The Bodyguard
OST - THE BODYGUARD

I Will Always Love You
Eurochart Hot 100
No. 1 in EUROPE

Malcolm McLaren
Virgin Radio
The BPI Speaks Out

By Steve Wonsiewicz
"Fourth Quarter Ratings Down For French Networks"

Nine of France's 10 largest stations lost listeners during the November - December ratings period, according to the latest Mediametrie survey. EHR net NRJ was the only major station to eke out a gain, rising only 0.1 points to a 9.4 cube share.

No formats escaped the drop. Perennial ratings leader RTL fell 1.1 points to a 17.6 cube share, while fellow generalist stations RMC and Europe 1 slipped 0.7 and 0.1, respectively. Come shares at EHR web Fun Radio and Skyrock decreased 0.8 and 0.7 respectively, while NewsTalk publishers France Inter and France Info fell 0.3 and 0.4 respectively.

RTL director of artistic service Patrick Renault says the holiday season is usually not good for radio stations in general. "RTL has been hurt more than other stations by the audience drop, although we remain far ahead of any other competitor," he says. "We will be introducing shortly a series of changes in the programmes which we hope will help us regain strength."

Europe 1 programme director Patrice Blanc-Francard says he is pleased with the results, which confirm the analysis of the last quarter. "The hallmark of the AOR genre is a huge growth in the market," he says. "We have been hurt more than other stations, but we'll always play Bob Marley and UB40."

The BPI Speaks Out
For BBC Radio 1

No. 1 in EUROPE
European Hit Radio
WHITNEY HOUSTON
I Will Always Love You
(Anita)

Eurochart Hot 100
WHITNEY HOUSTON
I Will Always Love You
(Anita)

European Top 100 Albums
OST - THE BODYSURF
The Bodyguard
(Anita)

This Week: M&M's Guide To European Radio! Also, Scandinavia Special.
See Pages 16 - 25 & 28 - 30.
PARADOX, who emerged from over 23,000 bands from 27 countries to become winners of Yamaha’s Band Explosion 1991 World Final, have released their debut album, produced and mixed by Marc J. Wallis and distributed by Replay Records in Denmark. Following the success of the first single, "Over and Over,” Games in Wonderland is now climbing the Danish album charts, and headed for pan-European breakthrough.

"The Danish band Paradox are poised on the brink of international breakthrough.”
Mads Kastrup, Berlingske Tidende

"There are straight ideas, straight songs, and no doubts in Games in Wonderland, and that makes this a perfect album.”
Marc Girelli, Politiken

"They have got lots of musicality giving them a better chance to make it, which they deserve after six years on the road!"
Peter Noregaard, Ekstra Bladet

"The rock surprise of the year." Danmark’s (National) Radio 3
FIMI Adds Nine Members; Split With AFI Grows Wider

by Steve Wonsiewicz

ITALY The split between AFI (Italy's IFPI) and FIMI, which includes the five major record companies, looks set to stay intact, according to a statement issued in late December. FIMI broke away from AFI last summer when BMG, EMI, Sony, PolyGram and Warner Music claimed their voting power was not adequate given their combined market share of around 60%. Ex-AFI general director Ernesto Magnani also quit his post suddenly last year.

FIMI has since risen to 14 record companies, which include DDD, IT Dichi, Nuova Carisch, and the Walt Disney Company, as well as the original five members. It claims its current membership represents 88% of 1992's turnover.

Current AFI president and Dischi Ricordi president Guido Rignano counters that it was a mistake for the five majors to exit AFI, arguing that there was no practical difference, only a question of language and feeling. The current number of voting AFI member companies is 67, while there are also 84 non-voting affiliate companies.

FIMI president and BMG Italy MD Franco Reali says in the statement, however, that the rift runs much deeper than market share. "The latest AFI by-laws proved impossible, despite working with AFI members and presidents. FIMI has drawn up guidelines for the organization to increase the number of associates and during the coming months. It lays out the group's objectives as:

- Market development, especially strengthening anti-piracy efforts, combing illegal manufacturers and protecting independent producers
- Rights protection, especially extending copyrights and fighting bootleggers
- Carrying on the development of Italian music abroad."

Engen Takes Over At Sonet

SWEDEN PolyGram has tapped veteran music executive Terje Engen as MD of Sonet Sweden, replacing Dag Haugeqvist, the company's founder and co-chairman who retired in November 1991. Engen, whose appointment is effective February 1, will report to Allen Davis, president of PolyGram Continental Europe.

Haugeqvist, who has just launched Gazzel Music (M&M January 23), will continue to act as an advisor to Sonet. PolyGram bought Sonet's Scandinavian record and publishing interests in July 1991. The 42-year-old Engen, who is currently Sonet Norway MD and who joined the company in 1983, will oversee the Norwegian operations, as well as the company's activities in Denmark and Finland.

Comments Davis, "Dag has made an enormous contribution both to the Scandinavian music industry and to PolyGram. We are extremely grateful for his help in ensuring the smooth integration of his company with our existing businesses in the region. Terje also has an outstanding track record. The fact that under his leadership Sonet Norway has amassed a 25% share of the local repertoire market speaks for itself."

Adds Engen, "Haugeqvist has always been and still is my guru and I am delighted to be following in his footsteps. I feel very comfortable with the PolyGram team and am confident we will achieve our goals for Sonet Scandinavia."

CSA Clamps Down On Skyrock

by David Roe

FRANCE French broadcasting authority CSA forced French EHR net Skyrock to take its programme "Turbanitis" (1900 GMT-1745 GMT) off the air in early January, warning it to fulfill its obligations regarding French music quotas and local station programming.

A CSA prepared statement referred to undesirable currents in the programmes of Skyrock and in particular the "pornographic" and degrading content, that was aimed at a young public. It noticed certain themes which "show great disrespect to human dignity, and towards the respect of public order," and reminded the directors of Skyrock of the station's "editorial responsibility."

The question of French music quotas and local programming were also brought up and on both issues the CSA advised the Skyrock to respect its obligations.

Skyrock president Pierre Belanger says, "We are considering new programmes, but have yet to arrive at any final decisions."

Skyrock has already withdrawn three programmes—"Turbanitis," "Les Rodeo des Insulaires," and "L'Erectometre"—while the problem of local programming has also been solved.

Jean-Francois Gueguen, secretary of GROCH, the French record industry regulator in Britain, the CTR, says, "In stations in category C have an obligation towards local production whereby for every one minute of local advertising the station is obliged to have four minutes of locally produced programmes. This obligation was not being met. However, I can say that the situation has been altered and that the stations which subscribe to Skyrock are now conforming to their contracts."

The problem of French music local programming has been aired frequently over the past year, and it was suggested by one analyst that the CSA is toughening up on offenders. A CSA radio source, however, says this is not the case. "This action does not represent a change in the politics of the CSA, nor are we thinking of the stations more than another. It takes time to build up a dossier on any station. When they have been awarded a frequency, they are obliged to sign an agreement. If they don't adhere to the terms of the agreement, then we react. It's not a case of one station or another."

Europe At A Glance

EUROPE: World Music Awards Set For May 12

The 1993 World Music Awards will be held May 12 at the Monte Carlo Sporting Club before a live audience of 1,000. The event will be televised to over 70 territories around the world, including Europe, reaching an audience of around half a billion. The awards, based on year-end record sales, are supported by the International Federation of the Phonographic Industry (IFPI), whose members provide the organisation with the names top-selling artists. IFPI president Sir John Morgan will present the award for the world's best-selling artist/group of the year.

Steve Wonsiewicz

GERMANY: National Music Day Planned In June

German record industry body the BPW will launch a national music industry day in Bonn this June. BPW MD Peter Zombik says the event is aimed at creating a platform to increase contact between the music industry and politicians and decision makers, as well as increase the profile of music as a cultural good.

Miranda Watson

HOLLAND: Industry Unites In New Top 50 Chart

New chart foundation Stichting Top 50 has now been officially founded and, in a unique move, combines the record and retail companies together with copyright body BUMA/STEMRA and pubcaster Radio 3 (M&M, January 16). As of February 6, the chart will be broadcast by Veronica and TROS. Directed by Sieb Kroeske, it will compete with De Nederlandse Top 40, Holland's oldest chart system.

Machgiel Bakker

FRANCE: Boucheïre Inks Distribution Pact With FNAC

Indie label Boucheïre, founded by Francois Hadji-Lazaro, who is also leader of the bands Pigalle and Garçons Boucheurs, has just inked a distribution deal with FNAC Music. Boucheïre was distributed by PolyGram via a deal with Island. The consolidation of Island and Barclay is believed to have prompted this decision. FNAC Music is also expected to announce another deal with "a minor French indie label" at Midem.

Emmanuel Legrand

BELGIUM: Kusters Starts Flemish Folk Label Granota

HMK MD Hans Kusters, the person behind successful acts Clouseau (now with EMI) and Stef Bos, has launched a new label Granota, which will mainly feature Flemish folk music. A distribution deal has been secured with Antwerp-based Baltic, which handles Kuster's jazz label September. First releases are an album by Wanne Van De Velde and the first in a series of Liedboek compilations, produced by pubcaster BRTN.

Marc Maes
Solo Musica Italiana Tops Datamedia Survey

by David Stansfield

ITALY National — music-only station Radio Italia Solo Musica Italiana ended 1992 in the same style it had begun, as the leading radio sector. Figures soon to be published by the Datamedia research institute show the station with an average daily audience of 3.595 million in the final quarter of 1992. This was a small gain on third quarter's 3.521 million. Datamedia estimates the station increased its audience by 435,000 last year.

Comments station MD Fillipo Broglia, "We're obviously pleased with the success and will continue with our policies of direct contact with the public, plus playlists of great Italian music." Broglia says, however, there is too much domestic product on the market, some of it of poor quality. He predicts that this factor, coupled with a general distribution problem for product, will result in a national music sales drop of 20% for 1992. Rete 105 (EHR), Radio Montecarlo (ACE) and 105 Clasico (Gold), which are owned by the Hazan family, enjoyed audience rises on the previous third quarter figures. Rete 105, ranked second in the Datamedia ratings, attracted 3.061 million daily listeners, while the figures for Radio Montecarlo rose to 1.843 million. "We're particularly pleased at the results for Radio Montecarlo," comments PR executive Edoardo Hazan. "Its music policy of only playing great hits has proved to be successful. It's also the only national station to target 25-44 olds. It's an important section of the public which no other commercial station has managed to touch."

Dance/Rock Radio Deejay and EHR RTL 102.5 Hit Radio do not subscribe to Datamedia research. They are, however, included in the institute's call-out surveys, and figures obtained by M&M show that Radio Deejay lost listeners on the third quarter by dropping to 2.970 million. RTL 102.5 Hit Radio gained listeners meanwhile, and ended 1992 with an average daily audience of 1.813 million. Comments station director Claudio Astorri, "We have reservations on the methodology used by Datamedia. We are on the committee of Audiradio, which we believe to be much more reliable and is the industry standard."

Listeners to EHR network Radio Dimensione Suono rose from 1992's third quarter figures of 1.665 million to 1.715 million. Station head of music Carlo Mancini comments, "We're happy. I believe it means we were right last year to change our music format to Hit Combination, which includes 50% international and 50% Italian hits. I also predict that music industry sales figures for last year will be split equally by national and international product, which will give further proof to our argument."

Mancini adds that the station's new format has enabled a cut of hourly advertising breaks from three to two. This is important," he explains. "The public has been tired of stations airing too many advertising breaks for some time. Zapping is no longer confined to TV."

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News

Bashung Leads Victoires Nominees

by Emmanuel Legendre

FRANCE

Barclay veteran Alain Bashung leads the list of nominees for the first round of the French annual music awards, the Victoires. Bashung picked up five nominations: best male act and best song ("Alibi"), Quartet and Madonna Revers, who were both also nominated as best song. It's the first time a French act has scored two songs in two different categories.

New act Wow Wow (Remark), grabbed three nominations: album of the year with Regagner les Plaines, best song with Le Chat best band. Meanwhile, two acts have scored two nominations; Jacques Dutronc and Michel Jonasz were both tipped for male act of the year and best live performance.

Other nominees in the main categories are: Maurice, Vanessa Paradis and Veronique Sanson (female act of the year); Laurent Voulzy with Regagner les Plaines and Étienne Daho with Paris Ailleurs (album of the year); FFF, Les Innocents, Les Negresses Vertes (band of the year); Arthur H, Danny Brillant, and Pascal Obispo, (best new male act of the year); Mathilda May, Princesse Erika and Zazie (best new female act of the year). Apart from Bashung, the other nominee for best video is Renaud, with Phil Votre, filmed by Lewis Ferrey. Best world music albums of the year are Deep Forest's eponymous album (Columbia), Immarnenment (Robert Charlebois (FNAC Music) and Masada by Alpha Blondy.

PolyGram leads the list with 13 nominations; five for Barclay, four for Remark (Wow Wow and Paradis), three for Polydor, (Arthur H, Maureen, Princesse Erika) and one for Phonogram (Zazie) Next is Sony Music with six (Dutronc, FFF, Pascal Obispo, Mathilda May, Deep Forest), Warner with four (Jonasz, Sanson, Dany Brilliant), Virgin with three (Les Innocents, Renard, Daho). BMG has one (Voulzy), as does Virgin's label Delabel (Negresses Vertes), EMI (Alpha Blondy) and FNAC Music (Charlebois).

Apart from the usual suspects, the list shows a Swedish phase right now, as BMG has one (Voulzy), as does Virgin's label Delabel (Negresses Vertes), EMI (Alpha Blondy) and FNAC Music (Charlebois).

New Danish Record Label Boosts Dance, Metal

by Kaj Østergaard

DENMARK

Innovative marketing techniques, licence deals with successful Swedish labels such as SweMix and Telegram, and three niche-labels for own acts are some of the formulas for newly launched record company Grand Central Records (GCR), based in Copenhagen.

Headed by MD Soren Voss, formerly with CBS Records and Sonet, the company embraces a main label GCR and two sub-labels Watt's Up Releases and Raw Releases.

GCR will work with several licensed acts, as well as developing its own roster. As from January 1, the company handles SweMix, Telegram, Indis/Beza, Reel Records, Creed Taylor, ZYX UK, MNW, Black Mark and Noise. The main label, GCR, will be managed by Voss, who will concentrate on artists from a variety of genres. Watt's Up Releases will concentrate on dance, hip-hop and techno, under the management of Nicholas Terp. Meanwhile, Raw Releases will be managed by Jens Rasmussen, and will concentrate on non-mainstream products in heavy metal and hardrock.

Says Voss, "During the last 10 years, independent record companies in Denmark have been merging with multinational record companies to such an extent that very few options have been left open for foreign independents. This situation has created room for a company like GCR.

Voss owns the record company 100%, but he says he is currently negotiating with "someone in the music industry about injection of capital and repertoire into the company."

Many of the Swedish artists he has licensed are Swedish, something he thinks is profitable for the company. "Denmark is going through a Swedish phase right now," he says, referring to the current chart success for Lisa Nilsson (Diet Coke Music), ABBA (PolyGram), Ace Of Base (Mega) and Roxette (EMI). And, although Denmark will be the core market, Voss hopes to build up a strong Scandinavian network during the year.
HELPING ASYLUM SEEKERS — "Nur Mut," the anti-fascist compila-
tion album released by Rough Trade in Germany in June '92, has raised
DM17,500 (app. US$11,000) for the Pro Asyl organization, which
helps asylum seekers in Germany and campaigns against the present
violence against foreigners in Germany. For every copy of the album
sold, DM is donated to Pro Asyl. Pictured (l-r) are: Rascal Happe from
the band The Fair Sex, Pro Asyl president Günther Burkhardi and Rough
Trade marketing director Carsten Stricker.

