td>18</td>
<td>MR. BIG/To Be With You</td>
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<td>19</td>
<td>CECE PENISTON/Finally</td>
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<td>CHIC/’Chic Mystique</td>
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<td>21</td>
<td>DEEP LEAPAR/Tuff’s Got Rockin’</td>
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<td>22</td>
<td>AMY GRANT/Good For Me</td>
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<td>23</td>
<td>COLOR ME BADD/Thinkin’ ’Bout You</td>
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<td>24</td>
<td>SOUL II SOUL/Joan</td>
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<td>25</td>
<td>SHANICE/I Love Your Smile</td>
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**GERMANY**

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<td>1DIE ARMY OF LOVERS/Ride The Bullet</td>
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<td>2</td>
<td>2COCOSMOS/Think With Your Head</td>
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<td>3</td>
<td>3BRUCE SPRINGSTEEN/Human Touch</td>
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<td>4</td>
<td>4JERRY REYNOLDS/You Can’t Rock Me</td>
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<td>5</td>
<td>5GENESIS/Can’t Love A Woman</td>
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<td>6</td>
<td>6SCOTT BORROWED/You’ve Got Me In A Mood</td>
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<td>7</td>
<td>7THE SCORPIONS/ ’Night After ’Night</td>
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<td>8</td>
<td>8TINA CARTER/Joy</td>
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<td>9</td>
<td>9GENESIS/Can’t Love A Woman</td>
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<td>10</td>
<td>10BARRY GIBB/To Be With You</td>
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<tr>
<td>11</td>
<td>11ANNA HANSON/You’re All That Matters To Me</td>
<td>11</td>
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<tr>
<td>12</td>
<td>12TINA CARTER/Joy</td>
<td>12</td>
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<tr>
<td>13</td>
<td>13CHARLIE KANE/’Looking For Something</td>
<td>13</td>
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<tr>
<td>14</td>
<td>14GENESIS/Can’t Love A Woman</td>
<td>14</td>
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<tr>
<td>15</td>
<td>15CLINT BLACK/You’re Gonna Miss Me When I’m Not Around</td>
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<tr>
<td>16</td>
<td>16BARRY GIBB/To Be With You</td>
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<td>17</td>
<td>17BARRY GIBB/To Be With You</td>
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<tr>
<td>18</td>
<td>18GENESIS/Can’t Love A Woman</td>
<td>18</td>
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<tr>
<td>19</td>
<td>19ANGELICA HUSTLA/Treat You Right</td>
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<td>20</td>
<td>20ANGELICA HUSTLA/Treat You Right</td>
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**NATIONAL AIRPLAY**

