
70 Countries Tune In To Mercury Tribute
by Mike McGeever
The world's eyes and ears were focused and tuned to London's Wembley Stadium on April 20 as the music industry celebrated the life and musical contribution of Queen lead vocalist Freddie Mercury while raising money for the fight against AIDS. Preliminary estimates show that around one billion people in over 70 countries watched the show, called "The Tribute To Freddie Mercury: Concert for AIDS Awareness."
The exact amount of money raised by the concert won't be known for some weeks because concession sales and donations still have to be counted, says Wendy Laiaster of London. (continues on page 38)

Rock Gaining Ground On European Radio Stations
by Miranda Watson
Riding the wave of success of such bands as Nirvana and Pearl Jam, hard rock music programmers are starting to make their presence felt in a European radio landscape dominated by EHR-formatted stations.

In the US, there's a proliferation of both contemporary album rock and classic rock stations, and listeners are given a good dose of heavy rock daily. Europe, however, is different. Only a handful of stations play a significant proportion of heavy rock or offer special heavy metal programmes. All too often stations only programme the hit records, and if a hard rock record is played, it is frequently buried in late-night shows.

Radio Xanadu/Munich, claiming to be the only true classic rock station in Germany, is one exception. Says MD/PD Benny Schnier, "Programming heavy rock music is no problem for us since it's what people expect to listen to when they tune in. For other stations, however, it doesn't work out as well. Heavy metal breaks the format at most private stations."

Although Xanadu classifies itself as "classic" rock, it actually (continues on page 38)

POLYGRAM EXEC SUCCEEDS ZELNIK

Paire Named SNP President
by Emmanuel Lagrand
PolyGram France president Gilles Paire was elected president of French music industry body SNP at a general assembly on April 16. He replaces Virgine France president Patrick Zelnik, who did not run for re-election.
Paire, whose term will last two years, is known in the industry for his discrete demeanor. That quality will come in handy at a time when various important issues are at stake, such as the ongoing negotiations with radio stations regarding French music quotas, the Semaine du Disque music industry promotion in June and the forthcoming launch of the digital compact cassette. Another issue high on the industry agenda at the moment is the establishment of a new fund to encourage modernization of retailers, promote exports and set up market research tools.
Paire became president of (continues on page 38)

No. 1 in EUROPE
European Hit Radio
ANNIE LENNOX
Why
(RCA)
Coca-Cola Eurochart
MR. BIG
To Be With You
(Atlantic)
European Top 100 Albums
BRUCE SPRINGSTEEN
Human Touch
(Columbia)

JUST RELEASED
ALREADY TOP 15 IN
GERMANY
AUSTRIA
SWITZERLAND

[Image of an album cover and text promoting a recently released album.]
EUROPEAN TOUR IN SEPTEMBER

PRETTY MAIDS

NEW ALBUM

SIN-DECADE

SONY MUSIC
EUROPE
INTERVIEW WITH JON LANDAU

Springsteen: Directions & Connections

Jon Landau is probably one of the world's best-known managers. Now 44, he began his association with Bruce Springsteen in 1975 by co-producing his third album, Born To Run. Landau has been exclusively managing Springsteen since 1978 and has been instrumental in establishing him as one of the most successful artists of the last 15 years. It has been almost five years since the last album Tanglewood, Of Love came out. Is Springsteen still able to achieve a new, ever-changing audience? Why? And we have an exclusive view, senior editor Machijkel Bakker talks to the man in the know.

Q: What was the motive behind releasing two albums instead of one?
A: I spent the last two-plus years with Bruce in the studio co-producing what was to become the Human Touch album. We recorded a large amount of material Jon lan dau which we constantly sifted through and edited down. This went on for 15 months and we brought what album to completion in the spring of 1991. We finished it pretty much in the form it was released, but Bruce had some more songs to keep going, rather than just rush the record out and jump into a tour situation.

Q: What was the second song for the second collection was this?
A: As soon as I heard it, I felt it was one of his really great songs. He told me he had others and I encouraged him to keep going. But as that process started to unfold in May-June this year, it became clear right away that there was a different sound and point of view. Bruce really made a decision to focus himself in the studio he keeps in his home in L.A.

Q: Now that he enjoys a Los Angeles-based affluent family life, how will Bruce project himself to a younger audience which is not necessarily familiar with his blue-collar image?
A: It's an interesting situation that many artists face as they move into different stages of life. We will perhaps lose some people. But Bruce has always been interested to write universal thoughts that resonate with something real. We have to see; it's an adventure right now. But we will go out there and present the music in a very assertive way and find what the makeup of our audience is.

Q: We hear touring will be limited to only a few cities.
A: It's all premature at the moment, but it will be a lengthy tour. I'm trying to arrange things so that we get to Europe in the fall. The plan is to visit twice, but to make the second appearance more complete and in-depth. We're in the process of jassembling a ['backing'] band and we're ready to announce details in a week or two. The last two times that we performed in Europe were outside-type situations with Bruce and the E.C. This time we will appear indoors—something we haven't done in Europe since '81 with The River tour.

Q: With a new band, is the presentation of his old material viable in concert?
A: The emphasis in the new show will be overwhelmingly on new material. We will not be too rigid by ruling out anything from the past. But these 24 new songs are the closest to Bruce's heart.

Q: In Europe, "Human Touch" was the fastest ever to reach number one on EHR. Did you expect such immediate success from radio?
A: We were slightly surprised. When you go away for so long, things change; there's constant evolution. And you wonder, where do we fit in? Bruce has a very heavy connection with European audiences and he's very anxious to visit and confirm the connection.

Q: What sort of material does Bruce listen to at home?
A: Everything, from rap to new age. He would make a great Afro person for some record company. He's always full of surprises of what he listens to; he's always been interested in black music and a fan of rap music. Bruce goes for anything creative.

A FOND FAREWELL — PolyGram Holland president Paul Hertog (far left) wishes PolyGram Belgium MD Charles Licoppe (centre, standing) "happy trekking" upon retirement. Licoppe, who retired on March 31, spent 40 years in the music business with PolyGram. Enjoying the festivities during a party at PolyGram's Amsterdam headquarters are PolyGram president/CEO Alan Levy (left) and IFPI chairman of the board and former PolyGram president David Fine (second from left). (Photo: Guido Marcon)
Investors Bullish About Radio Despite Recession

by Steve Wonsiewicz

Investors are still bullish about financing radio stations despite the recession that continues to grip the UK. A round of corporate finance executives indicates there is plenty of equity money for newly licenced local commercial radio stations, as well as the independent national radio franchises (INRs) and the new regional specialist-format stations.

Bank of Tokyo corporate finance executive Julian Green, whose company advised Jazz FM/London, says Classic FM's successful fundraising last September showed there is an appetite for investments in new stations despite the advertising downturn. "However, deals require synergy or strategic benefits to flow before fundraising is likely to be concluded," he adds.

Radio management/investment consultant Robert E. Richer agrees. "There is a lot of money available at the [financial] institutions, but also a lot available privately," says Richer, who works with a number of investors, investment bank Paline Webber on radio transactions. "If you look at Classic FM, for instance, you see that this is a 100% equity deal, no debt. Time Warner has a piece of basically only radio investment, in the world. GWR Group has a piece; Brian Brody and Sir Peter Michael each have a piece. The national licences are obviously going to attract investors who think on a larger scale and who are unlikely to invest in individual stations.

Financiers say capital availability isn't drying up after the awarding of INRs 1 & 2 and several local independent licences. Another important point: foreign investors have yet to pour a lot of money into the sector. "There is still a lot of money around and we have yet to see any US money come into these deals, except Time Warner," says Richer. "As you know, Silvio Berlusconi has decided to bid for Channel 5 and [NRJ president] Jean-Paul Baudercoux is anxious to get into some deal in the UK."

Equity's The Name Of The Game

As expected, most of the financing for these start-ups, local or national, is equity-driven. "But that is not to say that if Classic FM develops a good track record, for instance, it might not be taken public if the market becomes more accepting of initial public offerings," says Richer. "But most banks today will only loan money to radio operators that can demonstrate a history of positive and growing cash flow. Obviously, the new ventures cannot deliver that."

Chris Graham, an executive with UK venture capital firm 3i, is also bullish on radio. "The market probably is more dynamic than it ever has been," he says. "There's still quite an appetite in the market for good, quality investments."

3i, which has been involved with local commercial radio since it began, currently has investments in around 10-12 local commercial radio stations. Graham says most investments for the smaller, local stations typically be in the £300,000-£600,000 range, for larger stations in the "tens of millions of pounds."

Factors whetting investor appetites in the face of the recession are increasing deregulation and the low percentage of advertising spend on radio, as compared with other major European countries. [Advertiser reluctance to use radio] will begin to change when we get more national, commercial radio stations, rather than local commercial stations delivering targeted audiences to the advertisers," says Graham. "And within time, the expectations are that advertising will begin to rise." That means radio asset values will also rise, increasing the returns to 3i's portfolio.

Another important point: foreign investors are increasing deregulation and the low percentage of advertising spend on radio, as compared with other major European countries. "This is a 100% equity deal, no debt. Time Warner began, currently has been secured from US merchant bank Bankers Trust Company.

According to Classic FM chief executive John Spearman, the station is scheduled to go on-air later this year with 11 of the transmitter installations, giving 81% coverage, while the remainder will come into operation sometime in 1993. The system is being supplied by National Transcommunications (NT) Winchester and, claims Spearman, will be the largest commercial radio network constructed anywhere in the world.

He explains why the station chose NT, saying, "Technical quality from our transmitters is essential as the majority of our output will be classical music, and our audience is likely to consist of listeners primarily from the ABC1 socioeconomic groups. NT is guaranteeing not only the sound quality we require, but also maintenance and reliability, together with comprehensive monitoring and control, 365 days of the year."

Classic FM Sets Up 22-Transmitter National Network

by Mike McGeever

The UK's first national commercial radio station Classic FM has invested £5 million (app. US$8.3 million) on the installation of a network of 22 transmitters, expected to reach 86% of the population.

Finances for the transmission equipment, (separate from the overall funding of the station) has been secured from US merchant bank Bankers Trust Company.

According to Classic FM chief executive John Spearman, the station is scheduled to go on-air later this year with 11 of the transmitter installations, giving 81% coverage, while the remainder will come into operation

Holloway Named West Country PC

West Country Broadcasting (WCB), the company operating Plymouth South and DevonAir, has appointed Michael Holloway as its programme controller.

Holloway has been PC at Devonair since early 1991, and has earlier worked with Northsound/Abderdeen both in sales/marketing and as a presenter. This was followed by a tenure at Radio Clyde/Glasgow where he was head of music and also a presenter.

The radio arena in the South West in entering a crucial period," says Holloway, adding, "The most important thing for us is that the two stations retain their licences. We also have to keep an eye on the national franchises due soon, as well as the possibility of a regional broadcaster in our area."