CSA, CLIM Increase Pressure On
FM Nets Over French Quotas
by Emmanuel Legrand

FRANCE
EHFRM net-
works NRJ,
Fun and Skyrock came
under attack from broadcasting authori-
ties the CSA and the music indus-
try recently during the launch of a new
radio station in France, which
created to protect the interests of
local creation. The CSA issued a
mandatory requirement to stations
to meet with their commit-
ments toward French musical
content.
The new organization, the
Comité de Liaison Inter-
professional de la Musique
(CLIM), which includes French
performing rights society
SACEM, industry body SNEP
and artists union SFA, attacked the
networks for not respecting
the agreements signed in 1992
calling for a minimum share
of French music. The quotas varied
according to station, but were in
any case above 10%, which also
included at least one new artist
(an act under the 200,000 sales
barrier) per hour between 06.00
and 22.00.

According to CLIM data for
September-October 1992, NRJ's
share of Francophone artists
dropped to 7.9% from 9.8%,
while Fun's slipped to 4.9%
from 6.7% and Skyrock's increased
to 8.1% from 6.0% during the
period. Meanwhile, sales of
French music have fallen
dramatically over the past few years
(42% of the total industry sales in
1992, compared to 50% in 1992).

SACEM president Jean-Lo-
tourier is urging the CSA to
make a stand by asking the stations
to meet their re-

requirements.
Says Tournier, "There are two
ways to increase the share of
French music. One is to negotiate
for a commitment, as SNEP has
done. But these agreements have
not been respected. The other
way is to get the CSA to make a
move to check that the percentage
is respected and if not, act.
Otherwise, there is still the option
to demand more regulations."

The three nets received a
requirement on December 18 to
fulfil their commitments and
were threatened with penalties
and potential problems with their
licences if the targets were not
met. The commitments were agreed upon either a) when they
were granted a licence by the
CSA (15% of programming), or,
b) agreed directly with SNEP
(between 20 and 25% according
to the radio format, of which 40%
must be new talent.)

Radio stations contend it is not
easy to meet these requirements,
and the CSA letter has spread
concern among broadcasters.
Sources indicate the three
networks scrutinized by the
CSA will try to adhere to
regulations in their efforts to meet
the 15% French music
requirement.

CLIM, which was officially
delisted last December, was
created to help promote French
music, notably new talent; to
enhance the promotion of French
product at a European level; to
encourage stations to respect their
commitments regarding the share
of Francophone music they
broadcast; to lobby for a music
channel, and to defend rights
owners threatened by Europe and
new technology.

MMI To Continue Ratings Survey
FINLAND
The Norwe-
gian local radio association NNP, pubcaster
NRK, and their based research company
MMI are continuing the radio ratings research service
Radio Riks-Undersokolsen laun-
ched as a joint project in 1991.

MMI has conducted quarterly
ratings for both private and public
broadcasters since its launch
(M&M, August 3, 1991). Among
the advantages it offers is infor-
mation about listeners' use of other
media. Interviewees have increased
from 2,565 in the first year of the survey,
and involve the question what
stations did the interviewer listen
to yesterday, which newspapers they
read and which TV shows they
watched. P4 has also been invited to
join the project, says NNP MD
Lars Brusgaard. Costs are shared
by the participating stations KRO

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PHOTO: Rick Giddings

Music & Media JANUARY 30 1993

MARKEN

It's a small world with MARKEN!!

by Willy Vitelsa

SWITZERLAND
The Swiss
music indus-
ty remains caution despite state-
ments by president Adolf Ogl
that the country will not withdraw
its application to join the EC. The
announcement comes nearly two
months after the country's voters
rejected joining the European
Economic Area (EEA) by a
narrow margin.

While December's rejection of
membership of the EEA will affect
the country's export-driven
multinationals the most, some
music industry executives say the
decision will have a trickle-down
effect. But the smaller Swiss
labels are likely to feel the pinch
earliest and the most. In 1991, sales
of international pop repertoire
accounted for 80% of the market
versus 5% for national
product and 15% for classical. The
Swiss also now find themselves facing a gloomy
economy. An annual survey by
Union Bank of Switzerland shows a majority of Swiss
companies expect a decline in
turnover and marginal profits.

Comments Patrick Liechti;
director general for Swiss
publishers group SUBSA.
"Economic consequences will
appear sooner or later. Doing
business in Switzerland could
become too complicated, subject
to many restrictions and too
expensive. Also, small-
or medium-sized companies may
lose their appeal as foreign
partners. [The vote] came right at a
time when many people are
trying to promote Swiss music
abroad, especially in Europe. The
negative vote somehow destroys
these efforts."

Adds K-Tel Switzerland MD
Martin Schiess, "The Swiss have
unfortunately proven once more
that they are having extreme
difficulties with the changes
taking place in Europe. Especially
in the fields of import/export
licensing of soundcarriers, Swiss
companies are going to be faced
with worse conditions, simply
because the market already has
and the production of records of
a small country largely depend on
free access to other markets.
This chance has been missed."

For the majors, the impact seems to be less direct. EMI
Music Switzerland MD Peter
Mansell says the no vote will not
counter contribute positively to
the country's economy in the long
run. However, he does not expect
any major negative impact on
the music business.

"The flow of product will
remain the same, but could
probably have been simplified if
we had voted yes," he says. "As
an international company, there is
a certain need to develop
international thinking and
understanding among our
employees by sending them abroad
abroad. In business. This exchange would have been easier
if the borders had disappeared."

Adds BMG Ariola
Switzerland MD Marco
Zanotta, "This is basically a
political decision. It is very
difficult at this early stage to
draw any conclusions for the
music businesses. We shall
certainly follow further dev-
lopments closely, but this is
a very complex issue which
requires further study."

Swiss Indies Could Feel
Impact Of EEA No Vote

News
Promo Manager
Of The Week

Henry Lessing
Promotion/A&R/
Marketing manager
Alabianca
Benelux

The Italian tricolore is waving proudly in the Dutch wind since Alabianca Records opened up its Benelux affiliate in Hilversum, in 1991. Henry Lessing is area manager, a function that includes promotion, A&R and marketing.

The expansion of the Italian leading independent label Alabianca to Holland in the summer of 1991 received immediate support from the unified Dutch publishers, who made the first Benelux release Denis Azor's Ala Li La (Sega) "Tour De France" record, one of the most sought after power-plays. Henry Lessing remembers that the national dance schools association promoted the accompanying "segà" dance from Mauritius to "dance of the year," like they did before with the lambada.

"It started as an experiment," says Lessing, "we came to Holland because of its reputation as a test market for the rest of Europe. In 1992 we became more serious, and began releasing albums by Tony Esposito and Allan Sorrenti, plus dance compilations and 12" singles. Also, after a while we set up our own local A&R."

Singles by Sophia (Running So Hard) and American youngster Eve (I Don't Know How To Love Him) are probably the best known own productions. All in all Lessing is satisfied with the results so far. Of the seven singles released in Holland, four made the charts. Since then we haven't sat still, and now we are trying to gain a little bit of the market. We want to follow up these singles with [mini] albums pretty soon."

Another new project is the introduction of Jazz-Line, Alabianca's jazz label. First release was To Say Goodbye by the late 1991 Bird Award winner, tenor saxophonist Rund Brink. Also planned are albums by sax player Piet Noordijk and Fall Mall Export Price winner, singer Lucette Snellenburg.

Lessing is looking forward to being involved in Alabianca's recent acquisition of original mambo and salsa back catalogue by the Italian parentcompany. "We want to be ready for the real breakthrough of Latin product. Especially here in Holland with its big Antillean community, we expect a lot of the South American samplers to be released."

One project for the new year include new albums by Sorrenti, Esposito—who now works together with salsa star Tito Puente—and Armadillo, a new band formed by three former members of the Cipsy Kings. Meanwhile, soul fans, get ready for the new Solomon Burke album, partly produced by Italian act Souled Out.

Lessing formulates his philosophy as, "Creating a symbiosis between our music and the taste of the audience and programmers. You have to believe in what you do when you start up a project, work hard, and still believe in it once the ball starts rolling."

By Robbert Tili

GERMANY: Kick Musik Publishing has restructured its promotion department in time for the arrival of the single European market.

Biggi Fischer is now promotion assistant, Oliver Jaeger is radio coordinator and promotions manager for western regions, while Sandra Kirst will handle radio promotion in the south-west. Dagmar Spremberg is office manager Berlin and radio promotions manager for Berlin and eastern regions. Meanwhile, Susanne Lubbe is head of press, Birgit Honsch head of TV promotion and Simone Selger head of non-music promotion.

SPAIN: Jorge de Anton, PD of SER's ACE Radio Minuto, is to be promoted this month. The nature of his new position is yet to be disclosed but he is sure to leave Radio Minuto.

UK: Virgin Records UK has appointed commercial director Charlie Dumont to replace Jon Minuto. Matt Voss rejoins as international marketing manager.

UK: Paul Russell, former chairman/CEO of Sony Music UK, has been appointed European president of Sony Music Entertainment. His position at Sony Music UK will be filled by Paul Burger.

UK: Arista has promoted product manager Julian Wall as head of international. Judith Westerolin has been confirmed as head of press.

SWITZERLAND

- A special on the Swiss music and radio industries coming up in issue 14
- Publication date: April 3, 1993
- Ad deadline: March 16, 1993
Aired Views

As a broadcaster within the traditional German dance market, Nuremberg-based HIT Radio N1 head of music Colin Yaman is mindful of what constitutes dance music on his German airwaves. Including pop dance tracks like Heaven 17’s Temptation or Rozalla’s Born To Love Ya in his personal assessment of N1’s dance allocation of air-time, Yaman suggests a figure of 80 dance music for dance music for dance music.

TAANA GARDNER

What Can I Do For You? – Network/E-legal
PRODUCER: T. Salomon
This instantly uplifting number has anthem potential abounding. Power vocals surge up through this neo-disco Bass creature, while the dub mixes on the Flip-side thrash with conviction. Now available on single release or on the Network compilation Elixr Vite. Feel it now!

MAXON BEESLEY JNR.

High Vibes – Boogie Bock
PRODUCER: Maxton Beesley
American percussionist, keyboard & vibes player for acts like The Brand New Heavies, Omar and many others, Beesley has delivered rolling baseline with cool vibes and brass eloquence with his debut single release. High Vibes (UK release Jan. 25).

Currently departing from Trunked Loud (very soon to sign with a US major) Omar features on the flip of this track.

CHANTAY SAVAGE

If You Believe – ID/Sony Music
PRODUCER: E Smoove
After Body 2 Body’s Let’s Get Intimate, Chantay Savage returns with more Hurley mixes. Again she brings us something soulfully happy, with ragga rap courtesy of Kelly Ranks coming in a Dr. Alban manner. It has enough commercial edge to crossover quite easily with mixes to suit most airfiles. If you’ve time, “E Smoove’s 13-minute Believer mix“ flows with style.

For the European businessman, 1993 will mean further opportunities to exploit a single European music market. For the European DJ, 1993 will naturally mean more air-time share of his club DJs’ radio shows. Monday sees “N1 Posse” offering hip hop and rap, Tuesday is “Ragagad” — the reggae and ragga excursion “N1 House Nation” is on Wednesdays, with Thursday’s featuring classic disco.

“Two years ago we tried to follow the market and broaden our programming to more ch-chored-oriented dance music. That lost us 1% point market share,” recalls Yaman, adding that since then “we have recognized our market lies in a more specialist format. We have only been running the weekday special slots for three to four months, so we’re waiting for more listenership figures.”

Pulse-8 has, for a label of any size, achieved greater success with European licensing than some major counterparts. In 1992 Sansom has scored label deals with South Africa, France, Benelux, Spain, Italy, Canada and Portugal, says Sansom. “That’s one of the things we emphasize when we look at such end deals — the fact that we do get the product released in a lot of territories, regardless of the success in the UK. Our aim is to get as much product into the European markets as possible under the Pulse-8 label.”

EDDIE COYLE

For the European businessman, 1993 will naturally mean more than renewed prospects for a market upturn to ‘92. It will mean further opportunities to exploit a single European music market. Yet some independent dance label owners have long since capitalized on the potential for pan-European sales, with considerable success.

From now on in August 1990, London-based Pulse-8 Records has the enviable, but perhaps now appropriate, track record of being the only independent label to have had at least one top 10 chart record in every European territory.

“Europe is our first market,” says MD Frank Sansom. “To some extent we see ourselves as a European label. Rozalla’s been a big European success for us, and now we’re on the threshold with Rage’s Run To You.” Scoring number 1 hits from Madrid to Munich, Sansom offers a unique insight into the European potential for music’s most universal language — dance.

“We think there are still only one or two labels capitalizing on the wider market. For a lot of small labels with one or two releases a year, the work they do in finding good licenses, for example, simply wouldn’t merit it,” he suggests.

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Promo Promo

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EDDIE COYLE

There aren’t as many as there should be, mainly because it takes quite a degree of time and investment to set the whole thing up. You’ve also got to have a consistent amount of product to want to get into the wider market in the first place. For a lot of small labels with one or two releases a year, the work they do in finding good licenses, for example, simply wouldn’t merit it,” he suggests.

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EDDIE COYLE

European Dance Radio Top 25

No.1
WHI 2HOC
Artist/Title

1 1 8
WHITNEY HOUSTON/I Will Always Love You

2 9 4
MADONNA/Deeper And Deeper

3 2 9
MICHAEL JACKSON/Heard The World

4 3 11
ARRESTED DEVELOPMENT/People Everyday

5 4 8
CHARLES & EDDIE/Would I To You (Capitol)

6 17 2
SNAP/Extra Terrestrial

7 11 3
BGB State vs. UB40/One In Ten

8 5 5
ARRESTED DEVELOPMENT/Mr. Wendal

9 6 2
DINA CARROLL/So Close

10 7 12
UNDERCOVER/Neve Let Me Slip Away

11 20 2
STEREO MCT/Step It Up

12 12 15
BOY II MEN/End Of The Road

13 10 5
SHABBA RANKS/Slow And Sexy

14 11 12
PRINCE/My Name Is Prince

15 11 16
OBIE BROWN/Good Enough

16 24 10
TASMIN ARCHER/Sleeping Satellite

17 22 4
WRECKX-N-EFFECT/Rump Shaker

18 20 1
APACHE INDIAN/Arranged Marriage

19 18 2
RAUL ORRELLANA/My Sun Will Get You

20 21 15
PRODIGY/Out Of Space

The exciting debut album from the N1 dance band of ’93

CHANTAY SAVAGE

If You Believe — ID/Sony Music
PRODUCER: E Smoove
After Body 2 Body’s Let’s Get Intimate, Chantay Savage returns with more Hurley mixes. Again she brings us something soulfully happy, with ragga rap courtesy of Kelly Ranks coming in a Dr. Alban manner. It has enough commercial edge to crossover quite easily with mixes to suit most airfiles. If you’ve time, “E Smoove’s 13-minute Believer mix“ flows with style.

VARIUS ARTISTS

Extra Sensual Perception Boudoir — Varius Boudoir’s new label ESP displays a wealth of trancey talent, Neder-style. Apart from Cosmic Baby all acts are Dutch, but with very definite Detroit techno influences. In fact there is a collaboration between Orlando (Night Tripper) Yorrn and US maestro Blake Baxter as Ghett Brothers. More radio friendly than you’d think, but the late shows only. The ‘hyperspaced transcendental dancefloor expe- rience’ caress your brain. Sublime.

SUNSCREEN

The exciting debut album from the N1 dance band of ’93

The exciting debut album from the N1 dance band of ’93

The exciting debut album from the N1 dance band of ’93
When any mistake is fatal

You need someone to rely on

The manufacture of CD's is not a job to entrust to anyone. There is more to it than perfect quality at every stage. When we promise an order will be completed quickly and delivered on time, we aren't hoping for the best. We are certain it will be done. If you want to be certain too, rely on Dureco. Manufacturing over 45 million CD's a year, total capacity.