嘻哈歌手耐莉·福丁的“Hot Like You”在欧洲排名前25，由欧洲舞蹈电台（EDR）的排行榜数据支持。
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>COUNTRIES CHARTED</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>To Be With You</td>
<td>Mr. Big - Monic (EMI/SC)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<td>2</td>
<td>Ken Sharp</td>
<td>Columbia (Sony Music)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<tr>
<td>4</td>
<td>Das Boot</td>
<td>Polydor (BavarianSound)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<tr>
<td>5</td>
<td>Don't Let The Sun Go Down On Me</td>
<td>George Michael &amp; Elton John - Epic (Big Pop)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<tr>
<td>7</td>
<td>Human Touch</td>
<td>Bruce Springsteen - Columbia (Zomba)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<tr>
<td>8</td>
<td>Deeply Dippy</td>
<td>Right Said Fred - Tug (Hit &amp; Run)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<td>9</td>
<td>Stay</td>
<td>Madonna - Virgin (Warner Chappell/Zomba)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<td>10</td>
<td>Let's Get Rocked</td>
<td>Red Hot Chili Peppers - A&amp;M (Rondor)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<td>11</td>
<td>Joy</td>
<td>Genesis - Virgin (Genesis/Hit &amp; Run)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<td>12</td>
<td>Can't Dance</td>
<td>Genesis - Virgin (Genesis/Hit &amp; Run)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<td>13</td>
<td>Love Your Smile</td>
<td>Wham! - London (EMI Island/BMG)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<td>14</td>
<td>Justified And Ancient</td>
<td>Duran Duran - Virgin (Capitol/EMI)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<td>15</td>
<td>Don't Talk Just Kiss</td>
<td>Right Said Fred - Tug (Hit &amp; Run)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<tr>
<td>16</td>
<td>High</td>
<td>Fiction - Fiction (Fiction)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<td>17</td>
<td>Finally</td>
<td>Ce Ce Peniston - A&amp;M (PolyGram)</td>
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<td>18</td>
<td>Save The Best For Last</td>
<td>Vanessa Williams - Wing (Warner)</td>
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<td>19</td>
<td>Smells Like Teen Spirit</td>
<td>Nirvana - DGC (Virgin)</td>
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<td>20</td>
<td>Remember The Time</td>
<td>Michael Jackson - Virgin (Warner Chappell/Zomba)</td>
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<td>21</td>
<td>Twilight Zone</td>
<td>Un Limited - PWL Continental (MCA)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<td>22</td>
<td>Joy</td>
<td>Frankie Feldman - Phonogram (Marital)</td>
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<td>23</td>
<td>Suzette</td>
<td>Danny Brilliant - WEA (Musaclement Val)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<tr>
<td>24</td>
<td>Are You Ready To Fly</td>
<td>Double You - Ryobi (Robyns/Makuka)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<tr>
<td>25</td>
<td>Tears In Heaven</td>
<td>Eric Clapton - Rondor (Copyright Control)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<tr>
<td>26</td>
<td>I Wanna Be A Kennedy</td>
<td>Led Zeppelin - I R B - Polydor (BavarianSound)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<td>27</td>
<td>Please Don't Go</td>
<td>Double You - Ryobi (Robyns/Makuka)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<td>28</td>
<td>JIVE CANDY</td>
<td>Connie Francis - Polydor (Varies)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<td>29</td>
<td>The Show Must Go On</td>
<td>Queen - Parlophone (Queen/E)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<td>30</td>
<td>You're All That Matters To Me</td>
<td>Curtis Stigers - Arista (Big Life)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<td>31</td>
<td>Money Don't Matter 2 Night</td>
<td>George Michael - Sony (Virgin)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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<td>32</td>
<td>Under The Bridge</td>
<td>Rod Hot Chili Peppers - Warner Brothers (Copyright Control)</td>
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<td>33</td>
<td>Breath Of Life</td>
<td>Erasure - Mute (Bel/Clarke)</td>
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<td>34</td>
<td>Evapor 8</td>
<td>Alien 8 - Network (Kool Kat/Virgin)</td>
<td>US, DK, NL, A, CH, S, P, GR, I, SF</td>
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**Eurochart Hot 100**

This chart is compiled by the IFPI in cooperation with Sony/DECCA and based on the following listing (only single sales): UK, Ireland, Germany, Austria, Sweden, Italy, France, Spain, Holland, Belgium, Denmark, Switzerland, Finland, Norway, Sweden, Spain, Italy, France, Spain, Holland, Belgium, Denmark, Switzerland, Finland, Norway, Sweden, Italy, France, Spain.
**Music & Media**

**TOP 10 SALES IN EUROPE**

### UNITED KINGDOM

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<th>Artist</th>
<th>Album</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Right Said Fred</td>
<td>Deeply Dippy (PolyGram)</td>
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<tr>
<td>2</td>
<td>Queen</td>
<td>Greatest Hits II (PolyGram)</td>
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<tr>
<td>3</td>
<td>Bruce Springsteen</td>
<td>Human Touch (Columbia)</td>
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<td>4</td>
<td>Def Leppard</td>
<td>Let's Get Rocked (PolyGram)</td>
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<td>5</td>
<td>Shania Twain</td>
<td>You're Still The One (PolyGram)</td>
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<td>6</td>
<td>Annie Lennox</td>
<td>Why? (Sony Music)</td>
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<td>7</td>
<td>L.A. dabei</td>
<td>Amelie (PolyGram)</td>
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<td>8</td>
<td>The Chainsmokers</td>
<td>Don't Let The Sun Go Down (PolyGram)</td>
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<td>9</td>
<td>Michael Jackson</td>
<td>Dangerous (Virgin)</td>
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<td>10</td>
<td>The Radios</td>
<td>The Sound Of Music (EMI)</td>
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### GERMANY

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**EUROPEAN TOP 100 ALBUMS**

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**THE WEEK ENDING APRIL 25, 1999**

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<td>Out Of Time - Warner Brothers A &amp; 3</td>
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<td>Turn The Quarter In '81 - '83 - Vertigo</td>
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<td>The Best - PolyGram</td>
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<td>Night Calls - Capitol</td>
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<td>The Commitments - MCA</td>
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<td>Close To Seven - Virgin</td>
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<td>Massive Luxury Overdose - Ron Toni San Tan</td>
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<td>Tenille - Philips</td>
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<td>Joyride - EMI A, 4</td>
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<td>Je Ne Te Suis Pas - Trema</td>
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<td>Nicole</td>
<td>Augenblüte - Jupiter</td>
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<td>Paulo Valllesi</td>
<td>For Nove Della Vita - Sugar</td>
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<td>Lux Casal</td>
<td>A Contral Luz - Hispano</td>
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<td>Alejandro Baldi</td>
<td>L Sol - Ricordi</td>
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<td>Patrick Bruel</td>
<td>Si Casi Sois - RCA</td>
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**MUSIC & MEDIA**