Holloway is also currently researching the "ins and outs" of Devonair and Plymouth Sound splitting frequencies. MMc

A CALL TO ACTION — The UK Broadcasting Entertainment Cinematograph and Theatre Union (BECTU) has reacted strongly to options for the BBC that were outlined in a draft report by the corporation's 1.5 different task forces. The BECTU is currently balloting for a one-day strike on May 15 to voice its opposition to their lack of confidence in BBC management. Pictured (fr) are BECTU BBC division chairman Luke Crawley, BECTU national industrial officer for the BBC Roger Bollon and BECTU joint president Tony Lennon.

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**VPRO Stays Course In Choppy Dutch Radio Waters**

by Marlene Edmonds

Dutch publisher VPRO does not intend to change its philosophy or its alternative programming format despite expected changes in the country's broadcasting system, according to editor-in-chief and Radio Plus founder/MD Francis Asselberghs.

Bentz van den Berg, the people who listen to us are interested in selective listening and TV watching. Daytime is not quality listening. At that time, people want background music.

Daytime Radio 3 is very heavily top 40-formatted with what we call 'young and dynamic' DJs. We have no business doing that. We expend too much of our energy and know-how to be used as wallpaper. We will revert to what Merino calls a large, but dedicated audience of people who are actively interested in what's happening in rock and alternative rock programming.

In the new restructure, VPRO surprised many industry observers by requesting the weekday evening listening slot (21.00-24.00), a time when many people are glued to their TV sets. Com- ments Bentz van den Berg, "The people who listen to us are interested in selective listening and TV watching. Daytime is not quality listening. At that time, people want background music."

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Radio Plus MD Denis Asselberghs, "You could say that the idea is based on what France Info does, but in a different way. We really fill a gap in the market here, as we supply news on a continuous basis."

Radio Plus's news system is fully computerized and is staffed by eight journalists, says Asselberghs. "The main idea is to give our audience news at any time of the day. We don't want our listeners having to wait until the hour or half-hour for their bulletins."

He also says the station plans to add broadcasts in Flemish and English in the near future, as well as 30-second jingles and music breaks.

The station's initial budget is £260,000 (app. US$3.5 million). At present, Asselberghs was negotiating an advertising deal with the IP/Transistor sales house.

**Radio Plus Readies All-News Format**

by Marc Moes

Belgium's first all-news station Radio Plus is now readying plans for its official launch to a Brussels regional audience. While no official starting date has been set, the station has been undergoing preliminary tests for several months.

Radio Plus is headed by Radio Contact founder/MD Francis Lenaïre and Daniel Casier (owner of the station and frequency) and operates from the Radio Contact headquarters in Brussels; it will broadcast from 06.00-24.00.

Says new Radio Plus MD Denis Asselberghs, "You could say that the idea is based on what France Info does, but in a different way. We really fill a gap in the market here, as we supply news on a continuous basis."

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**Los 40 Heads Radio's Expo, Olympics Charge**

by Howell Lewis

Spain's music industry is tuning up for the biggest potential audience it will ever have in its own backyard—and EHR network Los 40 Principales is leading the way.

Hundreds of concerts are being arranged by local pop, rock, classical and opera stars as part of the cultural programmes accompanying Expo 92 in Seville and the eight-month Barcelona programme before and after the Summer Olympics.

Los 40 is staging some 70 Spanish pop and rock concerts in Seville at the 10,000-capacity open-air Plaza Sony venue at the northern end of the Expo 92 complex. Every visitor to Expo during each concert will be able to watch, thanks to the "Jumbotron," a huge 200-square-metre-screen—the largest ever installed in Europe—located above a stage housing equipment for 500,000 watts of light and 40,000 watts of sound.

The Los 40 showcase is only part of the country's entertainment plans. Some 55,000 different events—most of them part of the "Street Entertainment" programme—costing more than US$175 million are programmed 18 hours a day during the 186 days of Expo 92. Around 20,000 artists will be performing in the 13 open-air venues on the site, with classical music and 14 different operas predominating in the enclosed venues.

Barcelona, in comparison, is taking a more modest role in the celebrations, with 150 musical shows scheduled. Many are by Spanish and Catalan stars, with an emphasis on the Goran Bregovic opera and classical music. Barcelona's programme includes Frank Sinatra on June 3 and Liza Minnelli on June 29 and 30.

An estimated 18 million visitors are expected at Expo 92, which closes at 04.00 every day. After each concert, the Plaza Sony will revert to what Merino calls "the world's biggest discotheque" until 03.00.

With "discovery" as the major theme of Expo '92, the organizers have scheduled a section aimed at finding the best new pop talent from all over Spain. Directed by popular singer Miguel Bosé, the programme "Young Prospects for the 21st Century" will be held at the Palenque Theatre at Expo '92 on Fridays, Saturdays and Sundays. A special committee has spent months seeking out Spain's best young talent.

Epic Records former international A&R Adrian Vogel, who is now founder of Madrid-based production, management and publishing company Compadres, says it is ironic that 500 years after Spain "discovered" the Americas, Spanish music is spending the anniversary waiting to be discovered by the world.
united colours of rock 'n' roll

Scäm Iviz

HEADING FOR THE DREAM

CD MC LP
They have never had much of a
Gotta, "The time is right to break
product management
from the album, will be released
promising airplay nationally.
which
Ghost Of A Texas Ladies Man,
London. Concrete Blonde's fourth
forthcoming album Walking In
sell 100,000 copies of the band's
Europe.
EMI Germany is promoting US
ально vinly singles dropped 29% to 1.15 mil-
fell 37.8% to 287,888 units, while tradition-
IRS label-to which the band is
Nebel, "The major reason for the growth
31.1% to 2.5 million units.
percentage of Francophile program-
grams, which have always been by M6's programming was previ-
weeds, and are very pleased about what
new music. M6 music/entertainment man-
unreasonable.
France is the only country which employs this system of payment for each video broadcast.
Industry analysts claim one
time, with the best example being
constellation has been working in
they don't support us."
unpopular. But what angers the M6 man-
with the new rates, M6 estimated
we are faced with only one suppli-
covers. On the other hand, we
bring the majors closer to music
plan to give the band the label and
make a great effort, mainly financially, to
in programming and increase our promotional partner-
itive, because we have made a
great job in promoting new acts, espe-
the French monopoly commission about abuse of dominant positions
by the record companies.
M6 music/entertainment manage-
time, but we are facing with only one suppli-
covers. If we really wanted to
open new partnerships in the future and
the success of previous BMG joint ventures with indepen-
dence label dance Logic (Snap, Dr.
Pete and Chlodwig. Reporting directly to Stein, Rolf
Gilbert, as head of joint ventures, will be directly responsible for
at BMG.
by Emlyn Legrand
The SCPP and SPPF, the two
collecting societies representing
record producers, have reached an
agreement with private TV chan-
M6 concerning payment for videos aired by the channel dur-
the next three years. The agreement puts an end to one of the
most heated negotiations within
the music industry.
According to the new rates, M6 will pay the producers Ffr.150 (app. US$205) for each showing of a video in 1992, Ffr.250 in 1993 and Ffr.600 in 1994.
This is a long way from what the channel was initially prepared to pay. M6 had proposed a 6.5% increase (over the previous year's rate, jumping from Ffr790 to Ffr840). Meanwhile, producers were asking for Ffr1.600, almost double the previous rate.
France is an adominated by gold
of Francophone programming
show that if we really wanted to
musicians and are getting an efficient
job in promoting new acts, especial-
ly French ones.
Stein says, "I am very bitter and disappointed about their [record companies']
attitude, because we have made a
great effort, mainly financially, to
in programming and increase our promotional partner-
ships. We thought the music industry would appreciate what we are doing, especially in pro-
moting new artists, while it is
struggling to get a mere 20% of
French songs on FM radio."
He continues, "We have proved that we can be breaking.
Acts such as Jean Leloup or Au
Petit Bonheur were extensively
by BMG Munich MD Thomas Stein. The idea behind this joint venture was to give the
label help in the business and sales
fields, but to leave its creative inde-
pendence intact.
Stein says BMG Munich is open to new partnerships in the future and
points to the success of previous BMG joint ventures with indepen-
dence label dance Logic (Snap, Dr.
Pete and Chlodwig. Reporting directly to Stein, Rolf
Gilbert, as head of joint ventures, will be directly responsible for
at BMG.
With their second album, CROSSROADS have produced 11 songs of raw energy: try "You Won't Get Me" or "Should I Cry" for a starter! And if you like what you hear, catch 'em live on their April / May tour of Germany and Austria!

Brings were voted National Newcomer Of The Year '91 by the readers of German magazine Musik Express/Sounds. Earlier this year, the Cologne based rockers toured successfully with Tom Petty and are currently recording their long awaited second album.

Michael Schenker and Robin McAuley have created their most successful album to date! After "Nightmare", the second single "When I'm Gone" is one of the classic cuts which is currently featured on MTV! The album went Top 25 in Germany, Top 5 in Japan, and Top 30 in most European countries. Touring plans for autumn are under discussion!

Former power drummer with Black Sabbath, Whitesnake and ELP created an absolute classic rock album with a little help from some of the world's best musicians.

The second album of Hanover based band delivers again a full dose of uncompromising hardrock.

Winners of the German 1991 Sony Talent Awards, H.O.T.W. were snatched up by Electrola recently. Their debut album, due for release in August, will be produced by Scorpions' mixer Erwin Musper and features Australian born singer Thomas Ripphahn.
GUESCH PATTI

EUROPEAN RELEASE

NEW ALBUM GÔBE

1ST SINGLE WAKE UP

EMI FRANCE
Swedes, Finns Agree To Pay-MTV

MTV Europe and national cable operator unions in Finland and Sweden have signed agreements which allow the pan-European cable net to become a pay-TV operation in those two countries by November 1, 1992, at the latest.

Local arrangements are expected to be in place by the end of June, including provisions for individual cable ventures and details of payment. MTV Europe service is currently available to nearly 600,000 households in Finland and some 1.5 million in Sweden. Negotiations in Norway have ended in a deadlock and some 1.5 million in Sweden.

Nevestad Leaves Radio Oslo, Takes PST Music Post

Radio Oslo's Trym Nevestad has been named music director at AC/MA outlet PST-FM/Skin. Nevestad, who was also music director at Radio Oslo, joined PST-FM on April 1.

Commenting on his move, he says, "I like it much better here. It's a great challenge to work at such a small place where people are used to listening to their local radio station."

PST-FM was launched on February 1 and has an estimated potential audience of 120,000. The station currently employs five people. Nevestad plans to implement competitions to raise the public profile of the station. "We plan to drop around 10,000 prizes into the river, capped by plastic bottles," he says, describing one possible contest. "We also recently had our bumper sticker stuck to the car, and when PST-FM's staff discovered a car with one of our stickers, they gave away prizes." KBO

SWEET DANISH AWARD — EMI Denmark staffers hold up the first Grammy award to be given to Bonnie Raitt outside the US. Raitt won a Danish grammy, or "IFPI Prisen," for best foreign female singer. Pictured (l-r) are head of international Thomas Hohsne, head of promotion Anne Marie Bach, label manager Svendgaard Jensen, promotion manager Suzanne Top and MD H.P. Hansen.