Dureco
CD Manufacturing
Holland/Norway/France

Because every detail matters

You need someone to rely on? For information call/fax/write Head Office Dureco Manufacturing. Phone: (31) 2940 - 15321, Fax: (31) 2940 - 18725, PO Box 12 / 1380 AA Weesp/Holland.
Judging A CD By Its Cover

With new forms of sound carriers hitting the markets and competition increasing as the EC borders dissipate, the demand for creative and exciting packaging becomes more important than ever before. M&M takes a look at two of the Benelux's most successful companies and their plans for staying on top.

Dureco Manufacturing was the first CD manufacturer in the Benelux in 1987, and today, in addition to their Dutch factory, the company has one plant in Norway and two in France.

Both in Holland and France, the company secures solid contacts with nearby high quality printing offices which have been growing together with Dureco. "This allowed us to concentrate on our main activity: manufacturing CDs," says Jan Willem Van Den Born, sales manager for the four Dureco plants, adding that each individual factory is dealing with its own local market seeing that centralized management is not feasible in this line of business.

Van Den Born cites wrong dimensions and lack of the essential BUMA/STEMRA copyright information as examples of what could go wrong in the first stage, adding that, "Dureco does not just press the CD; it also wants to be partners with the clients to produce quality material."

As a part of this philosophy, each Dureco plant views contact with the clients as a priority. This

Dureco
includes trying to help them solve problems, as not every client is familiar with the whole procedure.

"Quality control goes beyond what our equipment does," comments Van Den Born, "because, despite the high-tech self-controlling machinery we use, optical control is very important; the human eye still plays a substantial role here."

Dureco's plants are equipped with the latest in packaging machines, allowing them to pack up to 90 units per minute. The company's structure with glass-mastering facility allows Dureco to supply a finished product within 48 hours if necessary. "But we prefer to deliver quality first. Every claim to be the fastest and whereas originally the industry accepted three-week delivery times, today things run over a much shorter period," says Van Den Born. "Rather than adjusting the speed of the packaging equipment, our company is constantly evaluating the whole process, changing the structure wherever needed, training the personnel and securing close follow-up."

As far as different trends in CD packaging are concerned, Van Den Born's main concern is to find a viable solution for the CD single. As recent developments haven't yet resulted in a really attractive package, the jewel box remains strong on the market. According to Van Den Born, even the slim line CD box isn't the perfect answer to cater for a catchy, cheap packing. "This year we will launch our own jewel box production line catering for central and southern Europe, becoming fully self-supportive. If you compare the cost of producing the "normal" jewel boxes to slim cases, they end up being almost equal as the machines have to run all the same."

Van Den Born is convinced that cheaper CD singles will boost the carrier's role in the market; an environment-friendly and price-friendly solution would therefore be applauded by the industry.

"The G/SA countries are especially attaching a lot of importance to the environment aspect, and experimenting with recycled cardboard will perhaps be one of the possibilities to solve this problem. But although many record companies take the environmental aspect into account, only some 5% of our clients bring up the question when discussing CD packaging with us," says Van Den Born.

One of the possible solutions is the Digipak, and although Van Den Born is enthusiastic about the possibilities offered by this method, he regrets that the packing process has to be effected manually.

"I also believe that the double jewel box will not survive too long; already today we have the double slim box replacing it, using less plastics, making it easier to pack for transport," explains Van Den Born, but he remains confident that intense dialogues with both the packaging industry and his clients will result in a bright future for Dureco Manufacturing's plants in Europe.

MacDesign was launched in 1987, when after having worked for several publications before, Eric Fimmers decided to start designing record sleeves. Within two years, MacDesign became one of Belgium's most productive design companies.

Clients like Sony Music, CNR, Indisc and Play It Again have been using designers assigned well over 1,500 covers in three years time to MacDesign urging Fimmers to invest in high technology graphic equipment of which the digital Crosfield page assembly terminal (linked to his Macintosh graphic stations) became the nucleus.

The beginning of 1993 saw MacDesign moving to new premises in the south of Antwerp and only a step away from the international motorways linking Belgium with Holland, Germany and France.

"I wanted to have more working space first of all," says Fimmers, "as I was really stacking the Macintoshes in my office. In order to work more efficiently we needed more room; the interior of the new office has been designed to add extra image to the company and includes the possibility of further expansions."

In addition to the aforementioned Crosfield terminal, Fimmers invested in an extra terminal to cut in processing time; the purchase of an image setter allows him to insert photographs and graphics directly without having to go to specialized labs first. "The time aspect is still a priority," explains Fimmers, "but nevertheless, due to the huge amount of work, I added a staff of freelancers to prepare jobs up to the design stage." Used to coping with strict deadlines, creativity and quality are the key words with MacDesign, and just recently, record companies ARS, PolyGram and Dino Music joined Fimmers' list of clients.

"The next step is going abroad," says Fimmers, convinced that his excellent reputation with numerous clients in the Benelux will spread out and allow him to start designing new designs for international clients and subsidiaries from majors abroad. This is illustrated by the fact that CNR Sweden appointed MacDesign to elaborate and design the cover for One More Time's Calming Rain, the band's follow up single for the highly successful Highland.

Although the Belgian domestic market has stabilized somewhat from the sudden "Flemish boom" three years ago, MacDesign does not suffer from a drop in assignments. Fimmers designed the covers for chart-topping albums and singles by CNR (Gert & Samson Vol II sold over 100,000 albums and Indisc) and also worked some work for domestic talent with crossover potential.

One of MacDesign's recent projects is the cover of the Sony Music album Voor Mijn Liefste, released Speed is not the only element here as MacDesign's intense working relation with managers, artists and record company executives is also widely appreciated. "An ongoing dialogue on record sleeves and the impact of cover design and its relation to music make up the cornerstone of MacDesign," says Fimmers, adding that he is currently concentrating on photo manipulation and "video grabbing," a technique allowing insertion of cover artwork into a video clip and vice versa. He takes the example of Isabelle A's new 12-inch single Wondermooi to illustrate how text and photographs can be melted to a cohesive graphic design aiming at a slightly different target audience than Isabelle A's previous records.

"But music still is the most important," concludes Fimmers, "and I always regret to see how little our job is appreciated. Clients don't always say they like the cover, but they keep coming back which is perhaps their way of showing appreciation. Have you ever heard a radio host giving cover credits to a number one hit single?"
SLEEVES DESIGN

MAC DESIGN

Jan Van Rijswijcklaan 33-35
2018 Antwerp - Belgium
T: 32.3.248.49.01
F: 32.3.248.29.41
**New Releases**

**SINGLES**

**BADESAULZ**
Black Or White - Columbia
PRODUCER: G. Knebel/H. Nachtsheim

Yes, they did it again. This German duo, which specializes in hilarious versions of well-known pop hits has a go at Michael Jackson's Black Or White in a way which should make 'Weird Al' Yankovic blush. It strays quite far from the original with its humpapa arrangement.

**FORMOSA**
Girls On The Loose - Ariola
PRODUCER: Formosa/Mark Angelo

This Amsterdam-based English foursome more or less continues where Depeche Mode left off. Although somewhat similar, their sound is far more beefed up with techno influences, which puts them in perfect tune with today's dance crowds.

**PATRICK LEMOINE**
My Best Friend - WEA

In spite of the name, this is not a close relative to the late Sammy Davis Jr., but an international Cologne-based outfit, whose music is probably best described as danceable pop. The most striking characteristics of their sound are strong melodies propelled by an array of electronic hardware countered by acoustic percussion and drums and sharpened by electric guitars.

**TERRY HOAX**

**Albums**

**AFTER HOURS**
After Hours - Global Satellite/Ariola
PRODUCER: Mal Luker

Everyone interested in powerful hot-blooded, bluesy hardrock sounds should investigate into this. Up-tempo rockers like Girl Like You and Goin' Surf'n and ballads like Samantha and Tommy's Song are tailor-made for rock radio.

**CHROMING ROSE**
Pressure - Electrola

PRODUCER: Flemming Rasmussen

With songs like Midnight Lady and Someone Is Missing You, Walkin' In And Out and the sophisticated ballad Jeanne d'Arc, this band is tailor-made for rock radio.

**CHRIS NORMAN**
The Growing Years - Polydor
PRODUCER: C. Norman/W. Mende

This former Smokie lead singer already hit paydirt in the mid-'80s with songs like Midnight Lady and Some Hearts Are Diamonds and especially Stumblin' In which was a duet with Suzi Quatro who also guests on the most charming I Need Your Love. From this opening track, the album goes from strength to strength as witnessed by tracks like Someone Is Missing You, Walkin' In The Rain and the title song.

**SVEN VÄTH**
Accident In Paradise - WEA

PRODUCER: Sven Väth

This D.J. producer is a new star in the ambient galaxy, occupied by a.o. Brian Eno, Holger Czukay, David Sylvian and Riichi Sakamoto. He does however combine the standard elements of the genre with some less common items such as highly percussive world beats recorded on location all over the world. Some interesting tracks are An Accident In Paradise and Ritual Of Life.

**SONY DANCE DEAL** — Sony Music Germany's Dance Pool label has just concluded a production deal with successful dance producer Jam El Mar. The first production under the contract is scheduled for the end of the month. Pictured at the signing of the contract are (l-r): manager of business affairs Eberhard Kroener, director artist marketing Hubert Wandel, manager Jam El Mar Matthias Grein, MD Jochen Leuschner, Jam El Mar and marketing manager rock/pop international Mike Heisel.

**MORE PLATUNUM FOR THE WALL** — Drummer of Pink Floyd Nick Mason (centre) recently left Cologne with several awards for the band's albums under his arm, including double platinum for "Dark Side Of The Moon" as well as four platinum discs for "The Wall." Presenting the awards were EMI Germany MD Erwin Bach (l) and EMI Electrola GSA MD Helmut Fleisch.

**POWER TO THE PACK** — Austrian dance group Power Pack, who have lead the national singles charts for seven consecutive weeks with their debut "The Birthday Song," recently received gold from Sony Music Austria. The single is already released in Germany, Switzerland and Belgium. Pictured above are (l-r): Sony product manager Gerald E. Hozjo, producer Erwin Kienast, Power Pack members Rose, Stella Jones and Rudge Go M., Sony MD Martin Pommer, National Radio 63's Christian Krammer, Jonas, EMI Electrola GSA MD Helmut Fleisch.

**People In The News**

**Imanosity - Metronome**

PRODUCER: Jens Krause

Even though this song has a distinct late '60s/early '70s feel somewhat reminiscent of the Doors, it sounds very contemporary, mainly because of the subtle dance beats and the full-bodied production. The flashy guitar work stands out in particular.
Sony Music Germany.
The Artist Development Company.

DEEP FOREST
PARIS RED
JOE PUBLIC
ANA GONZALEZ
BADESALZ
TOAD THE WET SPROCKET
BANDIT
SIMON CLIMIE
FIREHOUSE
ALICE IN CHAINS
KRIS KROSS
B.G. THE PRINCE OF RAP
ROGER WATERS
WYNONNA JUDD
LDC
DIE FANTASTISCHEN VIER
DES'REE
PETER KRAUS
SOPHIE B. HAWKINS
SHABBA RANKS
PEARL JAM
PEACOCK PALACE
ANDREAS MARTIN
JOE SATRIANI
LOS ROLIN
THE GRADUATES
RICK PRICE
COVER GIRLS
GIANT
BRUCE COCKBURN
HOLY NOISE
THIRD PARTY featuring CHIC VIRGIN

We charted all these new artists in 1992!
Where Are Sony's UX-S Talents Now?

In the past, talent contests offering recording contracts as prizes usually ended up frustrating both the record companies and the winning artists. With such experiences already behind them, the folks at Sony UX-S in Germany decided to do something about this problem in the second year of their Sony UX-S Talent Award contest.

Teaming up with numerous players on the German independent scene, including Tech Ahead, No Harms, Northrhine-Westphalia, Popkomm, EMI/Electrola and Cologne-based Kick Music—Sony Germany built a network of professionals who provided winners with a broad palette of opportunities to develop both their talent and business skills. Seven winners were selected from the 1,000 entries and were offered constructive and concrete help based on their own individual situation. "The main prize for this year's contest is realistic support," explains Rockburo NRW Volker Heisters. Each of the seven winners received DM 4,000 (US$2,500) in cash, which could be used in various ways to fit their specific needs. In addition, artists received professional consulting, live promotions. At Rockburo, DM 10,000 was an extensive promotional support to the press and electronic media, as well as A&R people at record companies, music publishers and management companies. According to Heisters, each of the winners in effect receives support in value of between DM 20,000 and DM 40,000, including direct press promotions.

One of the specific promotional efforts undertaken by Heisters was to create a CD compilation of this year's winners, which was then sent to record companies, publishers and radio DJs. This year's winners—Frankfurt-based At The Movies, Suckspeed from Berlin-based No Harms, the American Eric "IQ" Gray, the Rude Poets from Cologne, the Bavarian experimental band Tech Ahead and the Hamburg-based Die Sterne—are by no means newcomers to the German music scene. All have been actively making music in groups or as session musicians for a number of years, and most have releases on the independent market and tour regularly.

Breaking Through

At The Movies, headed up by songwriter/singer Ingrid Welser, is the youngest of the groups. Although Welser has been writing and performing for almost 10 years with considerable group experience to her credit, she has not yet scored a record deal. However, this looks as if it is due to change. According to Welser's publishing, Warner-Schwarz of Manhattan Music (Scorpions, Treat, Roko, etc.), "the Sony UX-S Talent Award has aroused the interest of a number of companies for the group. Unfortunately, however, they have only offered single deals."

Schwarze sees other priorities than just getting a major deal. "The first logical step is to procure individual concerts for the group, then to set them on tour. If we can't secure an appropriate deal for the group, we would also consider releasing the production ourselves and seeking a distribution partner." Although the group has not yet made use of the consultancy opportunities offered to the winners, Schwarze notes that they may well make use of further Sony support in the video area.

Eric "IQ" Gray, a black American residing in Germany, has lost no time. "We are very familiar with the music of the Poor Righteous Teachers, Tony Cook and various German groups. As can be heard on his Sub Up album The Vinyl Call, the politically and socially committed/activist group have been very helpful." Kameke, No Harms, a Berlin trio combining hard rock, punk power and soul, has also looked to Firebarn as co-publisher and co-management. "No Harms were just sort of playing around Berlin. Although they have two indie album releases on the market, their motivation was not what it should be," Chung relates. "The Sony UX-S contest revitalized the group. The group, which is changing its name to Gum, are in the process of recording new demos, and Sony UX-S is providing assistance for photo sessions, according to Chung, who is also looking for a new recording deal for the group."

The Rude Poets, a Cologne-based hip hop/rap formation, have chosen to "do it themselves." As band member Jens Kameke explains, "We have our own studio and our own label, Sellout Records. Our first single was well received in the dance scene, and our next maxi-single is scheduled to be released in January." The band took advantage of the consultancy opportunities offered by Kick. "They provided us with a lot of basic business information. Now, if offers are made to us, we know what is important, what to say to people." The group also made use of three days at EMI's Madrid recording studios. "In Madrid, we recorded the vocals there, which was much better suited for that than our studio. The Sony UX-S team has also provided a lot of new contacts for us, as well as some gigs. All in all, it was very helpful." Kameke, however, is realistic. "I don't think it makes sense for us to go to the majors at this time. The people in Germany are just not ready for it. We can adequately cover the scene here working on a considerably smaller scale."

Happily Independent

Tech Ahead, an extremely experimental duo from Bavaria, has also gained a lot of experience by having their own label, Anti-Artic. Says guitarist Fritz Effenberger, "Because we have been doing everything ourselves for the last few years, we don't really need the consulting. I also see no sense in going to the majors. We would like to get a deal with a middle-size independent label, if anything. Whether the Sony UX-S promotions and presentation helps is open to interpretation, remains to be seen. However, we did use the money to finance the manufacturing." Hannover-based Suckspeed, on the other hand already has three albums out on the independent label distributed by SPV.

We Bite label distributed by SPV.