APRIL 25, 1999
DUTCH TREMORS: The impending try-outs for Dutch cable radio on regional terrestrial frequencies (M&M, April 4) could assist in the final development of a national commercial terrestrial radio channel in the country. Could it be that Veronica founder Rob Out and Peter de Jaager are busy behind the scenes? Is it true they have bought the stocks from Vege Ether to own the Rotterdam Frequency? Are the owners of RTL4, Radio 10 and Sky Radio also behind this potential national Dutch commercial station?

AND OTHER SHAKES: Ferry Maut, longtime head of pop music at Dutch public broadcaster TROS, will leave the company reportedly because of a policy disagreement. He departs on October 1, when the new public radio structure takes effect in Holland.

TEXANS IN POLAND: Starstorm Communications has announced an agreement with Warner Music International in which the Texas-based company's 80%-owned eastern European subsidiary Polton Records will distribute Warner Music and east west product in Poland. The company has opened its first retail outlet in Warsaw. Starstream president/CEO Gary R. Firth hints that other eastern European deals are being contemplated.

CASED CLOSED?: The defamation suit between NRJ president Jean-Paul Baudecroux and Europe 2 MD Martin Brisac seems to have been called off. The trial, due to begin on April 8, was over comments made by Brisac in a French daily newspaper. Although no official statement has been released, one source says that it is likely that both parties have decided to polinate their grievances that have come to characterize French radio, and that both will prefer to get on with the job at hand. How long the truce will last now one knows.

BACK TO THE PRIVATE SECTOR: Claudio Astorri, station director at Italy's RTL 102.5 Hit Radio, failed in his bid for parliament after fighting for a Republican Party seat in the general election held April 5-6. But he did give the opposition a run for its money in the Federalist stronghold of Bergamo and Brescia.

Newspaper

(continued from page 1)

mercial stations. The newspaper groups had hoped for a more liberal attitude to the issue of media ownership in radio companies. "The report is against both the laws of freedom and of speech, freedom of the press and of free enterprise," comments Jan Fried- man of Svensk Radioutveckling (SRU), the central organization owned by Swedish newspapers which is lobby- ing the government to approve media ownership in commercial radio.

The government, however, remains steadfast. Says minister of culture Birgit Friggebo, "I think the demand for 40% ownership by media firms and newspapers is quite high enough."

Mediatiemétric

(continued from page 1)

a 7.8% cume share, up 0.9 points from Fritz's 6.9% in December's sweep, but far below its 9.7% cume share during the Gulf War. The biggest point-gainer during the past year and second-highest improvement during the quarter was Fun Radio. The FM EHR net, consulted by Burkhart/Douglas & Associates and 100%-owned by one of France's largest publishing companies, Hersant, earned a 5.8% cume share, an increase of 1.8 points from the previous quarter and 1.8 points from a year earlier. Fun is the only major web to have consecutive quarterly ratings increases over the past year.

PolyGram

(continued from page 1)

cious/Thongram) and East Side

Boy's Ride Like The Wind (Blk).

Sonny's ranking was based on the power of the number 1 song for the quarter, the George Michael/John's tour Don't Let The Sun Go Down On Me (Epic), the first five record ever to enter the EHR chart. Although the single peaked at number 2 (and from the same execution), it stayed a record 12 weeks in the top 10. A pair of EHR Top 40 number 1's from Jackson, Black Or White (six weeks) and Remem- ner The Time (four weeks), further cemented Sonny's position. The company had 15 charting records during the quarter, with top per- formers and that nothing has been lost in the.

Warner Music, the third-best company with a 16.8% share, charted 14 records. Simply Red's Stars was the most successful single for the company, thanks to east west act Simply Red's Let Die (Virgin) charted 14 records. Simply Red's Let Die was the second-best played album of the company's leading position.

EMI

(continued from page 1)

28).

The registaring 11%, the Parlophone label took the lion's share of the company's leading position. Meanwhile, the EMI label deliv- ered 4.5%, due to Roxette's album The second -best -played album of the company's leading position.