PolyGram Buys 50% Stake In Stockholm Label

by Kai Roger Ottesen

PolyGram has turned up as a 50% owner in Stockholm Records, which debuted in Bromma, Sweden, at the beginning of this year. Stockholm Records' biggest act is Army Of Lovers, to which the company has the European rights for the group's next record. (Their previous album Massive Luxury Overdose was on Tom Tom Tom, Giant Records has the rights in the US.)

Stockholm Records is led by former Secret Service member Ola Håkansson, who has been appointed MD, as well as Alexander Bard, Tim Norell, Anders Hanson (both Secret Service) and Anders Wollbeck, who together own the remaining 50% of the company.

Repertoire has not been specified, but it will not include artists singing in Swedish. PolyGram has right of first refusal for Stockholm Records product in Europe. The agreement also includes the launch of a subsidiary called S Records, which will operate as an experimental label to test artists and repertoire prior to eventual release.

It is not known how much PolyGram has invested in the project and, comments marketing and product manager Eric Hasselquist, "PolyGram has no specific requirements in terms of profit. They want us to find potential successful acts."

Hasselquist says the deal is for long-term, but adds, "When the contract expires depends on how the business goes. We estimate a loss for the coming couple of years because of the costs of A&R and production. It will take a while before the benefits appear. I believe PolyGram will give us a couple of years to show results, or at least find good new artists."

A&R duties are being divided among Hasselquist, Håkansson and the production team.

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"YOUR INDIE CHOICE IN SCANDINAVIA"

Music & Media May 2 1992
Radio Regs For 4000 Stations Stalled, No Progress Seen

by David Stansfield

August 23, 1990 was a historic day for Italy's broadcast sector. That was the day government legislation was approved which was intended to regulate the apparent rampant lawlessness which had ruled both the radio and TV markets. That was the official reason given, but it was an open secret that the new broadcast bill had been designed mainly to curb the expansionist activities of media mogul Silvio Berlusconi, who has interests in the TV, advertising and publishing markets.

The most important aspects of legislation for the radio sector included a redistribution of frequencies and changes to advertising restrictions.

With around 4,000 stations currently broadcasting, serious players welcomed laws that had been absent since Italy's first station was launched in 1975. Some, however, claimed that legislation was weighted in favour of non-music-based community stations operated by cultural and political groups. They were promised 30% of the national frequencies, with 70% going to commercial broadcasters. Private local stations would occupy two-thirds of the spectrum. Protests were also made against the government's intention to limit private national stations to national advertising only. Local stations, however, were left free to air both local and national spots.

Despite the protests, most operators agreed that legislation with faults was better than no legislation at all, and that the radio sector would now be able to rid itself of its past "pirate" status.

All broadcasters had to apply for licences by August 23, 1992. Many were too busy to worry about the costs involved in the licensing process. But many will have to apply before October 30, 1990. It was the task of post and telecommunications minister Carlo Vizzini to draw up a frequency plan and then select successful candidates by August 23, 1992.

No progress has been made in the radio sector and it seems unlikely that the August deadline will be met. The situation for the government-favoured TV sector is still unclear. Vizzini is ready to name the list of 12 national stations which will receive broadcast licences, but the recent general election has thrown his plans into disarray.

Industry observers claim that outgoing ministers have stalled on his proposals, and the country is currently without a ruling coalition government. It is not known whether Vizzini will retain his ministerial post, and the laws may well be modified by a new balance of political power.

Sergio Natucci, station director at Rome-based national network Italia Radio. He is also secretary to Reti Nazionali Associati (RNA), an organization formed to protect the interests of national commercial stations. Natucci is active on behalf of RNA at a top political level and has had meetings within Vizzini since the April 5-6 elections. "We will continue discussions despite the election results," he says. "No one knows which parties will form the next government, and our concern is that if a new post and telecommunications minister is elected, he will start from zero as far as broadcast legislation is concerned."

Natucci says that all radio associations are pushing Vizzini to draw up a frequency plan because he had promised to do so while in his post as minister. "He needs to keep that promise," adds Natucci. But I don't think he will. There are too many stations operating. The number needs to be reduced and the problem is no more complicated than that."

Natucci agrees that the TV sector is more important at a political level, commenting, "The annual advertising revenue for the TV sector stands at around L3.5 trillion (app. US$2.8 billion), while that for the radio sector amounts to roughly L350 billion. Political weight is attached to the TV sector and that is why it comes before radio."

At present national EHR network RTL 102.5 Hit Radio, station director Claudio Astorri is pessimistic about the chances of much progress for the radio sector before the August deadline. However, he does expect decisions to be made by the end of the year. Astorri believes the delay in announcing licence winners in the TV sector is connected to what he describes as a "historic" battle between Italy's newspapers owners and Berlusconi. They accuse him of having a monopoly position on the advertising market, one that is killing their own industry. The government's guarantor for publishing and broadcasting is currently investigating all allegations.

Stations like Astorri's had to invest heavily in order to meet government requirements in the licence application process. Since then, RTL 102.5 Hit Radio has become a national station and has needed to commit major funds to promotion. "We are lucky," he adds. "The owners of RTL 102.5 Hit Radio also have other business interests and can wait until 1993 for profits. I believe other stations which are not in the same position and need quick returns will find survival difficult in this time of uncertainty."

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MAY 30 ISSUE:
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SOFTWARE
STREET DATE: 26.05.92
AD DEADLINE: 05.05.92
Is pop Rai the next big thing to come out of the ever-evolving world music genre? French label Barclay is placing its stakes high on Algerian-born Khaled and his infectious single Didi. Taken from a new 11-track self-titled album, the track mixes the hypnotic and wailing vocalizing style of Rai with contemporary pop arrangements, courtesy of producer Don Was. Judging by the first radio reactions, Barclay has a winner on their hands. Signed to the label last year, Didi is capturing the hearts of programmers in France and throughout Europe, who are charmed by the single's multi-format appeal. Barclay MD Pascal Negre says the single is targeted at two audiences. "For the Arabic community, Khaled is already the king of Rai. The pop/dance audience is next. If you analyze the hits that world music has created over the years, it was first of all the dance beats that captured the imagination."

Khaled started his career in the late '70s under the name of Cheb ('boy') Khaled, and has recorded many music cassettes in Algeria, his home country. He releases his first album in France in 1985. Apart from releasing three more albums for various independent labels, Khaled also recorded the ground-breaking Kutche album with musician Safy Boutella in 1988. Khaled, known for his whirling live performances, has scheduled a European tour for May-June, followed by more dates in the fall.

Programmers on the look out for something different are wise to check out the rest of this album. With production duties equally split between Don Was and Michael Brooks, Khaled is a surprisingly varied blend of musical styles. Propelled by Khaled's seductive vocals, Rai is paired with flamenco (Wahrane—the best bet for a second single), or set in a strongly-evocative and atmospheric setting, exemplified on tracks like Liah Liah and Ne M'En Voulez Pas.
**The Black Crowes**

Raise the confederate flag and cry the rebel yell, because southern rockers the Black Crowes finally follow up their 1990 smash debut "Shake Your Money Maker," which sold 4 million copies worldwide, 3.5 of those in the US alone. With the release of "The Southern Harmony And Musical Companion," Phonogram is determined to strengthen the European side of the story.

by Robbert Tili

The unexpected success of "grunge" rockers Nirvana may have been last year's talk of the town in the music industry, but what about the Black Crowes, those five "elegantly wasted" young men from Atlanta, Georgia? With Shake Your Money Maker, they put back the clock to 70s-styled rock, and in the US there seemed to be a surprisingly strong market for them. Via college radio and through constant gigging, they flew to the top.

One year after its release in early 1990, the flight of these birds of prey peaked at number 4 in the Billboard Top 200 album chart, and in this side of the ocean their birdnest hung in one of the lower branches—number 98—of the European Top 100 Albums. According to Phonogram UK international marketing manager, or Chris Dwyer, the company has drastically changed its strategy for the new album "The Southern Harmony And Musical Companion," out across the world on Def American starting May 11. "They're now an international priority act. This time we started earlier with promotion. From March 23 till April 9, the Robinson brothers were brought in for European promotion, which took them practically everywhere. We also serviced media an EPK [Electronic Press Kit] plus an interview CD." Although the winning team may have been changed slightly, the band didn't change their success-proven recipe of "no-nonsense" rock 'n' roll. In the new line-up, lead guitarist Jeff Cease has been replaced with Marc Ford (ex-Burning Tree) and the band now has a permanent keyboards player in Ed Harsh. Although their status has certainly changed in the last two years, they didn't "shake their money maker" in fancy studios with expensive producers. Again, they went into the Soundscape Studios in their hometown with producer George Drakoulias, completing the recordings only eight days later.

The band fits more than ever in the "Loud 'N' Proud" image, without being your average rock posers. Comments manager Gerry McElhone, "Actually, they're the first hard rock band to come out of Glasgow since the Alex Harvey Band." Apart from some clear Def Leppard influences—listen to those mean licks on Welcome To The Real World—every tone is "Guns" and ready to attract the rock market. Adda Avery, "That distinctive sound is also echoed in the visual thing. The sleeve is not the predictable generic rock jacket. We think it's one of the most striking images in a long time. It's a fresh approach, with a great story behind it."

What does the sleeve show? It is a picture of the late Benny Lynch, a flyweight boxing champion in the '40s, of course hailing from Glasgow as well. In the band's opinion, their local hero with the deadly right punch is totally "Gallus," which is Glaswegian for "the best." He led a James Dean-type of life by living fast and dying young; in short he symbolized rock 'n' roll avant la lettre.

The backside of the sleeve is a colourful photo collage of the band pictured by Mark Rankin and the other guitarist Giubiano Gizzi. The band fits more than ever in the "Loud 'N' Proud" image, without being your average rock posers. Comments manager Gerry McElhone, "Actually, they're the first hard rock band to come out of Glasgow since the Alex Harvey Band." Apart from some clear Def Leppard influences—listen to those mean licks on Welcome To The Real World—every tone is "Guns" and ready to attract the rock market.

A&M international marketing manager Lucie Avery believes that the tour with the Stones was instrumental in achieving some recognition for Gun across Europe. "That was the ultimate in the live experience of a band. They made many friends with it. Our first objective with the new album Gallus is to consolidate the original rock base. With the first single Steal Your Fire, we aim at good specialist play on radio first, and later cross over to mainstream audiences with the second single Higher Ground [released on April 28]."

That first song is a straight forward rocker, while the latter is a Celtic rock ballad. The overall picture you get from this Kenny Macdonald-produced album—at press time a new entry at number 15 in the UK and at number 50 in the European Top 100 Albums—is of a much harder rocking band than on 1989's A&M label debut Taking On The World. New guitarist Alex Dickson, Baby's replacement, has added some extra horsepower which matches the strong compositions by singer Mark Rankin and the other guitarist Giubiano Gizzi. The band fits more than ever in the "Loud 'N' Proud" image, without being your average rock posers. Comments manager Gerry McElhone, "Actually, they're the first hard rock band to come out of Glasgow since the Alex Harvey Band." Apart from some clear Def Leppard influences—listen to those mean licks on Welcome To The Real World—every tone is "Guns" and ready to attract the rock market. Adda Avery, "That distinctive sound is also echoed in the visual thing. The sleeve is not the predictable generic rock jacket. We think it's one of the most striking images in a long time. It's a fresh approach, with a great story behind it."