Michael Smilgies of Hidden Force Management (Fury in the Slaughterhouse) has been working with the group as a consultant for the last three years. "As a result of the Sony UX-S award," he explains, "we have intensified our work with the group, deciding from case to case exactly what our role should be." Smilgies confirms that the band's prize money will be used to produce new demos at the beginning of 1993. "Because the band is already signed to a label, we are gained considerable experience and will be sure at the moment how the situation will develop. We have no problems with the label, but they have reached their limitations. Suckspeed is at the stage where they need a company with more personnel and more contacts. Whether we look for a new deal, which is made difficult by the existing contract, seems not to be a problem, where they need a company with more personnel and more contacts. Whether we look for a new deal, which is made difficult by the existing contract, seems not to be a problem, when we have the demos in hand."

Die Sterne, which are signed to the Hamburg indie label L'Age d'Or, have a maxi-single and contributions to compilation albums already on the market. Their upcoming album, however, will be distributed through L'Age d'Or's label with Polydor. According to L'Age d'Or's Pascal, the Sony UX-S award made it possible for the group "to have both a producer and a sound engineer in the studio, which would have otherwise not been possible." The prize money also enabled the group to take along a permanent mixer on their recent tour, "which greatly improved their performance." Despite some criticism from the Hamburg indie scene, Pascal and the group feel the award has benefited them. Says Pascal, "We have opened up a lot of new contacts in magazines, and the Sony UX-S team and Volker Heisters have taken notice. The band has signed with Powerline in Berlin."

All in all, everybody involved in this year's Sony UX-S talent award are very satisfied with the results. As Heisters says, "In general I was quite surprised. The industry and the musicians' reactions to this new form have been extremely positive. It seems to be working to everybody's benefit."

Robert Lynge

Music & Media January 30 1993
1992: Year Of The Classical Comeback

If buying habits in the UK have any relevance to those in Europe as a whole—and they generally do—then the growing popularity of 20th century music, and specifically that of contemporary composers, is no longer just a suspicion, but a trend confirmed by year-end sales figures.

John Taverner’s The Proving Veil (Virgin Classics) topped the classical lists. Hen- ryk Gorecki’s Third Symphony and Pieces Of Africa, performed by the Kronos Quartet (Elektra/Nonesuch), appear high on the lists, while EMI’s recording of Mark-Anthony Turnage’s Three Shorts (EMI Classics) was released exclusively as a CD single, and Collins Classics’ Earth Dances by Harrison Birtwistle also did well. These are only the most prominent among an increasing number of contemporary works issued by majors and independents alike.

Attention for new composers is undoubtedly given a substantial boost with the introduction this past year of two important series dedicated to new music: 20th Century Plus—which at the moment focuses on the work of contemporary British composers—and Philips Classics Point Music in collaboration with Philip Glass. A related trend was a renewed interest in 20th century opera, an often difficult genre whose repertoire, apart from a few well-known works, is a domain of specialists. That may be changing. Operas by Janacek (The Crying Little Vixen) and Stravinsky (Oedipus Rex) were released to much acclaim by EMI, Virgin, BMG, DGG and Sony respectively, not to mention upcoming works by Bernstein, Schoenberg and Berg.

So if sales were down 20% due to the VHS (and perhaps also to the final stages of the switch-over entailed by the introduction of the CD in the mid-90s), more albums were released, and CD sales were down only 10%, not bad considering the dimensions of the recession. That some areas actually increased is an encouraging sign. The recorded company’s room for optimism among the general gloom is shown by their continued support of new work, with upcoming releases on Decca of Sir Michael Tippet’s Byzantium, on Collins of Peter Maxwell Davies’ Black Pentasact and Stone Litany as well as the opera Mary Of Egypt by John Taverner, and from Koch International two works by American composer Charles Wourinen, Hyperian and Archepetax. TB

Koch Tackles Overabundance With Creative Marketing

by Terrie Berne

Koch International, described by MD UK Klemens Kundratitz as “a mini-major,” is actually an independent record company founded in 1978 by current president Frank Koch, with headquarters in Tirol, Austria. The company now consists of publishing, CD and cassette manufacturing, DCC duplication, recording facilities and distribution companies in both Europe and the US.

Classical music is one of the firm’s principle fields of focus, though they also handle jazz and world music. In addition to the roster of distributed and associated labels (which, depending on the territory, includes Chandos, Hyperion, EMI, Sony, BMG and Melodya among others), Koch boasts two classical music imprints: Koch International Classics, which releases American repertoire, and Koch-Schwand, which concentrates on romantic, last romantic and modern repertoire.

About 150 titles a year are issued by Schwann Alone. And with their own distribution in Germany, Austria, Switzerland, Holland and Belgium as well as the UK, the company has both a broad as well as detailed perspective as the classical music complex market in Europe.

“Since the advent of the CD,” notes Kundratitz, “classical music has had an incredible development and it is now performing better than at any time in its history. Because of its special demographic, even the recession has had only a limited effect.”

Can one actually speak of a “European market”? And what changes will the single market of 1993 entail? “As classical music’s penetration of the market grows, claims Kundratitz, “defines regional differences appear, niches which only apply within that territory. The most obvious example would be increased interest in the work of local composers in their home country. While local retail and economic realities also create differences. The arrival of a true common market should help us get our product to the consumer,” continues Kundratitz, “and some internal logistics will change, but it is doubtful that the market itself will.”

But some new tendencies are having an effect. “Market share of mid-price and budget material has increased dramatically over the past year,” he asserts, “and it is both more interesting material and better recorded. This allows for more marketing, and this less costly product is easier to market. The industry suffers too many releases with too little thought,” he adds, “exactly what many other industry analysts have recently concluded. It is 'increasingly difficult for retailers to do justice to the wealth of product, and, understandably must pick and choose. “In addition, many companies re-release and repackage material over and over again, making it difficult for new artists to compete, and difficult for consumers confused. In the years to come we must make an effort to release more important and worthwhile..."
What’s the use of rankings?

Rankings help the reader form a clear picture of how the radio landscape in each market is structured and which stations dominate. A more precise guideline to the four ranking levels can be found in the legends of the M&M Reporter Roster on page 39. Rankings also give an indication of how strong stations’ playlists are weighted in M&M’s airplay charts. It should be noted, however, that points awarded for airplay vary within one ranking, as explained above.

What are rankings and ratios based on?

National rating organizations (e.g. JICRAR, Mediamenti, Gallup) provide the basis for the allocation of rankings and weighting ratios. A station’s status as a trendsetting and/or authoritative force in the programming of new music also contributes to its ranking.

Rotation Levels

Virtually all private stations now work with weekly playlists, naming titles on rotation during the coming week. In general, a playlist is divided into an “A” list (heavy rotation) and a “B” list (medium rotation). The songs on a given station’s A list could get played 10 or more times a week, while the B list features songs aired about five times a week. However, rotation definitions vary from station to station and another station may have more than two rotation levels, for instance ranging from 1-5 times a day. In such cases, M&M translates the individual station’s rotation levels into reasonable A and B categories. M&M also distinguishes titles on “powerplay,” i.e. songs on heavy rotation that get special attention during the week, which often means extra heavy rotation as well. Usually only one title gets powerplay status each week as the “record of the week.”

Charts, Statistics & TrackFax

Station Reports are used for several different purposes. Apart from publishing the reports themselves (listing powerplays and B list features songs aired about five times a week. How-

Welcome New Reporters!

M&M welcomes new reporters of all formats to the Station Reports section, but requests that you first call Station Reports Manager Pieter Kops at (+31) 20.669 61 01 to register your station. On your request, M&M will fax you our Station Reporter Sample Form that may serve as a guideline on how to put together an accurate report.

The weekly deadline is Monday at 13.00 CET. Stations are asked to fax or call even if their playlist is “frozen” for the week. If you have any problems faxing your station’s report or meeting the deadline, please contact us. Please ask for the Station Reports Manager, Raul Cairo at (+31) 20.669 61 01. M&M’s Reporter fax number is (+31) 20.669 1951 or 1941. Please feel free to call if you have questions, problems or need special assistance.

Station Rankings & Ratios

M&M has awarded each reporting station with one of the following rankings: Platinum, Gold, Silver and Bronze. The ranking system is based on the station’s rotation level to another

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**Europe 2 - Belgium**

**Cadena Top - Spain**

**Radio Mercury - Great Britain**

**Radio Zet - Poland**
Guide To European Music Radio

Robert Bosch Straße 21, 8990 Lindau am Bodensee, Tel: (08382) 74040, Fax: (08382) 740 6101/2, MD: Prejsn Der Grob, Head Of Music: Peter Moeller, Sales Dir: John Holden.

Radio Speech: 70/30, Target Group: 20 - 45, Main programmes: MODERN COUNTRY, K-POP, Main programmes: TP TOP 15, Sun, 19:00 - 20:00, DJ: Jeroen Laarakkers, Head Of Music: Wim Jansen, Sales Mgr: Rob Beck.

Radio Speech: 70/20, Target Group: 20 - 45, Average Audience: 800,000, Source: KANTAR MEDIA MAIN, Main programmes: TP TOP 15, Sun, 19:00 - 20:00, DJ: Jeroen Laarakkers, Head Of Music: Wim Jansen, Sales Mgr: Rob Beck.

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Music & Media Publication
### New Releases

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| **EN VOGUE** | Give It Up, Turn It Loose - East West | D/EHR/ACE | Producer: Thomas McEvoy/Denzil Foster
| **EXTREME** | Free Your Mind | R/EHR | Producer: Nunel Bellencourt/Rob St. John
| **TOM JONES** | If You Need It Now - Zomba | EHR | Producer: Dave Stewart
| **SISTER SLEDGE** | We Are Family - '92 Mixes - Atlantic | D/EHR | Producer: Bernard Edwards/Hilile Rodgers
| **SPIN DOCTORS** | Little Mix Can't Be Wrong - Epic | R/EHR | Producer: Spin Doctors/Peter Davenport/Tomato Lozarka
| **COURAGE** | Courage - MCA | R/A/EHR | Producer: Chris Tongtander
| **BILLY OCEAN** | Pressure - Jive | D/EHR | Producer: Steely & Clevie
| **THE SHUFFLE DEMONS** | Alive - Shubbie Shocks | A/EHR | Producer: Shuffle Demons
| **SAFFRON** | Circles - WEA | D/EHR | Producer: Eric Kupper/Lenny Dee/Paul McCollum
| **RUNAR JIULSSON** | Riks & Oli - Gismatiefs (LP) | E/G | Producer: Riks Jolluuson
| **SYSTEM ENEMY** | Rhythm Is An African Thing - Gold (South Africa) | A/EHR | Producer: Ihon Oiko

#### ALBUMS

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| **ELVIS COSTELLO & THE BRODKSY QUARTET** | The Juliet Letters - Warner Brothers | ACE/A | Producer: Killen Kenn
| **LEAVE IT ALONE** | Tom Blomberg | EHR/ACE | Producer: Ron St. Gerald
| **COURAGE** | Tom Blomberg | R/EHR | Producer: Chris Tongtander
| **MARECHAL** | The Lightening Cone | R/EHR | Producer: John Bruton/Dave Stewart
| **SLEEZE BEEZ** | Powerblow - Red Bullet | M/R/EHR | Producer: Gary Lyons
| **THE KANES** | She Says... - ABC Country | A/EHR/ACE | Producer: Todd Hunter/John Kane
| **THE SISTERS** | We Are Family - '93 Mixes - Atlantic | D/EHR | Producer: Bernard Edwards/Hilile Rodgers
| **THE SHUFFLE DEMONS** | Alive - Shubbie Shocks | A/EHR | Producer: Shuffle Demons

#### NEW TALENT

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<th>Name</th>
<th>Country</th>
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| **KEN DAVIS** | Modern World - Inspired/Dureco (LP) | Holland | Producer: Ken Davis
| **THE SHUFFLE DEMONS** | Alive - Shubbie Shocks | Canada | Producer: Shuffle Demons

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### Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative) and M (Metal). Records mentioned in New Talent are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Robert Till/Mashagal Bakker, PO Box 9227, 1006 AA Amsterdam, Holland.

AmericanRadioHistory.Com

### New Releases

**MUSIC & MEDIA** January 30, 1993
Jesus Jones Works On High Continental Profile

Alternative rockers Jesus Jones are in high gear for a European promotional tour in an effort to gather curiosity and exposure for their third album "Perverse" on Food, distributed by EMI UK to be released Jan 25.

by Mike McGeever

The first single from the album, The Devil You Know, was released just after Christmas and is getting extensive airplay in the US and the UK. But what about continental Europe?

The high-profile media blitz is an exercise for the European music executives and radio programmers to dispel the notion that Jesus Jones is "just another UK young sound group."

As opposed to much of the rest of the world, Jesus Jones' last two albums have been greeted with less than enthusiasm by the market in continental Europe. In one instance, in France, the 1992 Grammy double-nominee had objects hurled at them on stage while on tour supporting the American psycho-billy band the Cramps.

But now promotional tactics have changed. No more support tours. Instead, the band has a heavy schedule of showcase dates at clubs in each of the European territories. The showcases will be performed to audiences of 500-600 people with music and radio decision makers in attendance as well as members of the general public. The venue includes the Rox in Amsterdam January 25 and Hard's in Berlin on January 31.

Also, to heighten interests in the new release are members of Jesus Jones particularly Mike Edwards and Iain Baker who have prefaed the tour with upfront promotion including dozens of print and electronic media interviews in each market.

For example, interviews on Holland's Rock Veronica and on Finland's popular cable TV show "Good Morning Finland" (600,000 viewers).

The theory behind the high-profile campaign is to familiarize the continent with the band and the new album, so when it is released, people will be comfortable with Jesus Jones' sound. According to head of international promotion for EMI UK John Briley, "It is important that we got copies of the single and the album into the hands of the right people as soon as possible. At the same time, the interviews and media exposure allow them to get across the message of what they and their music are about. As a song writer, Edwards has opinions and ideas about what is on the minds of people in Europe."

Briley is confident Perverse will gather momentum from The Devil You Know video, which is currently in MTV Europe's "Buzz Bin" rotation. Briley contends the band's recent upfront promotional visit to Italy has helped to get the single more than token airplay there. "I think radio programmers feel the sound is something they can work with and will want to be part of it from the beginning. Jesus Jones' sound is something that will be around for a long time and is something that could be covered and covered very well by other bands," he explains.

Gail Colson of Gailforce Management, London, Jesus Jones' management, echoes Briley's comments about the importance of the video. Now, MTV Europe is very important "for a band's success in Europe," she says. "I sat down with them and we had a kind of think-tank on what we can do with MTV because of its influence in Europe."

Colson says lessons learned from past experiences of the continent, including having things thrown at them, coupled with the confidence from pre-release promotional visits has thickened Jesus Jones' hide. "In England it was almost too simple for them. They built an audience here and were selling out venues like The Town & Country. They had never played to their own audience on the continent. So the support tour with The Cramps was done for the experience. For me it did them an awful lot of good. If we only got through to 10% of the audience, then it was worthwhile."

She continues, "Bands that are going to last, have to learn to grow a thick skin. It has been a learning process. If Perverse doesn't take off in Europe, I'll be very disappointed but very surprised."

Colson believes continental Europe will have to take Perverse seriously given the bands success in the UK, US, New Zealand, Australia and Japan. "Europe will realize that it is not just a fan-based thing."

Colson says to reinforce their profile, the band will return to the continent this summer playing at festivals and after touring the US and other parts of the world.

The Devil You Know was written by Edwards and produced by Warne Livesey, whose credits include Midnight Oil and Julian Cope. It is Jesus Jones' first single since Right Here Right Now hit the charts including the number 1 US spot in July 1991.

Right Here Right Now was from the US platinum and UK number 1 album Doubt and won an award for the most played record on the influential college radio scene last year. The Devil You Know is backed with another track, Phoenix on 12-inch cassette and CD-digipack. All formats include a vast array of mixes including the Satellite Over Tehran mix. The second CD in the digipack offers a Baker-composed track, entitled Want To Know.