EMI's major reign, was for the most part, determined by established artists. BMG's runner-up position (19.9%) can be traced to one of last year's most surprising musical breakthroughs—the rise of US band Nirvana. Nirvana's recording of its own repertoire in the UK and Germany, the majority of the chart points that DGC (Nir- van's label)Geffen/EMI repert- ore accumulated went to its

BBC

(continued from page 1)

tenth in radio—before the govern- ment conducts an inquiry into the future of the publiccaster prior to its centenary in 1992. The service should be based on total cumulative points, on the Eurochart Hot 100 sin-

duals and directors are expected to put forward a meeting next month.

The BBC has denied the alleges-

ations. In a statement, it says the rec- ommendations in the leaked reports are only documents for discussion and that nothing has been lost in the.

The BBC's boards of gover- nors and directors are expected to discuss the research teams' recommen- dations and summaries during a meeting next month.

Some of the key points in a task force report titled, "BBC: The Enquiry")

Radio 5 should not be con- tinued in its present form.

• Four national networks are the minimum required for the BBC to come near to fulfilling a public service in radio; EMI is the dominant label in the company's leading position.

• Even with four services, there would be a strong element of disenfranchisement among listeners who feel uncared for by the com- mercial market;

• The retention of all current services would nevertheless require a complete overhaul of the BBC's repertoire to go more open to

• Some of the recommendations— or options, as the BBC prefers to call them—have or will become policy. However, the Downing Street-appointed Heritage minister David Mellor (whose duties include broadcasting) has a chance to look into the inquiry before the charter renewal. "Mr. Mellor will find a smaller BBC before he has his feet under the desk," predicts Bolton.

BECTU says the recommenda-
tions are, in reality, the BBC's "secret agenda." Bolton has called for a "proper and public debate on the future of the BBC, before a small group of senior managers bring about profound and damag- ing roles as the public service broadcaster takes.

The union is concerned that some of the recommendations—or options, as the BBC prefers to call them—have or will become policy. However, the Downing Street-appointed Heritage minister David Mellor (whose duties include broadcasting) has a chance to look into the inquiry before the charter renewal. "Mr. Mellor will find a smaller BBC before he has his feet under the desk," predicts Bolton.

BECTU members are currently being balloted for a one-day strike on May 15 to voice their lack of confidence in the corporation's top management and their objections to the BBC's policy of "producer choice." That policy gives produc- ers the option of buying technical services from the outside.
EHR TOP 40