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The completed sound comes across as the name GOTTHARD promises: huge and massive, rough and pure, cristal clear and icy fresh. An impressive demonstration of down to earth honest rock music.

TOP 10 ALBUM CHARTS SWITZERLAND!
MAY
25 BRISTOL BIERKELLER
26 BIRMINGHAM EDWARDS NO.8
28 LONDON MARQUEE
29 NOTTINGHAM ROCK CITY
31 TILBURG NOORDERLIGHT

JUNE
1 AMSTERDAM MELKWEG
2 PARIS ESPACE ORNANO
4 AUGSBURG ROCKFABRIK
5 HANNOVER MUSIC HALL
7 NURBURG ROCK AT THE RING FESTIVAL
8 NURNBURG SERENEDENHOF
9 TUTTLINGEN AKZENTE
10 LUDWIGSBURY ROCKFABRIK
12 STOCKHOLM KOOL CATS
13 COPENHAGEN PUMPEHUSET
14 HAMBURG GROSSE FREIHEIT

NEW ALBUM 'TIME TO BURN' NEW SINGLE 'STAY'
VOLUME PAYS DOUBLE

Having never really been away, hard rock has found its way back into the charts. Until Bon Jovi started raising the dust in 1987, heavy rockers led a life outside the mainstream. Now, five years later, the genre has an ever-increasing impact on the international hit parades. A rock ballad in the top slot these days is more a rule than an exception. M&M takes a look in the marketing kitchen and finds out that radio, press, fan base, touring and hard work are the main ingredients.

by Robbert Till

With the ballad Winds Of Change, the Scorpions show that a band from Hanover can bring music to the world. Victory, hailing from the same town, is determined to follow in their footsteps. The band has just released You Bought It—You Name It—their fourth album for Metronome and eighth in total—and A&R manager Oliver Helwig thinks the prospects are bright.

"We were close to 100.000 copies for each album. It took us one live album plus two studio albums to establish the band on the German market. The big success started with Culture Killed The Native three years ago. In those days, they toured Europe with Gary Moore, and gained many fans this way. In the US, they achieved a solid foothold as well, with 200.000 copies sold for that album.

(CONTINUES ON PAGE 24)
FEATURING NEAL SCHON

THE DEBUT ALBUM

includes the singles

TAKIN' ME DOWN & CAN'T FIND MY WAY
THE NEW ALBUM
TANGLED IN REINS

RELEASE DATE 18TH MAY

EUROPEAN TOUR MAY/JUNE 1992

MAY
28TH HAMBURG – MARKTHALLE
31ST MUNICH – THEATERFABRIK

JUNE
1ST FRANKFURT – BATSCHKAPP
2ND DUSSELDORF – TOR 3
3RD BERLIN – NEUE WELT
5TH STOCKHOLM – KOOL CAT
6TH COPENHAGEN – MONTMATTER
8TH VOSSELARE – BIEBOB
9TH PARIS – LA LOCOMOTIVE
11TH ZURICH – ELECTRIC BALLROOM
12TH MILAN – SHOCKING CLUB
15TH LONDON – MARQUEE CLUB
16TH AMSTERDAM – MELKWEI
MANAGERS IN THE HOTSEAT

by Chris Marlowe

Hard rock managers often suffer from as much stereotyping as the bands they represent. They are portrayed as cynics who manipulate, use up and dispose of musicians before moving on to the next saleable victim. While using logic can dispel this misconception, talking with Rod Smallwood of Sanctuary, Jon Zazula of Crazed Management and Sharon Osbourne proves their dedication conclusively. When asked what the main function of a manager is considered to be, these often articulate people were momentarily at a loss for words. Smallwood, who in partnership with Andy Taylor works with such artists as Iron Maiden and WASP, finally explained it in terms of his long-range goals by saying, "I look at management as something you do in partnership with the band over a long period. We don't look at doing a five-year deal, making some money, then saying, 'Next one, please!' The bands we find and nurture and get on tour with tend to become our close friends. Management consists of people, I suppose. It's dealing with the band as people."

Jon Zazula works in partnership with Marsha Zazula with the bands Anthrax and Ministry, getting the best possible deals for the artists. A functional analogy in saying, "A manager should take every possible thing there is in the universe that affects your band from every level and put it in a giant funnel and come out with the right answers. Managers funnel through the band's bullshit, the proper press, the proper tours, the choices for singles and videos— you name it."

"Remember the manager is the one who gathers it all and, at the end, makes the decision with the band's consent, never telling the band what to do. All they should do is advise and discuss." 

Sharon Osbourne, who works with Ozzy Osbourne and the Quireboys, takes a harder line. "Management is about getting the best possible deals negotiated for your band members, putting them with a company that fits their sort of music and guiding their career. But a lot of bands take it out of context, thinking that when they get a manager, they've got somebody to do everything from making hairdressing appointments to calling for flight reservations for their girlfriends. It's also very difficult for a lot of bands to see their true position in the recording industry. You (as a manager) are the mouth that they never really want to hear." 

A manager's job changes greatly when the artists are on tour, however. "It gets to spend a lot more time on the golf course!" jokes Smallwood. "Most of the work is in the set-up. You've got to be the planner, get the album out together, make sure the band finishes and get it mastered—there's a whole list of things to do. By the time they hit the road, the ideas are set. It's really a matter of maintenance; keeping on top of things and making people get the job done. The workload isn't of anything like it is at the moment. And thank God for that, or else I'd never survive!"

Osbourne points out an entire other category of work that needs to be handled during an artist's tour. "I'm spending less and less time on the road—because I hate it! My whole life was spent on the road, but I realized that I didn't want to spend one more day at another truck stop. If there's an emergency, of course, you've got to get up and get on that flight and be there to sort it out in person. When an artist is touring, you've got to be right on the record company to make sure that they're doing their part, that there's stock, that there are displays, that the local person is doing his bit; you got to make sure that the tour isn't wasted." 

"Where the three managers drastically diverge is on the subject of record company relations. Smallwood seems to have found a home with EMI where several of his artists are signed. He acknowledges, 'I find them an honourable company. If there's any argument or anything businesswise, it will be down to human error or a disagreement; you don't have to watch yourself. They're a good company. But I've also been there longer than most of the people in the industry now, so I know how it works. We're on the same side; we're both there to sell records. Some managers—the younger ones—seem to think they've got to get and be themselves to the band by beating up on the record company, but that's really dumb. You get more out of things from the right sort of pushing than shouting and .."
The Debut Album
"ELECTRIC LOVE HOGS" Out From 27th April
Produced by Mark Dobson, Tommy Lee (Motley Crue)
3 Track Sampler in the Loud N Proud CD Box
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LOUD ‘N’ PROUD ALBUMS

JAN CYRCA

Beyond The Common Ground - Food For Thought

HOUSE OF LORDS

Domina Down - Victory

PRODUCER: David Thoenen/House Of Lords

Their third album finds the boys in fine shape, performing the extremely well-crafted "pomp rock" we have come to expect from them. Mean rockers like Down, Down, Down and Metallic Blue should not be overlooked by the hard rock fraternity. Now fortified with former Whitesnake stickman Tommy Aldridge, it's no big surprise that the mid-tempo ballad Spirit Of Love leaves you with a snake bite.

KING'S X

King's X - Atlantic

PRODUCER: Sam Taylor

Fourth album effort by the Houston trio, giving us more of their special type of literate rock for the masses. Dynamically ranging from feather-light and folky to grungy and fast-paced, they again manage to keep the listener on his toes, eager in anticipation for the next musical goose pulled out of their bag. In scope and production, this album is the next and slightly un-surprising chapter in a series of well-loved, dog-eared albums. Something in the way the sounds and vocal harmonies have been enzyme-d Guang-xi pulled out of their bag. In scope and production, this album is the next and slightly un-surprising chapter in a series of well-loved, dog-eared albums. Something in the way the sounds and vocal harmonies have been enzyme-d Guang-xi pulled out of their bag. In scope and production, this album is the next and slightly un-surprising chapter in a series of well-loved, dog-eared albums. 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From the humble beginnings of practicing & playing to avid local fans in a warehouse, TORA TORA, a four-piece hard rock band from Memphis soon started gaining more & more attention and with the release of their debut album “SURPRISE ATTACK”, the band became underdog favourites of press, radio & MTV.

“WILD AMERICA” TORA TORA’s new album was recorded in Memphis & produced by Arthur Payone (Ratt, Desmond Child, Mitch Malloy).

Expect TORA TORA on a promo trip and in concert in your territory this year. TORA TORA seem certain to add to the Memphis rich musical legacy.

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LOUD 'N' PROUD SINGLES

(Continued from Page 17)

REVIEW OF THE WEEK

LOUISE NELSON

AC/DC was the biggest name on rock radio back then, but it was only a matter of time before Warner Music's rock roster when they signed the band to their label. The band's debut album, Hunting for Sugar, was released in 1985 and featured the hit single "T.N. T." The album reached #1 on the Billboard 200 chart and stayed there for over a year, becoming the band's first US number one hit.

The song had a very healthy stay in the charts, and it was a big success for AC/DC. The album contained tracks like "Highway to Hell," "For Those About to Rock (We Salute You)," and "Back in Black," all of which became fan favorites and helped cement the band's地位 in rock history.

AC/DC went on to become one of the biggest bands of the '80s and '90s, with albums like Back in Black, Let There Be Rock, and Powerage all reaching the top of the charts.

In conclusion, AC/DC's debut album Hunting for Sugar was a massive success and helped launch the band's career. Their hard rock sound and attitude continue to influence musicians today, making them one of the greatest bands of all time.
UGLY KID JOE

AMERICA'S NEWEST, HOTTEST AND UGLIEST ROCK PHENOMENA

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ALBUM OF THE MONTH
Metal Hammer (Feb 92 · German Edition)

SINCE 7 WEEKS
IN THE GERMAN TOP 100

EUROPEAN TOUR:
- FEBRUARY · GERMANY
- MARCH · AUSTRIA · SWITZERLAND · BELGIUM · HOLLAND
- APRIL · DENMARK · NORWAY · GERMANY
- MAY · ITALY · 5TH TORINO/STUDIO · 6TH BOLOGNA/KRYTONIGHT · 7TH MILANO/BLOOM · 8TH UDINE/ELECTRIC
- FRANCE · 11TH PARIS/ESPACE · 12TH BORDEAUX/JIMMY · 13TH LYON/LE TRANSBORDEUR · 14TH STRASBOURG · 15TH NANCY
break it. It's not its first hit: in 1987, just after quitting Europe, he did very well with his Total Control debut album. We had an easy job with that album because he was a very hot name then. It has been for more difficult promoting Norum, now that he has literally left Europe and is currently based in L.A. Says Bergman, "Although he lives in the US, he's still a local Swedish act. The problem was that we can't bring him for interviews yet, so we had to organize 'phones'. At the moment, we're holding the major interviews until mid-May when Norum will be here in person."