The Beloved Still Loved After Long Absence

Looking for married couples in the charts? Ok, let's go! In the post John & Yoko-era, the Whitney & Bobby-liaison is the most obvious one. The Beloved—a new entry in the UK singles charts at number 17 with Sweet Harmony—is the newest addition to the list, since, after the departure of Steve Waddington, remaining member Jon Marsh brought in his wife Helena.

The Beloved shares the small group of acts (Bruce Springsteen and Def Leppard) that can permit themselves to have a five-year hiatus between two albums, Happiness and Concinnity, and meanwhile not affecting the degree of success.

Comments East West head of international Ian Grenfell, "Usually it's an enormous risk when an artist stays away that long. You have to come back with something really strong, otherwise you can forget it. The Beloved made the right record, as is proved by the current UK hit. We want to create the same basic for the album on the continent where the band never had a hit so far. A pan-European marketing campaign and a possible concert tour in the autumn are both fully depending on single hits. Other tracks that spring to mind for future singles include Outerspace Girl and Spirit."

The synth-dominated tune Sweet Harmony is a traditional verse-chorus pop song, which means very melodic and radio friendly. Grenfell thinks that if that isn't enough, the video will be. "It's a great concept video. It's a great idea."

Insiders know that that's the one with the nude ladies. Jon Marsh is filmed naked among them. Not to be banned by radio.

Marketing The Music: Artists featured have achieved Top 15 chart status in their country of origin.
A&R/PRODUCTION ARE KEYS TO SUCCESS

Scandinavian Labels Increase Their Commitment To Local Talent

Over the last decade, Scandinavian talent has managed to stop the traditional strong grip that Anglo-American music has had on the national and international charts. And strong A&R policies are the key to establishing market share, since Scandinavian companies have got the message. Multinationals are queuing up to acquire Northern independent labels, while the local affiliates of the majors are increasing their commitment to local talent. M&M examines the rich Scandinavian scene along with local experts.

The biggest and most obvious example of Scandinavian chart domination is Roxette, the flagship of EMI Sweden. This pop rock duo didn't come out of the blue: both Marie Fredriksson and Per Gessle had already built up respectable solo careers. The continuous string of international hits only started after the release of their second album Look Sharp, released at the end of 1988.

EMI Sweden head of promo Marie Dimberg repeats the old saying that "it is easier to get to the top than to stay there. Roxette never lost its grip that Anglo-American music has had on the national and international charts. And if you want to be big in our branch, a strong connection to the dance scene—the clubs—is absolutely necessary. Our collaboration with the Swedish company by the same name (PolyGram's Metronome, not to be confused with the Swedish company by the same name) is just out in Scandinavia, the GSA territories, but in sounds. As long as it's good music, nobody cares where it comes from."

The success of Roxette is summed up into two aspects: the power of the songs—Gessle is an unrelenting songwriter—and their credibility as a band. They are for real as they have demonstrated during their 18-month Joyride world tour."

More proof of Roxette's musical skills will be demonstrated by the band's live appearance on February 22 for the "MTV - Unplugged" programme, preceded by a special Roxette weekend on MTV Europe. For the future, EMI Sweden has set high international hopes for dance/rock crossover Lovekings, the only other English-language act on its roster.

THE BEAT GOES ON

Every label wants its local success stories to have a continuation abroad, and there will surely be some more chapters added to the history of Ace Of Base. This pop reggae act's Happy Nation album has now sold over 100.000 copies in Denmark, following two hit singles—"All That She Wants" and "Wheel Of Fortune", which occupied the two top slots in the Danish chart last year. Norway has been receptive to the Swedish half male/half female quartet signed to Danish independent Mega Records, while Germany is on its way after PolyGram's Metronome (not to be confused with the Swedish company by the same name) has acquired the rights for the world outside Scandinavia.

Mega A&R manager Maurice Hawkesworth, who originally hails from Delaware, US, reveals the label's philosophy. "We're music people here," he says. "Everybody is working here for the love of music. We're not a bank. Strong teamwork and good facilities are essential."

Hawkesworth believes that crossborder exploitation starts with listening to demo tapes. "We listen to the tapes like Americans' would. If you can get it on the radio, you've got one shoe in the door. It was quite easy to hear from Ace Of Base's demo tape that this band was very special. The ultimate key to a good product is not to mess with it too much. We try to get as much exposure as we can. Why produce things that are obscure? Get it to the people is our message."

"You can't force people to buy something that they don't like, certainly not with so much to choose from these days. Whereas in the past, when 100 artists ate a piece of the pie, now there are far more different releases at the same time. You have to compete with everyone."

The company is split up in a record label and a production unit. Continues Hawkesworth, "Production will be the angle for all future operations. Our MD Kjeld Wennick plays a very active and senior role in all A&R decisions. New acts on our roster should have an original feel to it. It's easier to imitate than to innovate. We have built up a solid reputation all over Scandinavia, so loads of demos flow in everyday. We don't believe in countries, but in sounds. As long as it's good music, nobody cares where it comes from."

MELTING POT OF TALENT

The same thing could be said about Dr. Alban. How many actually know this former dentist comes from Sweden? The success of this international chartbuster is embodied by this SweMix credo as quoted by label manager René Hedebror: "We like the idea that Sweden is a melting pot. We get the best out of everything that comes down here, and put together international dance music, which is not the same as Swedish dance music. If you want to be big in our branch, a strong connection to the dance scene—the clubs—is absolutely necessary. Our collaboration with the experienced Logic label, which has already taken over the market, is crucial in Dr. Alban's case, while BMG has actually broken the act. For our soon-to-be-launched rock label we will employ a specialist, somebody who's got good contacts in the rock clubs as well."

Miss B. Haven include the production side, leaving a great deal of its autonomy intact. Album-oriented material will be offered to BMG first, while there is an option to offer purely club-directed product to various other, smaller international partners.

And the Scandinavian A&R scene continues to flourish, best illustrated by the recent flood of acquisitions. In the beginning of last year, EMI bought Danish market leader Medley for exactly that reason, a fact acknowledged by EMI-Medley MD Michael Ritto. "A&R is the basis of our business. Most record companies lack an A&R force. You can take all the ads in the world and set up the most expensive campaigns, but if the record itself sucks, it won't help you."

—EMI-Medley MD Michael Ritto.
We ask ourselves, 'What kind of band is this, and what kind of music? What can we do for them? What could be the best market?'

"Sometimes we feel we have to start first abroad. For our 'alternative' band the Poets for instance we will start a campaign in the UK prior to Denmark. But in general, our home market comes first. Good examples of this strategy are Michael learns to Rock and Sko/Torp.

EXTENDING TO THE CROWDS

Another rich source of talent can be found at Sony Music Denmark, which has recently extended its roster. This year, the company will release 15 albums of domestic artists, which means at least one per month, sometimes two. In 1992, Sony Denmark made some noise with hard rock band Pretty Maids—best known for their cover of Thin Lizzy's Please Don't Leave Me, spread across Europe via one of M&M's 'Loud 'N' Proud' boxes. Local A&R director/staff producer Kim Hyttel explains the expansion and the will to get recognized abroad. "As part of a multinational one should develop acts and try to break them internationally as well," she says. "With the Pretty Maids we have achieved a lot, because they're big in Japan now, although they're not that big yet in Europe. For that market we have prepared a special acoustic album, which will be a priority for Sony Music International.'

Hyttel's recent signing and production of American rocker Link Wray—who has been in Denmark for the past 10 years—further fits the international thinking of Sony Music Denmark while the forthcoming album by guitar hero, Indi-an Child, will be released on March 1. Another interesting new release with crossborder appeal is grunge rock act Boghandle, whose second album is again handled by former Nirvana producer Jack Endino.

The Swedish Metronome label is currently at the center of attention with Inner Circle, directly signed to the label for the world outside the US. Although these reggae veterans come from Jamaica, their Bad To The Bone album is a 100% Swedish production. Metronome product director Mattias Wachtmeister has every right to be a proud man. "The project is still very much alive. Due to the hit single Sweat (Alalala Long) [one of the best played singles last year in the West, West Central and North European regions], the band has toured Europe heavily last year and will come back in mid-February to back up the current single Rock With You, with more concerts scheduled at the summer festivals when the third single Wrapped Up In Your Love will be out."

Wachtmeister says that with acts like Inner Circle and dance/rock crossover the StoneFunkers—who will have a new album out in April—Metronome tries to get them established in as much markets as possible. "But that doesn't necessarily mean that we follow this strategy for all our artists. For some we don't divert our efforts at all, because they're not that big yet in Europe. For that market we have prepared a special acoustic album, which will be a priority for Sony Music International.'

"First what you need when you start thinking internationally is a commitment from your colleagues of BMG Ariola Hamburg. 'The open market means a warm welcome to a lot of continental acts. Vaya Con Dios from Belgium is doing well here, so why shouldn't we try to place our product on the international market? As far as money is concerned, it's the icing on the cake."

The international perspective is very tempting, though. The general feel among our artists is that it's only fair that their music goes to other countries, especially now that the borders have disappeared. The fact that we're now part of a multinational will surely be an advantage. Being member of this big BMG family means that at least you get a taste of the market means a warm welcome to a lot of continental acts. Vaya Con Dios from Belgium is doing well here, so why shouldn't we try to place our product on the international market? As far as money is concerned, it's the icing on the cake."

In general BMG Genlyd acts have to be established at home before an international career is even considered. Fielfraz is the exception to the rule, because, in comparison to dance acts, rock bands are more expensive to produce. The same thoughts are echoed by PolyGram Norway A&R/marketing manager Petter Singsaas, who rolled out the red carpet for international rock band Stage Dolls, whose single Love Don't Bother Me has been included in one of M&M's "Track Attack" boxes.

"First what you need when you start thinking internationally is a commitment from your affili-
Scandinavia

ates across Europe. That was no problem for us; the album Stripped was released all over the place. The band toured Europe as a support act for Mr. Big, so they were confronted with the right target group.

"International exploitation is very important with tour support and the bills for remixes to be paid. We did everything we could for the Stage Dolls, but looking back, we did not yet achieve the same results as in Norway, where the band enjoyed a number 1 hit." Other PolyGram Norway acts ready for the pan-European market include Yeahlove Swans and Claudia Scott.

Warner Music Norway A&R manager Fred Engh agrees with Singsaas on the issue of support within the multinational. "If you want to get your acts across Europe, you should start within the Warner companies. Never expect direct results with your first international release. U2 had to go a long way as well, so we see a band like the September when as a long-term project. That's how we're going to treat their third album One Eye Open."

Jimmy Miller (of Rolling Stones fame) is the executive producer of that album, released on February 15, a good argument to keep at least one ear open. A lot is expected from September when, as their last album Mother, I've Been Kissed sold an impressive 80,000 copies on national territory. To put things into perspective: that puts them behind fellow countrymen A-Ha (125,000 copies sold of their East Of The Sun album), but ahead of R.E.M.'s Out Of Time album (60,000 copies).

For Engh, local acts are very important "because they are always available. A TV appearance really boosts the sales enormously in a country like ours. I wish I could get R.E.M. in a TV show. Getting your acts on MTV Europe is essential, but hard for Norwegian acts since we don't have a MTV office like the Swedes have in Stockholm."

Languages are fundamental in crossborder exploitation. For example, it is possible to release Swedish-language artists in Finland, but the other way round—Finnish-language export to Sweden—is absolutely out of the question. Warner Music Finland marketing manager Ari Lohenhaa has to bear this in mind all the time. "Swedish is the second language here, so there aren't any problems on that side. But on our own domestic roster we don't have very much suitable for international exploitation. For that reason, the national market will always be our first aim. We only have one English-language act, guitarist and TV personality Heikki Silvennoinen. His Mature & Cool album is also released in Norway and Sweden."

Kurre—a singer with the most "Mediterranean feel outside Italy"—is one of the Finnish local heroes with unquestionable international appeal; depending on foreign interest, his upcoming second album could easily lend itself to an English-language production.

Scandinavian Product

BACKSTREET GIRLS

Let's Have It - WEA (LP) (Norway)
When you read in the CD booklet produced by Michael Ilbert* (Sator and the Sinners) plus "Fanx to the Innates," you know you can't go wrong: serious rocking in the overdrive. For those who still don't understand, these Norwegian guys (I) use the same elevator as Aerosmith.

THE JUNGLE MEDICS

Wake Up And Smell The Fish - Process (LP) (Norway)
Now that Doug Wimbish has joined the ranks of Living Colour, the question is who will take care of the inheritance of Tackhead. The answer is the Jungle Medics. Somebody should set up a meeting with sound wizard Adrian Sherwood. Industrial sounds on a funky sometimes reggae foundation, it all comes to them naturally. Sometimes they are as accessible as the Red Hot Chili Peppers (Nomads, Gipsy Trash and H.I.V. Spell). Published by Warner Chappell Music Denmark.

BLOOMING DAYS

Crying On The Phone - Columbia (Sweden)
This is pop as it was once meant to be, with a good, immediately hummable melody and lyrics aimed straight for the heart. It's a bit like Deep Purple in the David Coverdale days, rock no metal. If edited, Woman I've Only Loved You Once (Nomads, Gipsy Trash and H.I.V. Spell). Published by Warner Chappell Music Denmark.

HEIKKI SILVENNOINEN

You Run - WEA (Finland)
Pick out one Finnish album at random, and chances are you'll see Silvennoinen's name on it. This ace session guitarist is omnipresent. The second single taken from his first solo effort Mature & Cool is the perfect Clapton-like MOR rock song, one that will make your listeners keep their eyes on the road, meanwhile softly drumming on the steering wheel.

THE GIRLS

It's Not For The Osken - Air (LP) (Sweden)
Girls, girls, girls. Okay, "girls" means "boys" in Scandinavia as we know from the Backstreet Girls on this very same page. These Swedish boys do what Crowded House excel in—writing Beatles-esque melodies—but with a bit more power. By the way, we've never heard such a nice Hammond organ as on the track Living On The Moon since Green Onions by Booker T. & The MGs.

ESTER BROHUS

Ester Brohus - Sonet (LP) (Denmark)
While the discussion of US country making inroads into Europe continues, this is one of the best European country releases ever. And Brohus is not a cheap imitation; on the contrary, this record should be shipped out by thousands to the US. Emmylou, Wynonna and Reba will be shocked by competition coming in from the most unexpected corner, from Denmark...

HENNING STÆRK

Smalltown Saturday Night - Gezyl BMG (LP) (Denmark)
Tell your listeners to put the chairs aside, because it's party time. Stærk is the last of a dying breed, the real rockers. He knows good repertoire is half the work, so again he picked out three songs out of grandson Mickey Jupp's songbook, of which Claggin' On is an absolute smash for all formats. A bonus is the clear production by British good time rock expert Mike Vernon.

GREAT KING RAT

Great King Rat - Planet (LP) (Sweden)
This Swedish band is in the same stage as Pink Floyd in 1967 when Syd Barrett and Roger Waters took their Volkswagen bus to their gigs instead of a big coach. The psychedelic days are still very much alive. And with tracks like God Bless The Union and Waiting For Lies that should not be regretted at all.

YEAHLOVE SWANS

Love Tech - Vertiga (LP) (Norway)
Labeled as alternative, but certainly not looking for the easy way out. When these guys add dance beats to their music, it makes sense. Doomy and carefully shaped according to the works of early '80s cult producer Martin Hannett, while the Sis-
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...Mamma, Parlami d’amore Mariù,
...Violino Tzigano...

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Robert Oswald Fax. + 31 23 250 109
Mobile. +31 6 52836854

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CNR·INDISC
New CD Players From Studer

New CD players will soon be available from Studer in the shape of the D730 and D731. The 730 is similar to older models with the "wedge" shape top-loading format and varispeed fader, while the 731 is a 2U rack-mounting front-loader version. Studer - Regensdorf, Switzerland. Tel: (+41) 1 870 7511.