<table>
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<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>26</td>
<td>BRUCE SPRINGSTEEN/Human Touch</td>
<td>Columbia</td>
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<td>2</td>
<td>6</td>
<td>26</td>
<td>ANNIE LENNOX/Why</td>
<td>RCA</td>
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<td>3</td>
<td>8</td>
<td>12</td>
<td>MR. BIG/To Be With You</td>
<td>Atlantic</td>
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<td>4</td>
<td>11</td>
<td>9</td>
<td>MICHAEL JACKSON/Remember The Time</td>
<td>Epic</td>
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<td>5</td>
<td>12</td>
<td>8</td>
<td>PRINCE/Money Don't Matter</td>
<td>Paisley Park</td>
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<td>6</td>
<td>15</td>
<td>13</td>
<td>SHANICE WILSON/I Love Your Smile</td>
<td>Motown</td>
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<td>U2/One</td>
<td>Island</td>
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<td>8</td>
<td>8</td>
<td>5</td>
<td>ROXETTE/Church Of Your Heart</td>
<td>(EMI)</td>
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<td>12</td>
<td>TEN SHARP/You</td>
<td>Columbia</td>
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<td>10</td>
<td>14</td>
<td>9</td>
<td>VANESSA WILLIAMS/Save The Best For Last</td>
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<td>6</td>
<td>LISA STANSFIELD/Time To Make You Mine</td>
<td>Arista</td>
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<td>21</td>
<td>2</td>
<td>DEFF LEPPARD/Let's Get Rocked</td>
<td>(Phonogram)</td>
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<td>5</td>
<td>CROWDED HOUSE/Weather With You</td>
<td>Capital</td>
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<td>29</td>
<td>11</td>
<td>CE CE PENISTON/Finally</td>
<td>(A&amp;M)</td>
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<td>17</td>
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<td>CURE/High</td>
<td>Fiction/Polydor</td>
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<td>14</td>
<td>9</td>
<td>SHAKESPEARS SISTER/Stay</td>
<td>(London)</td>
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<td>11</td>
<td>CURTIS STIGERS/I Wonder Why</td>
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<td>18</td>
<td>25</td>
<td>3</td>
<td>RIGHT SAID FRED/Deeply Dippy</td>
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<td>3</td>
<td>TEARS FOR FEARS/Laid So Low...Tears Roll Down</td>
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<td>7</td>
<td>ERIC CLAPTON/Tears In Heaven</td>
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<td>21</td>
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<td>2</td>
<td>SWING OUT SISTER/Am I The Same Girl</td>
<td>Virgin</td>
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<td>18</td>
<td>4</td>
<td>GENESIS/I Can't Dance</td>
<td>Virgin</td>
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<td>24</td>
<td>10</td>
<td>SIMPLY RED/For Your Babies</td>
<td>(east west)</td>
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<td>24</td>
<td>21</td>
<td>9</td>
<td>BRYAN ADAMS/I Thought I Died And Gone...</td>
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<td>23</td>
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<td>RICHARD MARX/Feel</td>
<td>(Capitol)</td>
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<td>4</td>
<td>NIRVANA/Com As You Are</td>
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<td>WET WET WET/Goodnight Girl</td>
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<td>12</td>
<td>7</td>
<td>CURTIS STIGERS/You're All That Matters</td>
<td>(Warner Brothers)</td>
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<td>8</td>
<td>CHIC/Mystique</td>
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<td>3</td>
<td>HAMMER/Do Not Pass Me By</td>
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<td>31</td>
<td>23</td>
<td>14</td>
<td>LIGHTNING SEEDS/The Life Of Riley</td>
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<td>32</td>
<td>19</td>
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<td>ROXETTE/Church Of Your Heart</td>
<td>Ten</td>
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<td>12</td>
<td>PASSADENAS/I'M Doing Fine Now</td>
<td>(Ton Son Ton)</td>
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<td>34</td>
<td>15</td>
<td>10</td>
<td>RIGHT SAID FRED/Don't Talk, Just Kiss</td>
<td>(Virgin)</td>
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<td>35</td>
<td>26</td>
<td>3</td>
<td>LIGHTNING SEEDS/The Life Of Riley</td>
<td>(Virgin)</td>
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<td>32</td>
<td>1</td>
<td>CHAKA KHAN/Love You All My Lifetime</td>
<td>(Virgin)</td>
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<td>37</td>
<td>40</td>
<td>11</td>
<td>OPUS III/It's A Fine Day</td>
<td>(FWI)</td>
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<td>39</td>
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<td>WET WET WET/More Than Love</td>
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<td>40</td>
<td>32</td>
<td>SHAWN CHRISTOPHER/Don't Lose The Magic</td>
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</table>

The EHR TOP 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at EHR's IBR reporting stations. Unlike the European Airplay Top 30, which includes reports from stations serving a general audience, these stations target 12-34 year old listeners with contemporary music full-time or during specific dayparts. Songs in "A" rotation receive more points than those in "B" rotation or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week, correlated to the format.

EHR Gets Rocked

Although Annie Lennox cannot name her new station (up from 56 to 63 this week), the gain is not yet enough to dethrone Bruce Springsteen, as The Boss also increases his station total to 67 from 63 last week.

Def Leppard's 'Let's Get Rocked' looks to break into the Top 10 next week, up six slots and now 54% in its second week. The same can be said of Soul II Soul's 'Joy', whose song was already in the Top 20. Def Leppard's 'Let's Get Rocked' has scored 64% support in the UK, up from 55% at week's end, other strong market include Italy and Scandinavia. Meanwhile, Soul II Soul has an equally good base in the UK, markets such as Sweden and Denmark are gaining ground, as well.

One of the more significant surprises on EHR is the renewed activity on Ce Ce Peniston's debut single. Finally, the former Miss Black Arizona and Miss Scandinavia. Meanwhile, Soul II Soul has an equally good base in the UK, markets such as Sweden and Denmark are gaining ground, as well.

Most added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by title.

**"A" ROTATION LEADERS**

BRUCE SPRINGSTEEN/Human Touch | Columbia |
ANNIE LENNOX/Why | RCA |
MR. BIG/To Be With You | Atlantic |
MICHAELETONX/Remember The Time | Epic |

**"A" RATION PERFORMANCE**

The "A" Rotation includes those songs which have the highest number of stations playing them, or heavy rotation during the week. Rotation definitions are set by the individual stations. In the case of a tie, songs are listed alphabetically by title.