The task is a lot harder, of course, when it comes to breaking a brand new act such as A&M's Tora Tora, a band that snuggly fits in between blues-based rock acts like Aerosmith, Cinderella and the Black Crowes. International marketing director Bert de Ruiter unleids the blueprint. "In June, we'll fly a selected group of metal journalists over to Memphis for interviews. In September, two band members will come over to Europe for an extensive promo tour. We are to make sure we're ahead of the always-packed autumn releases. We don't want Tora Tora to be crowded out by all the big names. Finally, after we have enough exposure, the band will start touring Europe in January/February of next year." German band Freaky Fukin Weirdoz is already one step further. Their history includes two independently released albums which earned them a major label deal. Now co-signed to BMG Ariola / Hamburg and Ariosta-US—also the American home for similar Dutch genuine dance/rock crossover band Urban Dance Squad—the third album Senseless Wonder has just been released.

MARIO MENDRZYCKI of Triple M Management is very careful with the band and committed not to lose the core fans. "Although they're signed to a major, the whole marketing campaign is still very delicate and low-key. It's completely dedicated to the underground scene where they originally hail from. We don't want to push them into the marketplace the hard way. We want to create 'awareness' first. The band hasn't changed in method, both the core fans have been recorded and produced the album in the small Crocodile studio in Munich."

Live shows are very important in breaking hard rock acts, but costs are often too high and no profits are made. However, the Freaky Fukin Weirdoz always managed to survive with support tours. Concludes Mendrzycki, "Touring was essential, but we had to be thrifty. We always broke even by travelling effectively."

MANAGERS ON THE HOT SEAT

VOLUME PAYS DOUBLE (CONTINUED FROM PAGE 20)

screaming, although there is a time and occasion to shout and scream and send nasty faxes. But then, that's fun!"

Zazula, in contrast, speaks from an entirely different perspective, being a manager as well as co-owning the record company Megaforce. As he puts it, "I understand both ends of the record business. I am a record company, which puts me in a very weird position. Record companies sort of have a monopoly on the market, or, I should say, madness, but one that they respect. They know that they have to find a new kind of conversation other than rhetoric for me. That's why we have such a big management company, because record companies don't even know where their fucking shoeboxes are in the morning. Hostile as this may sound, Zazula in reality has an entirely different way of looking at things. Jazzy is the way that you can do it. Osborne has had experience of both extremes. "Our relationship now at Sony is the best it's ever been since Walter Yetsnikoff left, she explains. "He was the biggest joke I've ever worked with in my life. It's been like night and day; now it's unbelievably great. And as far as I'm concerned, EMI is the best record company in Europe, especially for hard rock."

Her technique for dealing with this side of her profession is simple. As she puts it, "You can't beat about the bush, just go for the balls. Be truthful, because there's no nice way around it. You have to go in and be very direct, and say, 'You're fucking up'. That's the nicest way of saying it."

Where the managers converge again is on the importance of press versus radio. As the London-based Smallwood succinctly sums it up, "For Iron Maiden, forget radio. We don't get any. For us, press is absolutely the most important thing as far as we're concerned."

Although American radio has a better reputation than radio in the UK, New Jersey-based Zazula believes radio there still doesn't help break new acts. "To me, press is far more important than advertising," he explains. "We put a lot of bands that never get played on radio until much later on in their career."

Although American radio has a better reputation than radio in the UK, New Jersey-based Zazula believes radio there still doesn't help break new acts. "To me, press is far more important than advertising," he explains. "We put a lot of bands that never get played on radio until much later on in their career."

Metallica in the early years, I was probably one of the greatest press agents that ever lived. I had that band, before anything, and now I'm the biggest press agent that ever lived. I have that band, before anything."

"Metallica was essential, but we had to be thrifty. We always broke even by travelling effectively."

"We'll keep the merchandising; somebody else can keep the recording! With a band like Iron Maiden, it's phenomenon. And the grosses, every show is paid for by the shops, are just unbelievable. It has got to be the ideal thing for anybody in any business: I mean, you're being paid to advertise yourself!"

Zazula seems to be on the same wavelength, saying, "The best advertising is a kid wearing a shirt with your band's name on it. When a band goes out on the road, it's my number one barometer; if you're a support band in an arena, and you make US$4.80 [per shirt] on the merchandising and the other guy [the headliner's band] makes US$4.20, that tells you a little bit about who the kids come to see."

"Sanctuary may be best known for the seminal hard metal of Iron Maiden, while Crazed is currently most closely associated with the band's stunningly transplanted German band Crazed. However, both Zazula and Smallwood share a marked distaste for labels and trend-spotting. As Smallwood complains, "I just get fed up with all the labels. Who cares? It's rock. It's heavy rock, it's light rock, I don't give a shit. As far as I'm concerned, European power metal will always survive whatever happens. Sooner or later most thrash bands slow down; they all want to be arena bands."

Intriguingly, Osborne disagrees, foreseeing a future based on the blending of genres. Says Osborne, "Metal as we know it is dead. I really believe that. You know, I used to conceive of metal as Iron Maiden and Judas Priest; it's dead, it's gone. It's never going to go away, but as far as it being the hottest thing, no way. It's passe, for me, anyways."

MUSIC & MEDIA MAY 2 1992
In just the past two years Slaughter has accumulated a list of achievements that would make any veteran band proud... over 2,000,000 units of the debut album “Stick It To Ya” and over 1,000,000 singles have been sold worldwide.

Their live EP, “Stick It Live” and their first full-length home video, “From The Beginning” went gold in the US. They played more than 300 concert dates in major arenas across North America! That was Chapter One...

Europe get ready for Chapter Two...

THE WILD LIFE
Featuring the first single and video THE WILD LIFE OUT NOW

CD MC LP VIDEO
14 track CD 12 track MC 70 min home video TBR June
Produced by Dana Strum and Mark Slaughter
THE NEW ALBUM
FEATURING
"HIGHER GROUND"
AS INCLUDED IN MUSIC AND MEDIA'S
LOUD 'N' PROUD C. D. BOX

"HAPPENING, HEAVYWEIGHT AND HIGH-CLASS; INSPIRED AND QUITE
SUPERB... MISS THEM AND THE LOSS IS YOURS". KERRANG

"... THE QUALITY OF THIS ALBUM IS UNIFORMLY BRILLIANT". METAL HAMMER

"IF SHEER QUALITY IS ENOUGH "GALLUS" WILL TAKE (GUN) TO THE BROADEST
INTERNATIONAL STAGE. THIS ONE WILL RUN AND RUN". RAW

GALLUS... RECEIVING RAVE PRESS REVIEWS THROUGHOUT EUROPE...
GUN... ON TOUR THROUGHOUT EUROPE IN MAY/JUNE...
SPECIAL GUESTS TO DEF LEPPARD THIS JUNE IN THE U.K. ... DON'T MISS THEM!
Due to Easter holidays, M&M did not receive all station reports at press time.

### UNITED KINGDOM

**BBC RADIO 1/London**
- Paul Robinson - Prog Dir

**RADIO CLYDE/Glasgow**
- AD Cher - Could've Been You
  - Paul Kavanagh - Prog Dir

**AD KWS - Please Don't Go**
- AD 10 CC - Woman In

**B List:**
- Michael Jackson - In The Closet
- Lionel Richie - Do It To Me
- Bobby Brown - On My Own

**B Lists:**
- AD Isotonik - Everywhere I Go
  - Ride Twisterella
- AD Michael Ball - One Step
  - Simply Red - Thrill Me

**B List:**
- Michael Ball - One Step
- Simply Red - Thrill Me
- DJ Joe Cocker - Now That The

**GWR FM/Bristol/Swindon**
- AD del Amitri - Always
  - Lionel Richie - Do It To Me

**B List:**
- Lionell Richie - Do It To Me
- Lionel Richie - Do It To Me
- Dorothee Seyer - Head Of Music

**A List:**
- SUNSET RADIO/Manchester
- FOX FM/Oxford

**Power Play:**
- Andrew Astbury - Music Dir
  - K - Klass - So Right
  - Erasure - Breath Of Life

**HORIZON RADIO**
- AD Permanent - Head Of Music
  - The Fat Boys - Stick It To Ya
  - Simply Red - Thrill Me
  - DNA - Blue Love

**CHILEN NETWORK**
- Durstaw/Northampton/Gloucesster
  - Colleen - Head Of Music

**B List:**
- Lizzy South - I'm There For You
- Simply Red - Thrill Me
- Simply Red - Thrill Me

**A List:**
- Michael Jackson - In The Closet
- Lionel Richie - Do It To Me
- Bobby Brown - On My Own

**B List:**
- Simply Red - Thrill Me
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**A List:**
- Simply Red - Wonderland
- Bloody Mary - How Do

### FRANCE

**B List:**
- Simply Red - Thrill Me
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**A List:**
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From August 20-23rd, 1992, the most important people in the German music business will be meeting in Cologne.

**POPKOMM.** is the event for everyone who's anyone in pop music in Germany. It's the meeting place for representatives of the major record companies and independents, for musicians, producers, publishers, agencies, distributors, dealers and journalists.

**POPKOMM.** has developed dynamically. Today, it's the most important music industry trade fair in Germany, attracting over 3,500 participants.

**POPKOMM.** provides a vital insight into the German record industry's spectrum of products and services.

**POPKOMM.** is a congress for people from the whole of the pop music sector, a place for fact-finding and exchanging news and views. Addresses, seminars and working groups analyse the current state of the pop music scene.

**POPKOMM.** naturally also means a lot of music. Because that's what it's all about. All the Cologne clubs will be sharing an outstanding concert programme featuring a representative cross-section of German rock and pop.

**POPKOMM.** is the perfect place for foreign visitors to get to know the German pop music sector.

---

For further information please call:
Phone 0049-202-785023
Fax 0049-202-789161
## Sweden

### Music

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABBA</td>
<td><em>Voulez-Vous</em></td>
</tr>
<tr>
<td>takes Sweden <em>Live &amp; More</em></td>
<td></td>
</tr>
<tr>
<td>The Cardigans</td>
<td><em>Long Gone</em></td>
</tr>
<tr>
<td>The Hives</td>
<td><em>The Black Album</em></td>
</tr>
<tr>
<td>The Knife</td>
<td><em>Silent Alarm</em></td>
</tr>
<tr>
<td>Shout Out Louds</td>
<td><em>The Great Romance</em></td>
</tr>
<tr>
<td>The Hellacopters</td>
<td><em>Northpole</em></td>
</tr>
<tr>
<td>The Tallest Man On Earth</td>
<td><em>Shame, Shame, Shame</em></td>
</tr>
</tbody>
</table>

### Radio

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>NRK P3</td>
<td>Oslo</td>
</tr>
<tr>
<td>Sveriges Radio P4</td>
<td>Stockholm</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Country</th>
<th>Top 20 Hits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweden</td>
<td><em>Dancing Queen</em> by ABBA</td>
</tr>
<tr>
<td>Sweden</td>
<td><em>Mama Mia</em> by ABBA</td>
</tr>
<tr>
<td>Sweden</td>
<td><em>Waterloo</em> by ABBA</td>
</tr>
<tr>
<td>Sweden</td>
<td><em>Thank You For Being A Friend</em> by Hall &amp; Oates</td>
</tr>
</tbody>
</table>

### News

- **Forsök:**
  - **Right Said Fred:** Duke Of Edinburgh | Sweden
  - **Deeply**

### Charts

- **Billboard Top 200**
  - **No. 1:** *Dancing Queen* by ABBA
  - **No. 2:** *Mama Mia* by ABBA
  - **No. 3:** *Waterloo* by ABBA
  - **No. 4:** *Thank You For Being A Friend* by Hall & Oates

---

---
### UNITED KINGDOM

**Singles**

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 

**Albums**

**SPAIN**

**Singles**

1. Chimo Bayas - Quimica (Aric)  
2. 
3. 
4. 
5. 
6. 
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**DENMARK**

**Singles**

1. Mr. Big - To Be With You (Warner Music)  
2. Ten Sharp - Love You (Sony Music)  
3. 
4. 
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9. 
10. 