TECHNOLOGY ROUNDUP

To Russia And Flanders With Lyrec

Danish tape duplication and playback specialist Lyrec has opened a technical centre in Moscow in conjunction with Melodiya following an agreement signed earlier in 1992. The centre, sited in Melodiya's own headquarters, has a full range of Lyrec tape duplicating and loading equipment as well as its broadcast tape recorders such as FRED and FRIDA. The "Melodiya-Lyrec Technical Centre" also houses a parts/service department to cater for Russian and eastern European customers. Address: Tverskoy Boulevard 24, 103 009 Moscow. Tel: (+010) 7055 229 9792. Lyrec has also delivered 11 FRED portable recorders to Flemish Belgian broadcaster BRTN. The machines will be distributed among the five BRTN stations in Brussels, Antwerp, Ghent, Hasselt and Kortrijk. FRIDA's rugged portability will come in handy as the machines will often be used where the stations produce material out on location.

FRIDA is a professional 4-inch, two-channel tape machine with three speeds, full servo-controlled tape handling and Dolby HX Pro and phase-compensated recording as standard. It is also available with a special DC power pack for outside broadcast operation.

Lyrec - Skovlunde, Denmark. Tel: (+45) 4453 2522.

PC-7000 DAT

Top Sales

Orders placed at the tail end of 1992 took European sales of Sony's PC-7000 series DAT recorder beyond 2,000 units. Milan-based post production house Video Time purchased 10 PC-7000 units, while Polish National Radio acquired an amazing 52 PC-2700s along with 24 TCD-D10 PRO II DAT portables and a PC-7050. Polish National Radio's machines will be distributed among its 17 regional studios; the PC-2700s will be used primarily for transmission and post production roles.

Sony Broadcast & Communications - Basingstoke, UK. Tel: (+44) 256 483 366.

High Marks For Audionics ACE

I was recently able to borrow one of Audionics' new ACE consoles and try it out in a live situation on a 28-day, restricted-service/licence FM station Cracker FM/Hastings. We were raising money for charity so our entire studio was "borrowed" from kind manufacturers. It was an ideal opportunity to put some excellent equipment to the "acid test" with largely non-technical DJs, many of whom had very little experience in radio. The ACE is a 12-channel, on-air self-op mixer which is "quasi-modular." Rather than having channel modules, the ACE comes as standard with 12 faders and associated knobs and switches. The configuration of channels is done by inserting channel cards at the back of the mixer which have all the necessary electronics on them. This presents a slight trade-off with cost pitted against ease of maintenance. But at least individual channel cards can be removed quickly and with minimum disruption.

Operationally the ACE is very simple. Each channel has only an input gain pot, a PFL button, a remote start button and a fader. The remote start button can be configured to interface with all types of equipment found in the average studio and a tally light return is available. Meter and studio monitoring is via a bank of buttons with off-air, PFL output and EXT available. Audionics standard multi-selector units can be used to extend monitor input choice via the EXT position. Everybody who used the ACE on Cracker FM found it very easy to operate. The PPM metering is clean and concise, with a mono meter across the output all the time and a stereo meter across the monitor selector. The DJ and guest headphone outputs were capable of driving even high impedance headphones to a useful level.

The ACE is inexpensive when compared to desks which it easily out-performs operationally. All in all, the ACE is a very good self-op desk. Recent sales to the BBC World Service (albeit in slightly modified form) prove that it is better appreciated even at this early stage.

Andy Bantock

Clyde Awarded Bay Radio Studio Installation Contract

Glasgow, Scotland. Tel: (+44) Glasgow-based Clyde Electronics has been awarded the contract for a turnkey installation of a studio complex for Bay Radio, winner of the new ILR licence for Morecambe Bay in the northwest of England. The studios will be based at a disused mill (the former headquarters of Reeltek) at St. George's Quay in Lancaster on the banks of the River Lune. Bay Radio MD Julian Allitt chose Clyde after working with them in the past on similar projects. Bay is due to commence broadcast this spring.

Clyde Electronics - Glasgow, Scotland. Tel: (+4) 419 527 9504) 419 527 950

Pan-North American Coverage From New Audio Satellite Service

IDB Broadcast of Culver City, CA has joined forces with Novanet Communications of Canada to introduce Ku-band FM Squared, a new audio distribution service which covers virtually all of North America using a single dedicated transponder on the Canadian Anik E-1 satellite. The service covers an area from Canada's northwest territories to Texas, from the Pacific to the Atlantic coast, and offers greater coverage than satellite services more usually used for US audio distribution. For reception, dishes as small as 75 centimeters can be utilized, making it extremely cost-effective.

IDB Communications - Culver City, California, US. Tel: (+1) 213 870 9000

Nordic Sound Symposium Calls For Papers

The Bolkesjo Mountain Hotel in Norway will once again host the "Nordic Sound Symposium," a joint venture between the Norwegian Broadcasting Corporation, the University of Trondheim and Sennheiser Audio A/S. The arrangement committee are calling for papers presenting new techniques, new equipment and new ideas in the audio and broad-casting field.

There will be an exhibition at the Symposium, as usual. The first Symposium was held in 1968; the last took place in 1991 with 300 delegates and 30 exhibitors. For more information, contact The Nordic Sound Symposium Committee, P.O. Box 115, N-1380 Heggedal, Norway. Tel: (+47) 6679 7736.

Tannoy Relaunch System 8 And 10; Win Japanese

Tannoy has done some very thorough research in its updating the successful Series 8 and 10 studio field-monitor loudspeakers. The company looked into component behaviour and, in particular, why capacitors (condensers) produce noise when high-level signals are applied. As a result the new Series 8 and 10 units have custom-produced capacitors for enhanced sonic performance.

Research into the effect of internal vibrations on inductor coils has led to the introduction of coils vacuum-impregnated with a vibration reducing resin at the time of manufacture. These and other improvements are designed to keep the Series 8 and 10 NFM loudspeakers for over 20 years, sells more than 70% of its annual business through export with Japan accounting for £2 million turnover in 1992. It was the export of loudspeakers for karaoke machines that won Tannoy the award.

Tannoy - Coatbridge, Scotland. Tel: (+44) 236 420 199.

ANDY BANTOCK started in radio with the BBC in 1960 as a field engineer. He has worked as a presenter, manager, engineer, operator and designer. More recently, Bantock set up his own broadcast consultancy, handling both engineering and program- ming. He can be reached at (+44) 424 434 626.
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RB 4
Radio Energy SFB 88.8
WDR 1
Radio Regenbogen Radio RPR
Radio 7
SDR
SWF
ASH

...and also:
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MTV Prime

Among the tracks currently being played on German radio stations are:

-『One of the best in the southwest』
-『You Never Love Me Enough』
-『Jesus Loves You, Sweet』
-『Galaktischen 2. Der Da!!!』
-『Chris De Burgh Talk To Me』
-『Mothou- You Never』
-『Al Jarreau What You』
-『Annie Lennox - Little』
-『M People - How Can』
-『Dina Carroll - Falling』
-『Christophe Deschamps - Love』

Station Reports

Station reports include all new additions to the playlists, indicated by the abbreviation "AD." Reports from certain stations will also include a "Power Play" (PP), a track which stations single out for emphasis. Rankings include:

A List: tracks that are currently being played on 50% of Germany's key radio stations.

B List: tracks that are currently being played on 25% of Germany's key radio stations.

Power Play: tracks that are currently being played on 10% of Germany's key radio stations.

New albums indicated by a vertical line. Rankings include:

1. US No. 1
2. UK No. 1
3. German No. 1
4. Canadian No. 1
5. Australian No. 1
6. Dutch No. 1
7. French No. 1
8. German No. 1
9. Austrian No. 1
10. Swiss No. 1

This list includes a wide variety of music genres, from pop and rock to classical and electronic. The rankings are based on the popularity of the tracks on various radio stations across the country.

For more information on German radio playlists and rankings, please visit AmericanRadioHistory.com.
## Billboard Singles

### USA Top 25

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Whitney Houston (V) Will Always Love You</td>
<td>Arista</td>
</tr>
<tr>
<td>2</td>
<td>Shania (V) I'm Ever Fall In Love</td>
<td>Mercury</td>
</tr>
<tr>
<td>3</td>
<td>Boyz II Men (V) In The Still Of The Night</td>
<td>Motown</td>
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<tr>
<td>4</td>
<td>Shania (V) Saving Forever For You</td>
<td>Columbia</td>
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<tr>
<td>5</td>
<td>Wreck-Em-N-Effect/Requiem</td>
<td>MCA</td>
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<tr>
<td>6</td>
<td>P. Diddy/Bella (V)/The Whole New World</td>
<td>Columbia</td>
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<tr>
<td>7</td>
<td>Madonna (V)/Deeper And Deeper</td>
<td>Maverick</td>
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<tr>
<td>8</td>
<td>Bobby Brown (V)/Good Enough</td>
<td>Arista</td>
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<tr>
<td>9</td>
<td>Snap (V)/Rhythm Is A Dancer</td>
<td>Giant</td>
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<tr>
<td>10</td>
<td>Prince (V)/The N.P.G.</td>
<td>RCA Records</td>
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<tr>
<td>11</td>
<td>Restless Heart (V)/When She Cries</td>
<td>RCA Records</td>
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<tr>
<td>12</td>
<td>P. D. O. (V)/Dis Un Viejo</td>
<td>Epic</td>
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<tr>
<td>13</td>
<td>Arrested Development (V)/W. Wendell</td>
<td>EMI UK</td>
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<tr>
<td>14</td>
<td>Go West/Faithful</td>
<td>EastWest</td>
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<tr>
<td>15</td>
<td>En Vogue/Go In the Sun, Turn It Loose</td>
<td>Uptown</td>
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<tr>
<td>16</td>
<td>Mary J. Blige (V)/Real Love</td>
<td>Capital</td>
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<tr>
<td>17</td>
<td>Portrait (V)/Her Was Go On</td>
<td>Columbia</td>
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<tr>
<td>18</td>
<td>Toad The S. Pocket/Eb/Hub</td>
<td>Columbia</td>
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<tr>
<td>19</td>
<td>Jon Secada (V)/Do You Believe In Us</td>
<td>SMK</td>
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<tr>
<td>20</td>
<td>Dura Dura/Durian</td>
<td>Uptown</td>
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<tr>
<td>21</td>
<td>Whitney Houston (V)/I'm Every Woman</td>
<td>Columbia</td>
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<tr>
<td>22</td>
<td>Paperboy/Dity</td>
<td>New Plateau</td>
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<tr>
<td>23</td>
<td>Michael Bolton (V)/To Love Somebody</td>
<td>Atlantic UK</td>
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<tr>
<td>24</td>
<td>Genesis (V)/Never A Time</td>
<td>EMI UK</td>
</tr>
</tbody>
</table>

## Adult Contemporary Top 25

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Whitney Houston (V)/Will Always Love You</td>
<td>Arista</td>
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<tr>
<td>2</td>
<td>Charles &amp; Eddie (V)/Should I Tell You?</td>
<td>Capitol</td>
</tr>
<tr>
<td>3</td>
<td>TASMIN ARCHER/Love, Oh Love</td>
<td>EMI</td>
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<tr>
<td>4</td>
<td>ROD STEWART/Tom Traubert's Blues</td>
<td>Warner</td>
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<tr>
<td>5</td>
<td>CHE (V)/Oh No My Baby</td>
<td>Geffen</td>
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<tr>
<td>6</td>
<td>ELTON JOHN (V)/The Last Song</td>
<td>Rocket</td>
</tr>
<tr>
<td>7</td>
<td>LIONEL RICHIE/Love, Oh Love</td>
<td>Motown</td>
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<tr>
<td>8</td>
<td>MADONNA (V)/Deeper And Deeper</td>
<td>Maverick</td>
</tr>
<tr>
<td>9</td>
<td>JON SECADA (V)/Do You Believe In Us</td>
<td>SMK</td>
</tr>
<tr>
<td>10</td>
<td>MICHAEL JACKSON (V)/The Heat</td>
<td>Epic</td>
</tr>
<tr>
<td>11</td>
<td>GOSPEL/Massive Love (V)/Sharron</td>
<td>Warner</td>
</tr>
<tr>
<td>12</td>
<td>FLYING WITH MY HEART/Brandy</td>
<td>Arista</td>
</tr>
<tr>
<td>13</td>
<td>PAUL McCARTNEY (V)/Video Love: Deloreshonne.</td>
<td>Philips</td>
</tr>
<tr>
<td>14</td>
<td>BOYZ II MEN (V)/End Of The Road</td>
<td>MCA</td>
</tr>
<tr>
<td>15</td>
<td>ERIC CLAPTON (V)/Toast</td>
<td>Epic</td>
</tr>
<tr>
<td>16</td>
<td>CHER (V)/Love Somebody</td>
<td>Columbia</td>
</tr>
<tr>
<td>17</td>
<td>HEIGHTS/How Do You Talk To An Angel</td>
<td>Columbia</td>
</tr>
<tr>
<td>18</td>
<td>VANESSA PARADIS (V)/Be My Baby (Remix/Photo)</td>
<td>Arista</td>
</tr>
<tr>
<td>19</td>
<td>ROXETTE (V)/Queen Of Rain</td>
<td>Virgin</td>
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<tr>
<td>20</td>
<td>TAKE THAT/All I Want Love (V)</td>
<td>RCA Records</td>
</tr>
<tr>
<td>21</td>
<td>ARISTA (V)/Everything's Better</td>
<td>Arista</td>
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<tr>
<td>22</td>
<td>PETER GABRIEL (V)/Scream</td>
<td>Virgin</td>
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<td>23</td>
<td>LONDONBeat (V)/That's How I Feel...</td>
<td>Arista</td>
</tr>
<tr>
<td>24</td>
<td>INNER CIRCLE (V)/Rock With You</td>
<td>Motown</td>
</tr>
<tr>
<td>25</td>
<td>CHRI$ REA (V)/God's Great...</td>
<td>Mango/East West</td>
</tr>
</tbody>
</table>

## Billboard Music Television

### Europe

<table>
<thead>
<tr>
<th>Country</th>
<th>Station</th>
<th>Format</th>
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</thead>
<tbody>
<tr>
<td>Russia</td>
<td>Ivanovo 1</td>
<td>Soft Pop/Rock</td>
</tr>
<tr>
<td>Spain</td>
<td>Cadena 100</td>
<td>Soft Pop/Rock</td>
</tr>
<tr>
<td>Sweden</td>
<td>Radio Eclectic</td>
<td>Soft Pop/Rock</td>
</tr>
<tr>
<td>Switzerland</td>
<td>Radioswiss</td>
<td>Soft Pop/Rock</td>
</tr>
</tbody>
</table>

## Billboard Music Television

### Billboard Music Television

<table>
<thead>
<tr>
<th>Country</th>
<th>Station</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Russia</td>
<td>Ivanovo 1</td>
<td>Soft Pop/Rock</td>
</tr>
<tr>
<td>Spain</td>
<td>Cadena 100</td>
<td>Soft Pop/Rock</td>
</tr>
<tr>
<td>Sweden</td>
<td>Radio Eclectic</td>
<td>Soft Pop/Rock</td>
</tr>
<tr>
<td>Switzerland</td>
<td>Radioswiss</td>
<td>Soft Pop/Rock</td>
</tr>
</tbody>
</table>

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</tr>
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<td>Radioswiss</td>
<td>Soft Pop/Rock</td>
</tr>
</tbody>
</table>
M&M Reporter Rank

**1. NORTHWEST**

**Platinum**
- Atlantic 105/5 London
- Bostrom Radio 105.5/5 Manchester
- Capital FM/Manchester
- Classic FM/Manchester
- Cheltenham Network/Dartmouth
- Northampton/Gloucester
- City FM/Salford
- Kiss FM/Manchester
- Nitro Radio Group/Manchester
- Pimlico Radio/Manchester

**Gold**
- Choices FM/Manchester
- Cool FM/Manchester
- Down FM/Manchester
- Forever FM/Edinburgh
- Horizon Radio and Galaxy Radio/Milton Keynes and Bristol
- Swansway Sound/Nottingham
- Trent FM/Northampton