**TOP 2 Contenders**

ZZ TOP/Viva Las Vegas | (Warner Brothers) |
TRACY CHAPMAN/Hang in There | (Ten) |

**About Us**

This week's EHR Top 40 includes hits from many artists, including Annies Lennox, Lea Salonga, and the Bee Gees. The chart is updated weekly to reflect the latest chart movements. For more information, visit our website at EHR.com.
CHRIS DE BURGH

Power of Ten
CONGRATULATIONS
Ten original studio albums is a landmark achievement few musicians can lay claim to. CHRIS DE BURGH has arrived at the elusive milestone with the release, on April 27, of POWER OF TEN, his first collection of new songs in four years and the follow-up to his multi-platinum set Flying Colours. INTERVIEWS BY MIKE HRANO

AN ENDURING SUCCESS STORY

Power Of Ten is much more than simply an admirable statistic in an enduring success story. According to Howard Berman, MANAGING DIRECTOR OF A&M UK, it's also the strongest album yet from De Burgh - who is now the longest-serving signing to the UK label. There's not many artists who, after ten studio albums with the same label - plus compilation albums, plus a live album - can actually genuinely claim to be at the peak of their career," he says. "Chris can, and I really think this album is going to consolidate and build on the successes that he has had in his key markets. I also think it's going to give the perfect opportunity for some of the less successful territories to really establish him once and for all."

In his nine years at A&M, Berman has watched De Burgh's career build and flourish to the point where "his position in the core market place is stronger now than it's ever been. His last two studio albums have gone double platinum in the UK, and I would be very, very surprised if Power Of Ten doesn't achieve at least that. Chris and his producer Rupert Hine have provided us with a magnificent album that I'm really, genuinely enthused and excited by."

Lucie Avery, A&M'S INTERNATIONAL DIRECTOR UK REPERTOIRE, is equally delighted with the prospects created by such a dynamic record. "We have already had an outstanding promotional tool in the form of an incredibly powerful and moving first single in Separate Tables - which heralded the release of Power Of Ten in the most forceful way possible," she explains.

"He has tremendous songwriting ability, great vocals and has never taken his fans for granted" - Howard Berman

Berman is under no illusions about what has made it possible for De Burgh to sell so many records for so long. "Firstly, he's an immensely talented artist. Secondly, he obviously was able to create his own market place and, thirdly, he just toured and toured in the early days. Way before I joined A&M, he was just going out on stage with a guitar and gradually building up a following. It was just about word of mouth and, once again, that proved to me that whatever form of marketing techniques one uses, there is ultimately no substitute for talent and word of mouth."

For all that, it took a while for De Burgh to break out from being a 'well-kept secret' to being a fully fledged international success. "The main hurdle we felt we had to overcome in the early days was to actually increase his fan base without alienating the core that he already had," Berman recalls. "Collectively, we were all dressed up and just waiting for a really big hit single to give us somewhere to go - and Lady In Red obviously provided that opportunity.

"But the important thing is that, because of the years preceding that song and because of the strength of his fan base which already existed, when Lady In Red happened it was the icing on the cake - rather than actually being the cake itself."

It meant that rather than just having a one-off, phenomenal hit, we were actually able to use the single to take Chris to a much, much wider market place. In turn, that meant that the three albums which followed the single all went double-platinum in the UK."

Despite such eventual success, Berman believes that De Burgh has always been possessed of the constituent ingredients for the lasting career he has enjoyed. "He has a tremendous songwriting ability, he has great vocals and, perhaps most importantly, he has seen his audience grow with him. He has not lost that base; he has never alienated his fans or taken them for granted."

"In addition, he has also benefited from being with the same management team from the start - Dave Margereson and Kenny Thomson of Mismanagement - which is one of the best management teams I've ever worked with. For me, these are the key reasons for what has been, by music industry standards, a very, very enduring success story. And, through all of this, Chris has been an absolute joy to work with."

FROM STRENGTH TO STRENGTH

For Dave Margereson of Mismanagement, the central support line running through De Burgh's longevity can be simply summed up in three words: talent, tenacity and teamwork.

His vocal and performing talent has been there from day one. Throughout his long career he has displayed an amazing tenacity and desire to succeed, but never at any cost. I think this explains the mutual loyalty evident in the infrastructures around him, the one record label, A&M, - Mismanagement for 14 years, promoters in Europe are the same team as always. His band has played a vital role in his career - the longest serving member has been with him for 14 years, and even the 'new boy' has been around for ten. There's a great feeling of teamwork and permanance which makes the work so rewarding.

"He's the consummate artist" - Dave Margereson

"Live performance is the bedrock of his career, and Chris has been able to build up that live profile because, for him and his band, it's been like playing with a bunch of friends. It really has been an enjoyable thing, and Chris likes it to a great adventure, charging through Europe and other parts of the world with these guys that we've known for so long. It's all these various aspects of continuity which has made it work."