**SWITZERLAND**

**Singles**

1. U 96 - Das Boot (PolyGram)  
2. Mr. Big - To Be With You (Warner Music)  
3. G.Michael/L.Edge - Don't Let The Sun (Sony Music)  
4. 
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**AUSTRIA**

**Singles**

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**GREECE**

**Singles**

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### GERMANY

**Singles**

1. 
2. 
3. 
4. 
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**Albums**

**FRANCE**

**Singles**

1. Ten Sharp - You (Warner Music)  
2. 
3. 
4. 
5. 
6. 
7. 
8. 
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10. 

**ITALY**

**Singles**

1. 
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**SWEDEN**

**Singles**

1. 
2. 
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**NORWAY**

**Singles**

1. Mr. Big - To Be With You (Warner Music)  
2. Ten Sharp - You (Sony Music)  
3. 
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**FINLAND**

**Singles**

1. 
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**PLAYS IN EUROPE**

**TOP 10 ALBUMS**

**TOP 10 SINGLES**
<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bruce Springsteen</td>
<td>Born To Run</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
</tr>
<tr>
<td>2</td>
<td>Bruce Springsteen</td>
<td>Darkness On The Edge Of Town</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
</tr>
<tr>
<td>3</td>
<td>Genesis</td>
<td>We Can't Dance</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
</tr>
<tr>
<td>4</td>
<td>Simply Red</td>
<td>Stars - east west</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
</tr>
<tr>
<td>5</td>
<td>Def Leppard</td>
<td>Hysteria</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>6</td>
<td>Annie Lennox</td>
<td>Divas</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
</tr>
<tr>
<td>7</td>
<td>Nirvana</td>
<td>Nevermind</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>8</td>
<td>Tears For Fears</td>
<td>Sowing The Seeds Of Love</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
</tr>
<tr>
<td>9</td>
<td>Right Said Fred</td>
<td>Up-Tap</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>10</td>
<td>Queen</td>
<td>Greatest Hits II - Parisophone</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>11</td>
<td>Gary Moore</td>
<td>After Hours - Virgin</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>12</td>
<td>Michael Jackson</td>
<td>Dangerous - Epic</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<td>13</td>
<td>Curtis Stigers</td>
<td>Stigers - Aria</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>14</td>
<td>Westernhagen</td>
<td>Jalo</td>
<td>-</td>
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<tr>
<td>15</td>
<td>ZZ Top</td>
<td>Greatest Hits - Warner Brothers</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>16</td>
<td>Ten Sharp</td>
<td>Under The Waterline</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<td>17</td>
<td>U2</td>
<td>Achtung Baby</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>18</td>
<td>Madness</td>
<td>Divine Madness</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>19</td>
<td>Mr. Big</td>
<td>Lean Into It - Atlantic</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>20</td>
<td>Red Hot Chili Peppers</td>
<td>Blood Sugar Sex Magik</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>21</td>
<td>Soul II Soul</td>
<td>Vol. III Just Right - Ten</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>22</td>
<td>Prince &amp; The New Power Generation</td>
<td>Diamonds And Pearls - Paisley Park</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>23</td>
<td>Shakespears Sister</td>
<td>Stay</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>24</td>
<td>Natalie Cole</td>
<td>Unforgettable - With Love - Elektra</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>25</td>
<td>Queen</td>
<td>Queen Greatest Hits - EMI</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>26</td>
<td>Lisa Stansfield</td>
<td>Heart Like An Angel - Island</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>27</td>
<td>Wet Wet Wet</td>
<td>High On The Happy Side</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>28</td>
<td>Joe Cocker</td>
<td>Up '81 -'83 - Vertigo</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>29</td>
<td>Natalie Cole</td>
<td>Unforgettable - With Love - Elektra</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>30</td>
<td>Guns N' Roses</td>
<td>Use Your Illusion II - Geffen</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>31</td>
<td>Bryan Adams</td>
<td>Walking Up The Neighbours - A&amp;M</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>32</td>
<td>U 96</td>
<td>Das Boot - Polydor</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>33</td>
<td>Scorpions</td>
<td>Still Loving You - Harvest</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
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<tr>
<td>34</td>
<td>Simply Red</td>
<td>The Commitments Part 2 - MCA</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
</tr>
<tr>
<td>35</td>
<td>Melissa Etheridge</td>
<td>_SYNCED_Etheridge</td>
<td>-</td>
<td>UK, D, B, N, L, CH, S, F, DK, I, NL, GR, IR</td>
</tr>
</tbody>
</table>

The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. © BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.
EMI has launched a pan-European campaign to promote the latest new Scorpions hit compilation Still Loving You, that was released on April 2.

The album of rock catalogue material is currently being advertised on TV in Germany, France, Italy, Scandinavia, the Benelux and the UK, as well as on MTV Europe.

The campaign follows the worldwide success the band enjoyed last year with Phonomag, to whom they are now signed. The glasnost-inspired ballad Wind of Change, from which the single was taken, Crazy World, sold 2.5 million copies worldwide.

Of Change sold 2.5 million copies worldwide, and is also containing a previously unreleased live recording in Leningrad entitled Living For Tomorrow. The album was remixed by Erwin Musper at Wisselwerk Studios in Hilversum, Holland.

Still Loving You is making quick progress in the European Top 100 albums chart. This week, it climbs from number 69 to 32, based on chart positions in Belgium, Switzerland, Portugal, Denmark, Norway, Greece and Italy.

Mackieil Bakker

**NATIONAL AIRPLAY**

**UNITED KINGDOM**

- Most played records on BBC stations and major independents.
- Full playlist available on BBC.
- The chart includes the most played records on the national station DRS 3 and major independents, compiled by Midi Controle/Straasbourg.

**FRANCE AM**

- Most played records on AM stations. Compiled by Stichting Nederlandse Top 40.
- Full playlist available on Royal.

**FRANCE FM**

- Most played records on FM stations. Compiled by Midi Controle/Straasbourg.
- Full playlist available on Royal.

**HOLLAND**


**SWEDEN**

- Most played records on national radio stations DRB 3 and major independents. Compiled by GfK Media Control AB.

**SPAIN**

- Most played records on Cuencas Principales, covering the major regions.

**UNITED KINGDOM**

1. *(1)* Richard Thompson - "2000 Miles"
2. *(2)* Nik Kershaw - "Looking for the Perfect Woman"
3. *(3)* Simply Red - "Macarena"
4. *(4)* John Farnham - "Young Love"
5. *(5)* Culture Club - "Church Of Your Heart"
6. *(6)* Bryan Adams - "I Do It For You"
7. *(7)* The Cult - "Love Is All"
8. *(8)* Deep Purple - "Smoke On the Water"
9. *(9)* Dire Straits - "Brothers In Arms"
10. *(10)* Living Colour - "Cafe Racer"
11. *(11)* The Jam - "I'm Not Going to Take It"
12. *(12)* The Police - "Every Breath You Take"
13. *(13)* U2 - "The Day That the Lights Went Out"
14. *(14)* The Smiths - "The Queen Is Dead"
15. *(15)* The Smiths - "How Soon Is Now"
16. *(16)* The Smiths - "This Charming Man"
17. *(17)* The Smiths - "Bigmouth Strikes Again"
18. *(18)* The Smiths - "Replay"
19. *(19)* The Smiths - "The Queen is Dead"
20. *(20)* The Smiths - "This Charming Man"

**FRANCE FM**

1. *(1)* Robert Charlebois - "L'Oiseau Bleu"
2. *(2)* Michel Polnareff - "La Niña"
3. *(3)* Yves Montand - "L'amour"
4. *(4)* Yvonne De Carlo - "Je t'aime"
5. *(5)* Yves Montand - "Je t'aime"
6. *(6)* Yves Montand - "Je t'aime"
7. *(7)* Yves Montand - "Je t'aime"
8. *(8)* Yves Montand - "Je t'aime"
9. *(9)* Yves Montand - "Je t'aime"
10. *(10)* Yves Montand - "Je t'aime"
11. *(11)* Yves Montand - "Je t'aime"
12. *(12)* Yves Montand - "Je t'aime"
13. *(13)* Yves Montand - "Je t'aime"
14. *(14)* Yves Montand - "Je t'aime"
15. *(15)* Yves Montand - "Je t'aime"
16. *(16)* Yves Montand - "Je t'aime"
17. *(17)* Yves Montand - "Je t'aime"
18. *(18)* Yves Montand - "Je t'aime"
19. *(19)* Yves Montand - "Je t'aime"
20. *(20)* Yves Montand - "Je t'aime"

**HOLLAND**

1. *(1)* Reinier Selles - "Lover"
2. *(2)* Reinier Selles - "Lover"
3. *(3)* Reinier Selles - "Lover"
4. *(4)* Reinier Selles - "Lover"
5. *(5)* Reinier Selles - "Lover"
6. *(6)* Reinier Selles - "Lover"
7. *(7)* Reinier Selles - "Lover"
8. *(8)* Reinier Selles - "Lover"
9. *(9)* Reinier Selles - "Lover"
10. *(10)* Reinier Selles - "Lover"
11. *(11)* Reinier Selles - "Lover"
12. *(12)* Reinier Selles - "Lover"
13. *(13)* Reinier Selles - "Lover"
14. *(14)* Reinier Selles - "Lover"
15. *(15)* Reinier Selles - "Lover"
16. *(16)* Reinier Selles - "Lover"
17. *(17)* Reinier Selles - "Lover"
18. *(18)* Reinier Selles - "Lover"
19. *(19)* Reinier Selles - "Lover"
20. *(20)* Reinier Selles - "Lover"