**Silver**
- Broadband FM/Norwich
- Buzu FM/Norwich
- Fox FM/Nottingham
- GWR/Frankfurt
- Red Dragon Radio/Preston/Blackpool
- Red Rose Radio/Preston/Blackpool
- Sunset Radio/Manchester
- Travel FM/Northampton

**Bronze**
- GBR/London

**Notes**
- ACE/EHR
- Gold<br>Platinum<br>Silver
- West (WV): Francophone areas (France, Belgium, Switzerland, France, Belgium)
- North (ND): Scandinavia (Sweden, Denmark, Norway, Iceland)
- South (S): Italian-Language areas (Italy, Switzerland, France, Belgium)
- East Central (EC): Central European area (Czechoslovakia, Hungary, Poland, Austria, Switzerland, Luxembourg, Germany, Belgium, France, and the Netherlands)
- Southeast (SE): Southeast European area (Greece, Slovenia, Bulgaria, and the Adriatic countries)
- Northeast (NE): Nordic countries (Sweden, Norway, Denmark, Finland)
- South (S): Mediterranean countries (Spain, Portugal)
- Central (C): German-Language areas (Germany, Austria, parts of Switzerland, Luxembourg)
- East (E): Eastern countries (Russia, Ukraine, Poland, and the Baltic countries)

**2. CENTRAL**

**Platinum**
- Ö 3/Verona<br>Antenne Bayern/Munich<br>Antenne Nachrichten/Munich<br>HR 3/Leipzig/Munich<br>NDR 2/Dortmund<br>Norddeutscher Rundfunk<br>Renania de Radio<br>SWR 3/Stuttgart<br>Radio Italy<br>Radio 1<br>Radio 1<br>Radio 1<br>Radio 1<br>Radio 1<br>Radio 2<br>Radio 2<br>Radio 2<br>Radio 2

**Gold**
- Radio SUS/Verona<br>Radio Sus<br>Radio Sus<br>Radio Sus<br>Radio Sus<br>Radio Sus<br>Radio Sus<br>Radio Sus<br>Radio Sus<br>Radio Sus

**Bronze**
- Radio Sus<br>Radio Sus<br>Radio Sus<br>Radio Sus<br>Radio Sus<br>Radio Sus<br>Radio Sus<br>Radio Sus<br>Radio Sus<br>Radio Sus

**3. SOUTH**

**Platinum**
- PETER FLOWERS FM/Milan<br>Radio Club 91/Milan<br>Radio Club 91/Milan<br>Radio Club 91/Milan<br>Radio Club 91/Milan<br>Radio Club 91/Milan<br>Radio Club 91/Milan<br>Radio Club 91/Milan<br>Radio Club 91/Milan<br>Radio Club 91/Milan

**Gold**

**Silver**

**4. EAST CENTRAL**

**Platinum**
- BTRN Radio Donna/Brussels<br>Bruneian Radio 2 - East Flanders/Ghent<br>BRTN Radio Donna/Brussels<br>BRTN Radio Donna/Brussels<br>Radio City/Helsinki<br>Radio City/Stockholm<br>Radio 1/Helsinki<br>Radio 1/Oslo<br>City Radio/Malmo<br>City Radio/Gothenburg

**Gold**
- Radio 1<br>Radio 1<br>Radio 1<br>Radio 1<br>Radio 1<br>Radio 1<br>Radio 1<br>Radio 1<br>Radio 1<br>Radio 1

**Bronze**
- Radio 1<br>Radio 1<br>Radio 1<br>Radio 1<br>Radio 1<br>Radio 1<br>Radio 1<br>Radio 1<br>Radio 1<br>Radio 1

**Note**
- ACE/EHR

**A Guide To M&M’s Radio Station Reporting Rankings**

M&M’s ACE and EHR charts are based 100% on airplay reported each week by M&M’s reporter team. Participating stations are selected by reporters and ‘weighted’ as ‘Platinum’, ‘Gold’, ‘Silver’ or ‘Bronze’ stations based on the following criteria: market population, weekly market share, and availability. Stations are selected on a weekly basis and are not guaranteed to appear in the next report. See M&M’s Reporter Roster for details.

**Regulations**

1. **NH** (Nordwest): British Isles (United Kingdom, Ireland).
2. **C**: German-Language areas (Germany, Austria, parts of Switzerland, Luxembourg).
3. **W**: Francophone areas (France, Belgium, Switzerland, France, Belgium).
4. **S**: Italian-Language areas (Italy, Switzerland, France, Belgium).
5. **EC**: Central European area (Czechoslovakia, Hungary, Poland, Austria, Switzerland, Luxembourg, Germany, Belgium, France, and the Netherlands).
6. **SE**: Southeast European area (Greece, Slovenia, Bulgaria, and the Adriatic countries).
7. **NE**: Nordic countries (Sweden, Norway, Denmark, Finland).
8. **S**: Mediterranean countries (Spain, Portugal).
9. **E**: Eastern countries (Russia, Ukraine, Poland, and the Baltic countries).
10. **NORTHWEST**: National Music
11. **EAST CENTRAL**: National Music
12. **SOUTHWEST**: Music Television

**FM Stations**

- **FM (B):** FM stations in smaller areas of Europe.
- **FM (C):** FM stations in smaller areas of Europe.
- **FM (D):** FM stations in smaller areas of Europe.
- **FM (E):** FM stations in smaller areas of Europe.
- **FM (F):** FM stations in smaller areas of Europe.
- **FM (G):** FM stations in smaller areas of Europe.
- **FM (H):** FM stations in smaller areas of Europe.
- **FM (I):** FM stations in smaller areas of Europe.
- **FM (J):** FM stations in smaller areas of Europe.
- **FM (K):** FM stations in smaller areas of Europe.
- **FM (L):** FM stations in smaller areas of Europe.
- **FM (M):** FM stations in smaller areas of Europe.
- **FM (N):** FM stations in smaller areas of Europe.
- **FM (O):** FM stations in smaller areas of Europe.
- **FM (P):** FM stations in smaller areas of Europe.
- **FM (Q):** FM stations in smaller areas of Europe.
- **FM (R):** FM stations in smaller areas of Europe.
- **FM (S):** FM stations in smaller areas of Europe.
- **FM (T):** FM stations in smaller areas of Europe.
- **FM (U):** FM stations in smaller areas of Europe.
- **FM (V):** FM stations in smaller areas of Europe.
- **FM (W):** FM stations in smaller areas of Europe.
- **FM (X):** FM stations in smaller areas of Europe.
- **FM (Y):** FM stations in smaller areas of Europe.
- **FM (Z):** FM stations in smaller areas of Europe.

**AM Stations**

- **AM (B):** AM stations in smaller areas of Europe.
- **AM (C):** AM stations in smaller areas of Europe.
- **AM (D):** AM stations in smaller areas of Europe.
- **AM (E):** AM stations in smaller areas of Europe.
- **AM (F):** AM stations in smaller areas of Europe.
- **AM (G):** AM stations in smaller areas of Europe.
- **AM (H):** AM stations in smaller areas of Europe.
- **AM (I):** AM stations in smaller areas of Europe.
- **AM (J):** AM stations in smaller areas of Europe.
- **AM (K):** AM stations in smaller areas of Europe.
- **AM (L):** AM stations in smaller areas of Europe.
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- **AM (P):** AM stations in smaller areas of Europe.
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- **AM (R):** AM stations in smaller areas of Europe.
- **AM (S):** AM stations in smaller areas of Europe.
- **AM (T):** AM stations in smaller areas of Europe.
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- **AM (X):** AM stations in smaller areas of Europe.
- **AM (Y):** AM stations in smaller areas of Europe.
- **AM (Z):** AM stations in smaller areas of Europe.
MiniDisc is here, and here to stay! Experience for yourself the style, feel and sound of MiniDisc by visiting stand H4.27, at MIDEM '93. You are also invited to see the commitment to the MD format not just from Sony, but the industry as a whole. Hardware, software, mastering and manufacturing for MiniDisc are all represented on stand H4.37. MiniDisc. Leading The Way.
here! * 

* NOT YET AVAILABLE IN ALL EUROPEAN COUNTRIES

AmericanRadioHistory.com
## European Top 100 Albums

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Soundtrack - The Bodyguard</td>
<td>The Bodyguard - Asia</td>
<td>A.B.K.S.F.G.R.I.R.L.N.S.CH.U.K</td>
</tr>
<tr>
<td>15</td>
<td>Jordy</td>
<td>Pocketful Surprise - Columbia</td>
<td>B.F.J</td>
</tr>
<tr>
<td>18</td>
<td>AC/DC</td>
<td>Live At Donnington - Double - A bestowed</td>
<td>A.B.K.S.F.D.G.R.I.R.L.N.S.CH.U.K</td>
</tr>
<tr>
<td>20</td>
<td>Lionel Richie</td>
<td>Back To Front - Motown</td>
<td>B.D.O.K.L.N.U.K</td>
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<tr>
<td>21</td>
<td>The Shamen</td>
<td>Back To The Basics - Little Indian</td>
<td>R.U.K</td>
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<tr>
<td>22</td>
<td>Simple Minds</td>
<td>Glittering Prize '81 - '92 - Virgin</td>
<td>B.D.O.K.L.N.U.K</td>
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<tr>
<td>23</td>
<td>Roxette</td>
<td>Roxette - EMI</td>
<td>B.D.O.K.L.N.U.K</td>
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<tr>
<td>25</td>
<td>Stereo MC's</td>
<td>Connected - One Street</td>
<td>A.O.S.K.U.K</td>
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<td>26</td>
<td>Gloria Estefan</td>
<td>Greatest Hits - Epic</td>
<td>B.D.O.K.L.N.U.K</td>
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<tr>
<td>28</td>
<td>Mike Oldfield</td>
<td>Tubular Bells II - WEA</td>
<td>D.K.R.U.K</td>
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<td>30</td>
<td>Take That &amp; Pepsi - RCA</td>
<td>Take That - Pepsi - RCA</td>
<td>U.K</td>
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<tr>
<td>34</td>
<td>Litfiba</td>
<td>Teramo - CGD</td>
<td>B.D.O.K.L.N.U.K</td>
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### This Week's New Release

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Gabriel</td>
<td>Us - Virgin</td>
<td>A.D.K.S.F.G.R.I.N.S.CH.U.K</td>
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<tr>
<td>Queen</td>
<td>Soundtrack - Sister Act - Virgin</td>
<td>D.K.N.L.N.U.K</td>
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<tr>
<td>Hanne Boel</td>
<td>Kinda Soul - EMI/Madacy</td>
<td>D.K.N.U.K</td>
</tr>
<tr>
<td>Ace Of Base</td>
<td>Happy Nation - Mego</td>
<td>D.K.N.U.K</td>
</tr>
<tr>
<td>Jean-Philippe Audin &amp; Diego Modena</td>
<td>Ocarina - De plane</td>
<td>A.D.G.R.I.N.L.S.CH.U.K</td>
</tr>
<tr>
<td>The Police</td>
<td>Greatest Hits - A&amp;M</td>
<td>B.D.K.U.K</td>
</tr>
<tr>
<td>Nirvana</td>
<td>Nevermind - DGC</td>
<td>F.R.I.K.U.K</td>
</tr>
<tr>
<td>Jan Seceda</td>
<td>Jon Seceda - Columbia</td>
<td>D.K.N.U.K</td>
</tr>
<tr>
<td>Juan Luis Guerra</td>
<td>Atempo - Warner Brothers</td>
<td>F.R.I.K.U.K</td>
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<tr>
<td>Genesis</td>
<td>We Can't Dance - Virgin</td>
<td>A.D.G.R.I.N.L.S.CH.U.K</td>
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<tr>
<td>Arrested Development</td>
<td>3 Years, 5 Months &amp; 2 Days In The Life - Cooltempo</td>
<td>F.R.I.K.U.K</td>
</tr>
<tr>
<td>Zucchero Fornaciari</td>
<td>Fari Siamo - Reprise</td>
<td>A.D.G.R.I.N.L.S.CH.U.K</td>
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<tr>
<td>Manfred Mann's Earth Band</td>
<td>Home - Virgin</td>
<td>F.R.I.K.U.K</td>
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<td>Home - Virgin</td>
<td>F.R.I.K.U.K</td>
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<td>Home - Virgin</td>
<td>F.R.I.K.U.K</td>
</tr>
<tr>
<td>Roch Voisine</td>
<td>Europe Tour - GM</td>
<td>F.R.I.K.U.K</td>
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<tr>
<td>Inner Circle</td>
<td>Soul To The Bone - Metronome</td>
<td>A.D.K.S.F.D.G.R.I.R.L.N.S.CH.U.K</td>
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<tr>
<td>Jacques Dutronc</td>
<td>Duets - Virgin</td>
<td>D.K.N.L.N.U.K</td>
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<tr>
<td>Lucia Battisti</td>
<td>Le Cirque - Ricordi</td>
<td>D.K.N.L.N.U.K</td>
</tr>
<tr>
<td>Vanessa Paradis</td>
<td>Vanessa Paradis - Virgin</td>
<td>F.K.N.U.S</td>
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<td>JeanMarc Thibault</td>
<td>Chansons Francaises - Columbia</td>
<td>D.K.N.L.N.U.K</td>
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<td>Julien Clerc</td>
<td>Uline - Virgin</td>
<td>B.D.K.N.U.K</td>
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<tr>
<td>Boyz II Men</td>
<td>Cooleyhighharmony - Motown</td>
<td>A.D.K.N.U.K</td>
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<tr>
<td>Bonnie Tyler</td>
<td>Angel Heart - EMI</td>
<td>A.D.K.N.U.K</td>
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<tr>
<td>Shakespears Sister</td>
<td>Shares - Columbia</td>
<td>D.K.N.U.K</td>
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### This Week's Last Release

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>COUNTRIES CHARTED</th>
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</thead>
<tbody>
<tr>
<td>Queen</td>
<td>Queen Greatest Hits - Polydor</td>
<td>B.D.K.N.L.N.U.K</td>
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<tr>
<td>The Carpenters</td>
<td>Only Yesterday - Greatest Hits - A&amp;M</td>
<td>E.U.K</td>
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<tr>
<td>Paul De Leeuw</td>
<td>Dan We'll Fire It Up - Virgin</td>
<td>N.U.K</td>
</tr>
<tr>
<td>J. Karjalainen</td>
<td>Sunnuntain Hilj - Capi</td>
<td>S.F</td>
</tr>
<tr>
<td>Bob Marley</td>
<td>Legend - Island</td>
<td>B.D.U.K</td>
</tr>
<tr>
<td>Soundtrack - Dirty Dancing</td>
<td>Dirty Dancing - RCA</td>
<td>F.U.K</td>
</tr>
<tr>
<td>Claudia Baglioni</td>
<td>Incontro di Colonne - Columbia</td>
<td>I.U.K</td>
</tr>
<tr>
<td>Cathy Dennis</td>
<td>Into The Skyline - Polydor</td>
<td>A.D.K.S.F.D.G.R.I.R.L.N.S.CH.U.K</td>
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<tr>
<td>U2</td>
<td>Fire To The Moon - Island</td>
<td>D.K.N.U.K</td>
</tr>
<tr>
<td>AC/DC</td>
<td>Live At Donnington - Single - A bestowed</td>
<td>A.D.K.N.U.K</td>
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<tr>
<td>The Fantastischen Vier</td>
<td>The Fantastischen Vier - Columbia</td>
<td>D.U.K</td>
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<tr>
<td>Christian Morin</td>
<td>Esquisse - EMI</td>
<td>R.F</td>
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<tr>
<td>Antonello Venditti</td>
<td>Do San Sioero Le Samaricciare - L'Amore...</td>
<td>D.U.K</td>
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<tr>
<td>Die Prinzen</td>
<td>Groove - Columbia</td>
<td>D.U.K</td>
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<tr>
<td>Prodigy</td>
<td>The Prodigy Experience - EMI</td>
<td>G.R.B.U.K</td>
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<tr>
<td>Wedding Present</td>
<td>66 - Hit Parade 2 - RCA</td>
<td>D.U.K</td>
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<tr>
<td>Neil Young</td>
<td>Lucky Thirteen - Reprise</td>
<td>N.U.K</td>
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<tr>
<td>Neon 2</td>
<td>Neon 2 - Columbia</td>
<td>S.F</td>
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<td>Paolo Conte</td>
<td>900 - CGD</td>
<td>A.I</td>
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<tr>
<td>Juan Pardo</td>
<td>Sinceramente Joan - EMI</td>
<td>E.U.K</td>
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<tr>
<td>Right Said Fred</td>
<td>Up - Virgin</td>
<td>D.B.K.N.U.K</td>
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<td>Imi Hendrix</td>
<td>The Ultimate Experience - PolyGram TV</td>
<td>B.D.K.N.U.K</td>
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<tr>
<td>Adriano Celentano</td>
<td>Superbust - Clan</td>
<td>E.U.K</td>
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<td>Joel Hallikainen</td>
<td>Kounanukiko - Finnlevy</td>
<td>E.U.K</td>
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<tr>
<td>Rene Froger</td>
<td>Sweet Hello's &amp; Sad Goodbyes - Dino</td>
<td>N.U.K</td>
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<tr>
<td>Jumperdance &amp; Jones</td>
<td>The Best - Back To Back - Dino</td>
<td>D.U.K</td>
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<tr>
<td>Bam Bam Chip</td>
<td>Toma Toma Y Toma - WEA</td>
<td>E.U.K</td>
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<tr>
<td>Njab Desir</td>
<td>Testikky - Polydor</td>
<td>D.U.K</td>
</tr>
</tbody>
</table>