It was Margereson who, 17 years ago and then Head of A&R at A&M signed De Burgh and, after all this time, his admiration for the man remains fully intact. "I find it amazing that he's still playing as good as he is today". "Collectively, we were all dressed up and just waiting for a really big hit single to give us somewhere to go - and Lady In Red obviously provided that opportunity."

"But the important thing is that, because of the years preceding that song and because of the strength of his fan base which already existed, when Lady In Red happened it was the icing on the cake - rather than actually being the cake itself."

"And he's been a gentleman to work with. So, my comment on the release of his tenth studio album - which is a real reason to celebrate - is 'Well done. More power to you.'"

"He has tremendous songwriting ability, great vocals and has never taken his fans for granted" - Howard Berman

Berman is under no illusions about what has made it possible for De Burgh to sell so many records for so long. "Firstly, he's an immensely talented artist. Secondly, he obviously was able to create his own market place and, thirdly, he just toured and toured in the early days. Way before I joined A&M, he was just going out on stage with a guitar and gradually building up a following. It was just about word of mouth and, once again, that proved to me that whatever form of marketing techniques one uses, there is ultimately no substitute for talent and word of mouth."

For all that, it took a while for De Burgh to break out from being a 'well-kept secret' to being a fully fledged international success. "The main hurdle we felt we had to overcome in the early days was to actually increase his fan base without alienating the core that he already had," Berman recalls. "Collectively, we were all dressed up and just waiting for a really big hit single to give us somewhere to go - and Lady In Red obviously provided that opportunity."

"But the important thing is that, because of the years preceding that song and because of the strength of his fan base which already existed, when Lady In Red happened it was the icing on the cake - rather than actually being the cake itself."

It meant that rather than just having a one-off, phenomenal hit, we were actually able to use the single to take Chris to a much, much wider market place. In turn, that meant that the three albums which followed the single all went double-platinum in the UK."

Despite such eventual success, Berman believes that De Burgh has always been possessed of the constituent ingredients for the lasting career he has enjoyed. "He has a tremendous songwriting ability, he has great vocals and, perhaps most importantly, he has seen his audience grow with him. He has not lost that base; he has never alienated his fans or taken them for granted."

"In addition, he has also benefited from being with the same management team from the start - Dave Margereson and Kenny Thomson of Mismanagement - which is one of the best management teams I've ever worked with. For me, these are the key reasons for what has been, by music industry standards, a very, very enduring success story. And, through all of this, Chris has been an absolute joy to work with."
Avram first came across Chris in the European shows in general. He had, I think, 80 people there the first night - but it was fantastic. It was a magical concert. Then we played a club in Munich, where his dressing room was the space between where two doors opened!

"It's like a reunion, like a romance... between him and his audience, it is some kind of love affair.

- Marcel Avram

But slowly, slowly we worked on him. He was always very thankful for everything we did on his behalf, and he was always prepared to listen to what we had to say. We put him on every TV show we could as much as possible - and everything we advised him with respect to TV shows or concerts, he did. He did interview after interview, he worked day and night. And we have arrived at a situation where now, in 1992, he is one of the biggest superstars in Germany."

Phenomenal sales of records aside, Chris' popularity in Germany is also now measured by the tremendous demand to see his live shows. "He is able to play multiple dates, between three and four shows, in the Olympic Halls," Avram explains. "He is able to play stadiums, like he did in Hockenheim two years ago, in front of 100,000 people. In Berlin he can play to 50,000 people, in Hamburg to 80,000. This is the same Chris De Burgh who started off in Germany playing to 80 people... Chris has become one of the biggest artists of our time."

A further indication of his stature in Germany was his appearance, in October, 1990, at the historic public celebrations to mark the reunification of East and West. At the specific request of the German Government and the Mayor of Berlin, Chris was the only international recording artist invited to perform at the event. He sang his classic ballad Borderline - a poignant comment on the moment and a song long held dear by his German fans - watched by two million people gathered in the shadow of the Brandenburg Gate and a further audience of many millions more via televised coverage worldwide.

Despite his early faith in De Burgh, Avram admits that even he has been amazed at the way in which his popularity in Germany mushroomed. "We never thought things would grow to this size," he says. "We knew that Chris had talent, like a piece of diamond, which needed time to grow up - but the explosion his career has had is just incredible. All we did, as promoters, was help to give him the possibility and ability to play in front of a lot of people - but it was up to him and his management to deliver what they delivered.

"They came up with the stage show and the music and, when Chris is on stage, then it's up to him. The battle that he has to do in the halls, that is something between him and his audience. And, you know, at the end of the day it's not a battle at all; it's like a reunion, like a romance. He has arrived at the situation in Germany where, between him and his audience, it is some kind of love affair."