**SWEDEN**

1. *(1)* Linn Berggren - "Du vill mig"
2. *(2)* Lizz - "The Day That the Lights Went Out"
3. *(3)* Lizz - "The Day That the Lights Went Out"
4. *(4)* Lizz - "The Day That the Lights Went Out"
5. *(5)* Lizz - "The Day That the Lights Went Out"
6. *(6)* Lizz - "The Day That the Lights Went Out"
7. *(7)* Lizz - "The Day That the Lights Went Out"
8. *(8)* Lizz - "The Day That the Lights Went Out"
9. *(9)* Lizz - "The Day That the Lights Went Out"
10. *(10)* Lizz - "The Day That the Lights Went Out"
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<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Queen</td>
<td>&quot;I Want You Back&quot;</td>
<td>Polydor</td>
<td>UK,DE,IT,FR,IE,ES,AU</td>
</tr>
<tr>
<td>2</td>
<td>Michael Jackson</td>
<td>&quot;Rock With You&quot;</td>
<td>Epic</td>
<td>UK,IR,NL,CH,AU,FR</td>
</tr>
<tr>
<td>3</td>
<td>The Righteous Brothers</td>
<td>&quot;San Francisco&quot;</td>
<td>Epic</td>
<td>US,CA,UK,FR,MX</td>
</tr>
<tr>
<td>4</td>
<td>The Bee Gees</td>
<td>&quot;To Love Somebody&quot;</td>
<td>Polydor</td>
<td>US,CA,UK,AU,FR,IT,DE</td>
</tr>
<tr>
<td>5</td>
<td>The Jackson 5</td>
<td>&quot;Climb Every Mountain&quot;</td>
<td>Epic</td>
<td>US,CA,UK,FR,NL,IT</td>
</tr>
<tr>
<td>6</td>
<td>Bill Withers</td>
<td>&quot;Ain't No Mountain High&quot;</td>
<td>Epic</td>
<td>US,CA,UK,FR,DE,IT,DE</td>
</tr>
<tr>
<td>7</td>
<td>The Isley Brothers</td>
<td>&quot;This Old Man&quot;</td>
<td>Epic</td>
<td>US,CA,UK,FR,DE,IT,DE</td>
</tr>
<tr>
<td>8</td>
<td>The Supremes</td>
<td>&quot;You Can't Hurry Love&quot;</td>
<td>Motown</td>
<td>US,CA,UK,AU,FR,IT,DE,DE,CA</td>
</tr>
<tr>
<td>9</td>
<td>The Jackson 5</td>
<td>&quot;The Look Of Love&quot;</td>
<td>Epic</td>
<td>US,CA,UK,FR,DE,IT,DE</td>
</tr>
<tr>
<td>10</td>
<td>The Jackson 5</td>
<td>&quot;This Love of Mine&quot;</td>
<td>Epic</td>
<td>US,CA,UK,FR,DE,IT,DE,CA</td>
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<tr>
<td>11</td>
<td>The Jackson 5</td>
<td>&quot;I'll Be There&quot;</td>
<td>Epic</td>
<td>US,CA,UK,FR,DE,IT,DE</td>
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<tr>
<td>12</td>
<td>The Jackson 5</td>
<td>&quot;Do the Jones&quot;</td>
<td>Epic</td>
<td>US,CA,UK,FR,DE,IT,DE,CA</td>
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<tr>
<td>13</td>
<td>The Jackson 5</td>
<td>&quot;I'm Gonna Love You&quot;</td>
<td>Epic</td>
<td>US,CA,UK,FR,DE,IT,DE,CA</td>
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<tr>
<td>14</td>
<td>The Jackson 5</td>
<td>&quot;I Like It&quot;</td>
<td>Epic</td>
<td>US,CA,UK,FR,DE,IT,DE</td>
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<tr>
<td>15</td>
<td>The Jackson 5</td>
<td>&quot;I'm Gonna Love You&quot;</td>
<td>Epic</td>
<td>US,CA,UK,FR,DE,IT,DE,CA</td>
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<td>16</td>
<td>The Jackson 5</td>
<td>&quot;Do the Jones&quot;</td>
<td>Epic</td>
<td>US,CA,UK,FR,DE,IT,DE,CA</td>
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<tr>
<td>17</td>
<td>The Jackson 5</td>
<td>&quot;This Love of Mine&quot;</td>
<td>Epic</td>
<td>US,CA,UK,FR,DE,IT,DE,CA</td>
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<tr>
<td>18</td>
<td>The Jackson 5</td>
<td>&quot;The Look Of Love&quot;</td>
<td>Epic</td>
<td>US,CA,UK,FR,DE,IT,DE,CA</td>
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<tr>
<td>19</td>
<td>The Jackson 5</td>
<td>&quot;You Can't Hurry Love&quot;</td>
<td>Motown</td>
<td>US,CA,UK,AU,FR,IT,DE,DE,CA</td>
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<tr>
<td>20</td>
<td>The Jackson 5</td>
<td>&quot;This Old Man&quot;</td>
<td>Epic</td>
<td>US,CA,UK,FR,DE,IT,DE,CA</td>
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<tr>
<td>21</td>
<td>The Jackson 5</td>
<td>&quot;Ain't No Mountain High&quot;</td>
<td>Epic</td>
<td>US,CA,UK,AU,FR,IT,DE,DE,CA</td>
</tr>
<tr>
<td>22</td>
<td>The Jackson 5</td>
<td>&quot;To Love Somebody&quot;</td>
<td>Polydor</td>
<td>US,CA,UK,AU,FR,IT,DE,DE,CA</td>
</tr>
<tr>
<td>23</td>
<td>The Jackson 5</td>
<td>&quot;Climb Every Mountain&quot;</td>
<td>Epic</td>
<td>US,CA,UK,AU,FR,IT,DE,CA</td>
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</table>

The Eurochart Hot 100 is a weekly music chart that ranks the best-selling singles in Europe. It is compiled by BPI Communications & Media, in cooperation with Salvis Media Consult (Austria), BPI/ChartExpress (Netherlands), BPI/ChartExpress (Belgium), BPI/ChartExpress (France), BPI/ChartExpress (Germany), BPI/ChartExpress (Italy), BPI/ChartExpress (Russia), BPI/ChartExpress (Spain), BPI/ChartExpress (Sweden), BPI/ChartExpress (UK), BPI/ChartExpress (Ukraine) and BPI/ChartExpress (Ukraine). The chart is distributed by The Futures Network Ltd.
TALENT RAID AT BBC RADIO 2: Insiders are whispering that BBC Radio 2 has recently extended the contracts of some of its top-name presenters after they were approached by Independent Music Radio (IMR), the Virgin/TV-AM joint venture which won the independent national radio AM licence. It is not known which DJs were asked to jump ship to the IMR, which plans a classic rock format.

MADONNA, DEMAN & MAVERICK: Time Warner and Madonna have formed Maverick, a multi-media entertainment company comprising records, publishing, TV, film, merchandising and book publishing divisions. Run by Madonna and manager Fred DeMan, Maverick will also launch a fully staffed record company in the US with its own A&R and national and regional promotion departments. All future albums of the artist will be released through Maverick. The move was agreed in response to competition with stations with Sire—for which she has been recording since 1982—and includes an advance estimate at US$60 million.

SPEAKING OF TIME WARNER: Time Warner recorded a 7% increase in turnover to US$3 billion during the first quarter of 1992. Cash flow rose 6% to US$561 million.

TAKING CONTROL: Finnish media development company Suomen Viestintaratadoitus and associate company Eetepaalin have gained control of commercial radio station Saimaan Aallon Lappeenranta, increasing their dual holding from 35% to 87%. The seller was SAK. Based in eastern Finland, Saimaan Allot's signal covers an area of 100-square miles. The station reported a turnover of US$800,000 last year.

FOR A GOOD CAUSE: Capital FM/London DJs Pat Sharp and Mick Brown have recorded a cover of Peaches & Herb's 1979 disco classic Shake Your Groove Thing to aid the London charity Help A London Child. It is the duo's fifth trip to the recording studio. Pat and Mick have helped raise £300,000 for the charity.

TWO KINGS & A GARDNER: Mid Anglia Radio’s KL/FR 96.7, set to go on-air this summer in the UK, has announced its management team, anchored by veteran broadcaster Peter Kingham as station manager. Paul Gardner will head the sales force, while Dave King has been appointed head of presentation. All three have worked within the Mid Anglia Group. The station is the new ILR for Kings Lynn and West Norfolk.

THE DOCTOR IS IN: Spain's Valencian Polytechnic University has awarded ex-Beatle Paul McCartney with the title of "Doctor Honoris Causa" on May 23 for his contribution to the 90s culture.

Mercury

(continued from page 1)

based PR firm Laister Dickson, whose company handled publicity concerning the concert broadcasts. Many guess rights would be ludicrous. The figures in the [UK] tabloids are ridiculous," she says.

Ticket and merchandise revenues will cover production and other on-site costs. Money received from broadcasting rights and donations will go directly to AIDS charities, says Laister.

The concerts will set a new standard in multi-artist charity events, proved to be the most technologically complex ever, says Radio Vision International (RVI) CEO Kevin Wall. RVI handled the international broadcast sales for the concert.

"Having so many people working together to get this show together in a short period of time is fantastic, especially for a cause as important as AIDS," says Wall. "Considering the tight like Live Aid, the level of sophistication of production and delivery of the show has become so complex." 13. Seventeen separate international satellite feeds from the studio and a first-come-first-live link with South Africa necessitated the installation of a special earth station.

Rock

(continued from page 1)

plays tracks from the 60s through the 90s through stuff such as Led Zeppelin and Deep Purple to newer bands such as Nuclear Valdez and Nirvana.

The main mistake in Germany, says Heinrich, "is that all the stations have similar formats and try to play a little of everything instead of concentrating on one area. We've only been going for a year, but I think if we continue to do as well as this, you will see more stations like ours developing. They're knocking on the door in Germany. They say there are four or five other stations as well, in particular on pubcaster Hessischer Rundfunk/ Frankfurt. Heavy metal share Hard 'N Heavy presenter Til Holm's programme under 25, the station is often criticized for playing too much rock.

The problem with private radio stations is that they try to create a pleasurable wall of sound for their listeners, acting as background music," he says. "Heavy rock would disturb this. People who tune in to that sort of station don't really want to listen to heavy metal, they obviously not the kind of listener our station is looking for.

I think in about five to ten years we will get format radio here similar to what they have in the US, and then the classic rock-formatted stations will start appearing. At the moment, I think there are only four true heavy metal programmes in Germany.

Hessischer Rundfunk plays all types of rock, including melodic rock, but their output focuses on German heavy metal bands. It features many German heavy metal bands.

The Voice/Copenhagen PD Lars Kjær says his station plays some heavy metal in all of its programmes, but not on high rotation. "Heavy rock has a very loyal following in Denmark and we receive a lot of requests for this sort of music," he says. "We have to be careful though, as heavy metal is one of the 'no nos' in radio. It can frighten off more listeners."

Kjær says The Voice was one pared to a normal Tuesday. That's because of the concert."

Tower Records' other three outlets also report a huge upturn in sales, not only for Queen's last release Greatest Hits II but also for the rest of the Queen catalogue.

W. H. Smith production manager Graham Budd adds, "It is to early to tell about records of the future, but there has been a major increase in Queen sales since the concert."

"We have to be careful though, as heavy metal is one of the 'no nos' in radio. It can frighten off more listeners."