As of this week, M&M is implementing new and improved chart software, coinciding with the new system, M&M has also updated its BPI-based sales statistics. This will result in some records—in particular albums—moving down the Eurochart, whilst actually gaining points.
## EUROCHART Hot 100 Singles

### ARTIST
**I Will Always Love You**  
Whitney Houston - Arista (EMI)

**Would I Lie To You?**  
Charles & Eddie - Capital (EMI)

**Heal The World**  
Michael Jackson - Epic (EMI/WC/Zomba)

**Exterminate**  
Snap! - Logic (Honeymoon's Of Logic)

**Dur Dur D'Ette Bebe**  
Jordy - Columbus (Cranche)

**Don't You Want Me?**  
Felix - deConstruction (MCA)

**More And More**  
Captain Hollywood Project - Blow Up (Wanner Chappell)

**It Will Make Me Crazy**  
Felix - deConstruction (CopyRight Control)

**House Of Love**  
East 17 - London (PolyGram)

**I'm Easy/Be Aggressive (Live)**  
Faith No More - Slash (Babys/Ronson)

**Rock With You**  
Inner Circle - Metronome (Madhouse/Wanner Chappell)

**Iron Lion Zion**  
Bob Marley & The Wailers - Tuff Gong (Bob Marley/Blue Mountain)

**Die Da?!**  
De Fantastischen Vier - Columbia (EMI)

**Deeper And Deeper**  
Madonna - Maverick (Warner Chappell)

**Mr.Wendel/Revolution**  
Arrested Development - Cooltempo (EMI)

**Les Maries De Vendee**  
Andra El Didan Barbelivien - P.O.C (POM)

**Can't It Be Magic**  
Toka Thatho Tha BCA (Mega)

**End Of The Road**  
Boyz II Men - Motown (Warner Chappell)

**Because The Night**  
Tom Tom Club - Royle (Black/Anson)

**Sleeping Sotette**  
Jazzy Arhiter - EMI (EMI)

**The Love I Lost**  
Wolfgang Joop - PWL Sanctuary (Wanner Chappell)

**All That She Wants**  
Ace Of Base - PWL Sanctuary (Warner Chappell)

**Be My Baby**  
Vanessa Paradis - Remak (Miss Bessie/Bahama Rhythm)

**Pour L'Ameur D'Un Garcon**  
Helene - All (Aldomax)

**We Are Family**  
(93 Mixes) Sister Sledge - Factory Dance (Chic)

**Keep The Faith**  
Bono - Jambo (PolyGram)

**Steam**  
Peter Gabriel - Virgin (Real World)

**Never Let Her Slip Away**  
Undercover - PWL Int'l (Island)

**After All**  
Frank And Walters - Satana (Chrysalis)

**Hope Of Deliverance**  
Paul McCartney - MPL

**Dogs Of Lust**  
Tom Quaile's Blues (Waltzing Matilda)

**Sweat (La La La La)****  
Inner Circle - Metronome (Rock Pop/Madhouse)

**Who's Gonna Ride Your Wild Horses**  
UB 40 - Island (Blue Mountain)

**Run To You**  
Snap! - deConstruction (MCA)

**Gold**  
East 17 - London (PolyGram)

**Connected**  
Snap! MC's 4th & Broadway (EMI)

**Highland**  
One More Time - CNR (EMI Songs/Scandinavia AB)

**Phorever People**  
The Shamen - Little Indian (Wanner Chappell)

**Open Your Mind**  
Utopia - Down Town Records (Acenon)

**Drive**  
R.E.M. - Warner Brothers (Wanner Chappell)

**Baker Street**  
Michael Jones - Fulton (EMI)

**The Devil You Know**  
U.K. - Azuki (Alien)

**Le Lion Est Mort Ce Soir**  
Hubert Von Goisern - Ariola (Blanko/Wintrip)

**Step It Up**  
Stereo MC's - 4th & Broadway (EMI)

**Out Of Space/Stuff In The Jungle**  
The Prodigy - X (EMI)

**Yesterday's**  
Guns N Roses - Geffen (EMI/WC/MC/6)

**Raunshicff Edelweiss**  
Edelweiss - WEA (Budokai)

**La Legende De Oochigeas**  
Vasco Rossi - Gu (Ed. Giorgio Mary)

**Nothing Else Matters**  
Metallica - Vertigo (PolyGram)

**You Talk Too Much**  
Santos & Reina - Mythos (Kingsong/Song/Eric)

**I'm Gonna Get You**  
Our Name Is Mud - Bickie & Seagull (Chic)

**Bed Of Roses**  
B.B. & The Stars - PWL Sanctuary (Warner Chappell)

**It's Probably Me**  
El * Def Dames Doop - Game (Not Listed)

**Feeling The Night**  
Cher - PWL Sanctuary (Warner Chappell)

**I've Got You**  
Boyz II Men - Motown (Warner Chappell)

**1000 Year Old Man**  
Ernest Ranglin - Note (Budokai)

**It's Alright**  
Delf Denver - Game (Not Listed)

**If You Ever Fall In Love**  
Shag - MCA (MCA)

**If We Hold On Together**  
Diana Ross - EMI (EMI)

**Il Suffit D'Un Signe**  
Kalafina - Goldenes Z-ium - (Eviro/RE/MC/Lamberts)

**One**  
U2 - Island (Blue Mountain)

**Broken English**  
Sunscreen - Sony Solo Square (EM/WC)

**The World Is Strange**  
Cyndi Lauper - Epic (PolyGram/CC)

**Bass Drum**  
The Shamen - Little Indian (Wanner Chappell)

**It's Probably Me**  
Sting & Eric Clapton - A&M (A&M)

**Changar Taut Ca**  
Bernard Miniard - AL (Albatross)

**Rhythm Is A Dancer**  
Snap! - Logic (Honeymoon's Of Logic)

**Life Of Surprises**  
Predator - Columbia (Kichen/EMI)

**The One**  
Eton John - Rocket (Big Fig Music)

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### United Kingdom

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<td>2</td>
<td>Various - Abba - Gold - Greatest Hits (Polygram)</td>
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<td>3</td>
<td>Various - Silver - Fruit &amp; Vegetables (EMI)</td>
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<td>4</td>
<td>Various - Eric Clapton - Unplugged (PolyGram)</td>
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<td>5</td>
<td>Various - Undercover -年底小貼士 (BMG)</td>
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<td>6</td>
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<td>7</td>
<td>Various - Undercover -年底小貼士 (BMG)</td>
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**OFF THE RECORD**

**VIVA OR NOT VIVA?:** The proposed German music cable TV channel Viva is having a lot of trouble getting off the ground. Off The Record hears rumoured investors Bertelsmann and Time Warner both have cold feet about the project because of the initial financing needed to get the channel up and running.

**KINNEVIK BUYS INTO THE VOICE?:** Swedish media giant Kinnevik is currently negotiating to buy 49% of Danish private EHR The Voice. The Voice MD Otto Reede-Thott, who is rumoured to want to keep at least 51% of the station, declines to comment, but MD of Kinnevik’s media arm Medvik, Jorgen Wisselid, confirms a deal is being discussed.

**THE FRENCH RUMOUR MILL HEATS UP:** RTL was believed to be interested in buying Fun Radio, which reportedly is being shopped around by owner, French publisher Hentsart. Also, the word on the street is Sony Music France is thinking about buying Tretta, the country’s leading indie label.

**CHRYSALIS FRANCE BACK IN ACTION:** Jean-Michel Caniot, former radio promotion exec at Island, has been picked by EMI France president Gil Oehlmann to rejuvenate the Chrysalis label in France. EMI folded the label into its existing operations when it bought Chrysalis two years ago.

**ARCADE FIRES CNR BELGIUM EXECs:** Arcade Entertainment Holdings (AEH) president Herman Heinsbroek has fired CNR Belgium’s MD Rick Blomme and financial manager Lieven De Koninck after the two tried to fail the sell the company to a group of private investors. AEH recently acquired the audio operations of CNR Records (M&O) and SweMix, and Heinsbroek says the company cannot be sold without the prior consent of the shareholders. Blomme declined to comment and is believed to be bringing the case to court.

**VIRGIN RADIO CHART SHOW:** Expect some type of album rock chart show on Virgin Radio. Details of the programme are being finalised between joint PDs Richard Skinner and John Revell and CE David Campbell. Announcement on the chart show expected shortly.

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**BMG**

(continued from page 1)

and financial fields. BMG works with many independently functioning A&R/production units and its SweMix branch, Bete, owns the ranks of Red Rooster, Chlodwig, K&P, Music, Gun, Sing Sing and Logic.

Talks about an acquisition began last August when BMG approached SweMix. When rumours began circulating last November about an imminent purchase, sources at BMG who would only confirm that negotiations were in progress, saying that they did not want to reveal anything until the deal was finalized. Negotiations were held between BMG head of acquisitions/ joint ventures Rolf Gilbert and SweMix MD Tom Taloma.

As part of the deal, SweMix Records/Publishing will change its name and will now be called Cheiron Records and Publishing, with Tom Taloma as MD (Vizzini, Gilbert and Thomas Stein, president of BMG Ariola for the GSA territories. Dag Voll—producer of Dr. Alban, and lately Leila Ke and Ace of Base—reporting to our old friend Robert Bakker will also be part of the new organization. A&R/dance manager and producer, while he is signed to produce material for BMG over a three-year period, will be executives from SweMix him from producing for other artists.

SweMix Productions, which is a separate company, will present material of unsigned artists to BMG, with BMG having a three-year option on such artists. On the rock side, A&R will be handled by Claes Nording.

One clear advantage of BMG's takeover of SweMix is that the label's artists are exposed to a larger market. Says Taloma, "It made sense for us to take Germany out of our home market. We have now guaranteed release for our artists in the GSA and Sweden. With BMG's international expertise becomes easier."

Operations of the company will be run from new offices in Stockholm. Taloma, however, confirms that a new office will be opened in Munich on March 1.

In the official statement, Stein says of the new deal, "We're pleased to gain with SweMix an additional important creative unit which is internationally renowned. In this case, as with other similar previous ventures, we shall try to establish a cooperation specially designed to meet the label's requirements."

The first scheduled release on the SweMix label under BMG will be west coast pop artist Kayo. The music, described by Taloma as pop, is written by popular Swedish artist and hitmaker Orup and produced by Per Nilsson. The release date is February 11, with the album due to come out March 15. Also scheduled for release later this year is pop group from a new rock group (the name as yet undecided), with vocalist Europe, lead guitarist Kee Marcell and former Alien vocalist Thomas Persson in the line-up. The other members of the group are Freddie von Gerber, drums, and Tobbe Moen on bass.

Additional reporting by Miranda Watson and Machiel Bakker

**KlassikKomm**

(continued from page 1)

ning to launch a similar event for the classical music industry in 1994, tentatively named KlassikKomm.

The classical fair aims to bring together professionals within the classical music industry, to raise the profile of classical music in Germany. It will be a smaller event than POPKOMM and will focus on attracting professionals from all sides of the classical industry. POPKOMM founder Dieter Gorny will oversee the event.

**Retail Holiday Sales**

(continued from page 1)

Orthmayer says he sees no reason for euphoria about the German chart in the coming year and will be satisfied if WOM can match the '92 sales figures. WOM has opened two new stores in 1992 which will be included in next year’s sales figures, one of which is in Magdeburg in eastern Germany.

MD of the Italian Ricordi retail chain, Matteo Rignani, says the domestic market was better than originally feared. Soundcarrier sales rose generally by 4% although Christmas for Virgin appears at first to be less successful than the year before, says the MD. Other key players believe that Ricordi 1992 will be an album with SweMix an increase of around 20-25% in local advert. Rates, but increase in national advertising clients just like the rest of the year. We’ll have registered a bigger increase in national advertising sales despite the economic crisis and the cautiousness expressed by major companies.

Dave Lincoln, MD of UK EHR private City FM/Mersey-side, says November was a better month than December in '92 as far ad bookings were concerned. However, locally the station was up 30% on the previous year and 15% up on budget. He comments, "Nationally, we saw no growth, it was about the same as the previous year, leaving us short on budget. However, the increase in local advertising made up for that shortfall."

by Miranda Watson, David Stansfield and Mike McGregor
EHR Newcomers Everywhere

The fact that Whitney Houston continues to break record after record doesn’t even come as a surprise nowadays. This week, the same two MCA hits achieved by herself last week fly even higher. The total number of listeners reporting I Will Always Love You (126, last week 118), as well as the total of A lists that it is part of (107, last week 100) are the highest ever recorded.

Again from the entrance at number 40 by Go West Who Was I Don’t Love For Love, anticipated last week, all new entries in the EHR Top 40 are from acts who have not enjoyed an EHR hit before. It is also striking to see that new entries in the Chartbound section, apart from Sunday Mondays by Vanessa Paradis, are from artists who have never had an EHR top 20 hit to date, and therefore qualify in New Top 20 Contenders. It is a week marked by EHR debuts!

This does not mean, however, that all these acts are totally new themselves. The two highest entries in the chart, for example, come from acts that have been around for years, although never making it in the EHR chart. (In this respect, it should be noted that this chart wasn’t launched until December 1990.) Faith No More makes the highest, entering straight at number 22, with their cover version of the Commodores’ I’m Easy. Best support comes from the UK, Holland and Denmark. On six reports, notably Dutch ones, the single appears as a ‘powerplay’ and its roster comprises of 69% adds, a really impressive spreading angle: the band’s breakthrough on EHR has kicked off.

The EHR Top 40 chart is based on a weighted -scoring system. Songs score points by achieving airplay at M&M’s EHR reporting stations, that forget themselves. The two highest entries in the Chartbound section, apart from Sunday Mondays by Vanessa Paradis, are from artists who have never had an EHR top 20 hit to date, and therefore qualify in New Top 20 Contenders. It is a week marked by EHR debuts!

The EHR ‘chartbound’ chart lists the total number of EHR reporting stations playing certain songs that do not yet have enough airplay points to rank among the EHR Top 40. The second number represents how many stations reported it to M&M for the first time. Songs which have received no new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In this case, the stations that reported them are listed by their add, artists and individual song numbers in Chartbound.
Eddie Murphy

COMING TO.....
YOUR AIRWAVES

His Motown Debut
I WAS A KING
Featuring Shabba Ranks

Taken from Eddie Murphy's forthcoming "Psychedelic Psoul" album
LOVE'S ALRIGHT

Shabba Ranks appears courtesy of Epic Records / Sony Music Entertainment, Inc.