Avram is confident that the relationship can continue indefinitely. "I would also like to congratulate Chris and wish him, from the depths of our hearts, all the best for his future life as well as for his career. We want to be associated with him for as long as possible. We were there at the start of his career - and we want to be there until he decides not to play any more."
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CHRIS DE BURGH TOUR 1992

SEPTEMBER
8 ABERDEEN
10 EDINBURGH
12 BRADFORD
13 EXETER
15 EXETER
16 BIRMINGHAM
18 BIRMINGHAM
19 BRIGHTON
22 LONDON
26 LONDON
29 SHEFFIELD

10 ABERDEEN
12 EDINBURGH
15 BRADFORD
18 BIRMINGHAM
22 LONDON
26 LONDON
29 SHEFFIELD

12 BRADFORD
15 EXETER
16 EXETER
18 BIRMINGHAM
19 BRIGHTON
22 LONDON
26 LONDON
29 SHEFFIELD

13 EXETER
15 BIRMINGHAM
22 BRIGHTON
25 LONDON
26 LONDON
29 SHEFFIELD

15 BRIGHTON
25 LONDON
26 LONDON
29 SHEFFIELD

OCTOBER
2 HAMBURG
3 HAMBURG
6 COLOGNE
7 COLOGNE
10 MUNICH
11 MUNICH
12 INNSBRUCK
13 PASSAU
15 MEMMENGEN
16 MANNHEIM
17 MANNHEIM
19 GREIFRATH
20 ROTTERDAM
22 COPENHAGEN
23 ROSTOCK
24 KIEL
26 HANNOVER
27 HANNOVER
30 STUTTGART
31 STUTTGART

2 HAMBURG
3 HAMBURG
6 COLOGNE
7 COLOGNE
10 MUNICH
11 MUNICH
12 INNSBRUCK
13 PASSAU
15 MEMMENGEN
16 MANNHEIM
17 MANNHEIM
19 GREIFRATH
20 ROTTERDAM
22 COPENHAGEN
23 ROSTOCK
24 KIEL
26 HANNOVER
27 HANNOVER
30 STUTTGART
31 STUTTGART

NOVEMBER
2 PARIS
7 BRUSSELS
4 BREMEN
7 FRANKFURT
5 ZURICH
9 ZURICH
11 BERLIN
12 BERLIN
15 KASSEL
17 FREIBURG
19 BAYREUTH
21 DORTMUND
23 SAARBRUCKEN
27 DUBLIN
28 DUBLIN
30 STUTTGART

2 PARIS
7 BRUSSELS
4 BREMEN
7 FRANKFURT
5 ZURICH
9 ZURICH
11 BERLIN
12 BERLIN
15 KASSEL
17 FREIBURG
19 BAYREUTH
21 DORTMUND
23 SAARBRUCKEN
27 DUBLIN
28 DUBLIN
30 STUTTGART

DECEMBER
2 BELFAST

2 BELFAST

TO BE CONTINUED

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His new and tenth studio album features the first single "Separate Tables"

a l s o a v a i l a b l e

"Far Beyond These Castle Walls" (1974)
- Featuring: Hold On, Windy Nights, Satin Green Shutter
- 394 516-1/2/4

"Spanish Train And Other Stories" (1975)
- Featuring: Spanish Train, Lonely Sky, Patricia The Stripper, A Spacecruiser Came Travelling
- 393 145-1/2/4

"The End of a Perfect Day" (1977)
- 394 447-1/2/4

"Crusader" (1979)
- Featuring: Carry On, Crusader
- 394 766-1/2/4

"Eastern Wind" (1980)
- Featuring: The Traveler, Flying Home, Some Things Never Change
- 394 815-1/2/4

"The Getaway" (1982)
- Featuring: Ship To Shore, Borderline, Don't Pay The Ferryman
- 393 919-1/2/4

"Man On The Line" (1984)
- Featuring: High On Emotion, The Head And The Heart, Much More Than This
- 394 002-1/2/4

"Into The Light" (1986)
- Featuring: Lost In Red, See Goodbye To It All, Fatal Hesitation
- 395 224-1/2/4

"Flying Colours" (1988)
- Featuring: Missing You, Tender Hands
- 395 281-1/2/4

"Best Moves" (1983)
- 395 061-1/2/4

"Spark To A Flame - The Very Best of Chris De Burgh" (1991)
- 397 094-1/2/4

"High On Emotion - Live From Dublin" (1992)
- 397 086-1/2/4

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