Radio Clyde’s head of marketing and sales Geoff Hallinan is responsible for an overhaul of the sales department.

Says Bowman, "It is perfectly clear that in the past, far too much time was spent looking at questions of ownership and high-level items, rather than the more important day-to-day issues—the function of the station, which means that record companies don't use the stations as a promotion vehicle for that kind of repertoire."

"Most record companies here don't take radio seriously and now put all his energy into the Virgin Megastores, aiming to bring them back to profitability while continuing expansion.

Zelink will also continue his fight against hard-rock trading, an issue for which he has been campaigning over the last two years.

by both his colleagues and his competitors as the man who is in the right place at the right time to instigate the structural changes SNEP needs and establish new goals for the future."

Zelink says he is relieved to relinquish his heavy responsibilities as SNEP president; he will be the first Danish stations to pick up on Nirvana, which goes down well with its listeners, as does Metallica. The station also plays the rock such as Led Zeppelin, Deep Purple and Black Sabbath.

Kjær says there's a vicious circle in Denmark: very few radio stations play heavy metal music, which means that record companies don't use the stations as a promotion vehicle for that kind of repertoire.

"Most record companies here don't take radio seriously and now put all his energy into the Virgin Megastores, aiming to bring them back to profitability while continuing expansion.

Zelink will also continue his fight against hard-rock trading, an issue for which he has been campaigning over the last two years.

Head of music Dario Usellii says hard rock has a huge following in Italy, and that's why he knows what his listeners want to hear. In fact, Radio Deejay's heavy rock slots are so popular that the station will release a hard rock compilation in May.

Overall, although hard rock may not get the airtime it does in the US, it's becoming apparent that some European stations are beginning to stick their necks out and take risks, hoping to pioneer rock as the new popular format for the Continent.

"If we can get away with certain things at certain times. It is not that we are playing the wrong music, but we don't think we are playing the right music often enough at the right time."

These operational moves will, it's hoped, increase SNEP's market share (5% weekly reach) while continuing expansion.

For which he has been campaigning over the last two years.

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**EHR Top 40**

**Chordt & Media**

**EHR Top 40**

**TW IV WOC Artist/Title** | **Label** | **Total** | **A** | **B** | **Add**
--- | --- | --- | --- | --- | ---
1 | ANNIE LENNOX/Wy | (RCA) | 69 | 56 | 13 | 2
2 | BRUCE SPRINGSTEEN/Human Touch | (CBS) | 69 | 49 | 20 | 0
3 | MR. BIG/To Be With You | (Atlantic) | 57 | 45 | 12 | 2
4 | PRINCE/Money Don’t Matter | ( Paisley Park) | 47 | 37 | 10 | 4
5 | TEN SHARP | (Atlantic) | 44 | 35 | 9 | 2
6 | MICHAEL JACKSON/Remember The Time | ( Epic) | 43 | 27 | 16 | 2
7 | VANESSA WILLIAMS/Save The Best For Last | (Polydor) | 46 | 28 | 18 | 3
8 | SHANICE WILLSON/I Love Your Smile | (Motown) | 45 | 33 | 12 | 2
9 | U2/One | (Island) | 40 | 29 | 11 | 2
10 | SOUL II SOUL/Joy | (Ten) | 41 | 27 | 14 | 6
11 | ROXETTE/Church Of Your Heart | (EMI) | 46 | 29 | 17 | 1
12 | DEF LEPPARD/Let’s Get Rocked | (Phonogram) | 38 | 25 | 13 | 4
13 | RIGHT SAID RED/Deeply Dippy | (Utopia) | 45 | 26 | 15 | 4
14 | SWING OUT SISTER/A Trip The Better Girl | (Fontana) | 34 | 28 | 8 | 2
15 | LISA STANSFIELD/Time To Make You Mine | (Arista) | 35 | 18 | 17 | 0
16 | CURE/High* | (Fiction/Polydor) | 33 | 17 | 16 | 2
17 | THE SHAPES SISTERS/Stay | (London) | 39 | 22 | 17 | 3
18 | CURTIS STIGER/1 Wonder Why | (A&M) | 34 | 22 | 12 | 0
19 | CE PE INI STON/Finaly | (A&M) | 32 | 24 | 8 | 1
20 | TEARS FOR FEARS/Try Low/Uptown Heat Roll Down | (Capitol) | 29 | 21 | 8 | 0
21 | CROWDED HOUSE/Yesterday & Tomorrow | (Republic) | 31 | 16 | 15 | 3
22 | ERIC CLAPTON/Tears In Heaven | (Virgin) | 31 | 14 | 11 | 1
23 | CURTIS STIGER/You’re All That Matters | (Arista) | 28 | 23 | 5 | 5
24 | CURTIS STIGER/Can’t Help Myself | (Virgin) | 28 | 15 | 13 | 0
25 | RICHARD MARX/Hazard | (Capitol) | 29 | 15 | 14 | 7
26 | BRYAN ADAMS/Thought I’d Died And Gone... | (A&M) | 26 | 16 | 10 | 3
27 | ERASURE/Breath Of Life | (Mute) | 25 | 19 | 6 | 1
28 | SIMPLY RED/For Your Babies | (Eastwest) | 23 | 14 | 9 | 0
29 | KYM SIMS/1 Like My Advice | (Atco) | 23 | 14 | 9 | 0
30 | XTC/The Disappointed | (Virgin) | 21 | 12 | 9 | 6
31 | CHIC/Mystic Mohic | (Warner Brothers) | 22 | 12 | 10 | 0
32 | ROYAL STEWART/Your Song | (Warner Brothers) | 21 | 14 | 7 | 9
33 | ZZ TOP/Viva Las Vegas | (Warner Brothers) | 24 | 12 | 12 | 8
34 | RIGHT SAID RED/Don’t Talk Just Kiss | (Utopia) | 19 | 15 | 4 | 2
35 | HAMMER/Do Not Pass Me By | (Capitol) | 19 | 9 | 10 | 1
36 | NIRVANA/As You Are | (DGC) | 19 | 9 | 10 | 1
37 | OPUS III/It’s A Fine Day | (Fontana) | 20 | 12 | 8 | 3
38 | HOWARD JONES/Lift Me Up | (Eastwest) | 20 | 11 | 10 | 3
39 | CHER/Could’ve Been You | (EG) | 20 | 15 | 10 | 7

**A Slight Edge**

With Annie Lennox pushing Bruce Springsteen from the top position he held for four weeks, RCA scores its second number 1 in the EHR Top 40 since Rick Astley’s two-week championship run for *Never Love A Stranger* last year.

Although both records reach in total number of reporting stations (6%), Lennox has a slight edge in chart points, caused by a much higher playlist penetration in the UK.

Due to this competition, Mr. Big’s ‘To Be With You’ stays at the number 3 position, able to collect five new stations. The single enjoys its best performance in the UK, Belgium and Germany. It’s also a hit in Italy, Spain and France, which shows more activity on the EHR airwaves and has now reached the number-five position, the highest ranking for a mainstream European act this year.

After being firmly established on the Continent, UK programmes have now embraced the track and more than 77% of the UK’s EHR stations are currently reporting the single. It continues to do well in Austria, Switzerland, Belgium and Denmark.

*Swing Out Sister* is also gaining in chart points as #1. The same girls jump from number 22 to 14 due to new airplay activity in Sweden, Denmark and Germany, the UK retains its group’s best base yet.

Highest entry (30) for Kym Sim’s ‘Take My Advice’, the follow-up to Too Blind Too See It , peaking at number 9 in February this year. Most of the single’s airplay comes from UK, although Italy and Sweden show good promise, too. Second best entry for XTC’s ‘The Disappointed’. We’re happy to see programmes in Germany, the UK, and Scandinavia playing this classic piece of pop music, relenting the notion that this band is too quirky for their own good.

**Most Added**

<table>
<thead>
<tr>
<th>TW</th>
<th>IV</th>
<th>WOC</th>
<th>Artist/Title</th>
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<tbody>
<tr>
<td>1</td>
<td>ANNIE LENNOX/Wy</td>
<td>(RCA)</td>
<td>56</td>
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<td>2</td>
<td>BRUCE SPRINGSTEEN/Human Touch</td>
<td>(CBS)</td>
<td>49</td>
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<td>3</td>
<td>MR. BIG/To Be With You</td>
<td>(Atlantic)</td>
<td>45</td>
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<td>4</td>
<td>PRINCE/Money Don’t Matter</td>
<td>(Paisley Park)</td>
<td>37</td>
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<tr>
<td>5</td>
<td>TEN SHARP</td>
<td>(ATL)</td>
<td>35</td>
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</tbody>
</table>

**A Rotation Leaders**

**A Rotation Performance**

**Top Recurrents**

**New Top 20 Contenders**

**Chartbound Chart**

The EHR Top 40 chart is based on a weighted-scaling system. Songs score points by achieving airplay at M&M’s EHR reporting stations, that target 12-34 year-old listeners with contemporary music following a station-specific strategy. Songs on the "A" position receive more points than those on a "B" status or come limited airplay exposure. Stations are weighted by market size and the number of hours per week committed to the format.

**CHRIS DE BURGH/Separa**

**TOTAL STATIONS**

**ERASURE/Breath Of Life**

**MAHON IRELAND/Make It Happen**

**RANDY CRAWFORD/Who’s Warner Brothers**

**MARK ALOND/The Days Of...**

**PASADENAS/Make It With You**

**JODY WATLEY/I’m The One...**

**DINAH WASHINGTON/Ad Mund...**

**TRACY CHAPMAN/Bang Bang Bang**

**RED HOT CHILI PEPPERS/Under...**

**SOUL DRAGONS/Divine Thing**

**JULIAN LENNON/Get A Life**

**ARMY OF LOVERS/Ride...**

**DAVID BYRNE/In A Room...**

**KIM WILDE/Into It...**

**MIKY MINOGUE/Finer Feelings**

**MUSIC & MEDIA**

**MAY 2 1992**

**EHR HIT RADI...**

**EHR Top 40**

**Total Stations**

**EHR Top 40**

**Total Stations**

**EHR Top 40**

**Total Stations**

**EHR Top 40**

**Total Stations**

**EHR Top 40**

**Total Stations**

**EHR Top 40**

**Total Stations**

**EHR Top 40**

**Total Stations**

**EHR Top 40**

**Total Stations**

**EHR Top 40**

**Total Stations**
LOUD? - YES!
PROUD? - ABSOLUTELY!

MANIC STREET PREACHERS
Slash 'N' Burn

THE U.K. TOP 20 HIT
TAKEN FROM THEIR HIGHLY ACCLAIMED DEBUT ALBUM "GENERATION TERRORISTS"
"GENERATION TERRORISTS" IS AS ENTERTAINING AND VIBRANT A ROCK ALBUM AS
YOU'RE LIKELY TO HEAR ALL YEAR". METAL FORCES, MARCH '92
"GENERATION TERRORISTS IS THE FIRST GREAT ROCK 'N' ROLL ALBUM OF 1992" ROCK POWER, MARCH '92

COLUMBIA