BMG France Restructures

by Emmanuel Legrand

BMG France will be completely restructured by July 1. BMG president Bernard Carbouz announced the measures, which will include new A&R, marketing and promotion departments, to staff on February 6.

Two new labels will be set up, which will be managed by BMG international manager Philippe Desinde and BMG promo manager Antoine Chouchani. The still unnamed labels will have independent A&R, marketing and promo teams, but share the same sales force. Local
terprise Fiddler, airplay on Radio 1 and promotion by Our Price.

Radio Says War's A Secondary Factor

by the M&M Staff

It's the economy, not the war. That is the feeling of executives at several leading radio stations and sales houses on the current radio advertising climate.

France, Italy, Spain and the UK have all reported that the war is a secondary factor. In Germany, the economy is booming, thanks mostly to unification, and radio is along for the ride. While not all countries are feeling the one-two punch of the war and recession, other nations have not been so lucky.

Comments David Lees, sales director at Capital Radio Sales in the UK, "I believe that the slowdown in adspend is more attributable to the overall UK recession than to the war. The war is a secondary factor." But Lees adds that the London economy will probably outpace the rest of the UK. "It's still the crucial marketing area.

Echoing Lees' view is Nove Pubblicita marketing director Maurizio Sina, who provides local/national advertising for Rete 105, Radio Monte

Radio 100 Chooses Schmidt Over NRJ

by Howard Shannon

Earlier, the Berlin cable communications office (Kabelrat) had ruled that no foreign company could control either of the two private FM franchises available in the city. However, an
JUST KEEP WALKING
THE LOVED ONE
STAY YOUNG
THE ONE THING
SPY OF LOVE
DON'T CHANGE
ORIGINAL SIN
I SEND A MESSAGE
BURN FOR YOU
MELTING IN THE SUN
(LOVE IS) WHAT I SAY
DANCING ON THE JETTY
ALL THE VOICES
WHAT YOU NEED
THIS TIME
KISS THE DIRT
LISTEN LIKE THIEVES
NEED YOU TONIGHT
MEDIATE
DEVIL INSIDE
NEW SENSATION
GUNS IN THE SKY
NEVER TEAR US APART
SUICIDE BLONDE

GREATEST VIDEO HITS (1980 -1990)

OVER THE LAST DECADE, INXS HAS Risen FROM THE RANKS OF TOP AUSTRALIAN ACT TO WORLDWIDE ACCLAIM AND STARDOM. THE UNIQUE 24 VIDEOS ASSEMBLED IN THIS PACKAGE REFLECT THIS RISE SHOWING THE GROUP'S PAST WORK AT EACH STAGE OF ITS PHENOMENAL GROWTH. INCLUDED IN THIS COMPREHENSIVE COLLECTION IS INTERVIEW FOOTAGE OF THE BAND AND CAREFULLY RESTORED VERSIONS OF INXS’S EARLY AUSTRALIAN VIDEOS NEVER BEFORE RELEASED.

Released on February 18th thru' PMV
catalogue number 082 572-3
Hello World, the consortium preparing to bid for a national private radio licence in Czechoslovakia, has delayed plans to secure a major investment from a French radio group (M&M, January 19).

The deal, originally expected to be finalised by the end of January, has been checked by domestic political factors, says Communications Equity Associates/ Germany MD Stephan Goetz. CEA, a US media investment bank, is currently handling the deal for French investors.

Explains Goetz, "There's been a lot of delay at government level. The rules under which licence applications have to be made are still unclear." He adds that until the legal framework for the proposal is clarified, no deal will be signed, and only then will the identity of the French investor be disclosed.

He stresses, "There are no problems in its negotiations with Hello World." The prospective backer—described by Goetz only as "a major radio group"—is expected to take a stake of up to 50% for an undisclosed sum in Hello World. The consortium is headed by economist Pavel Setvuk and set up specifically to develop the national radio project.

Its proposal is for a full-service commercial music, cultural and information channel targeting a wide audience.

Goetz says the hold-up results from Czechoslovakia's federal system. "We have the option of applying for a national licence, or to each of the two constituent republics for separate licences. Until it becomes more obvious which will have the better chance of success, it would be politically unwise to announce a strategy." But he hopes the situation will be resolved and the French investment secured within two weeks. At press time, no Hello World spokesperson was available to comment on the developments.

Queen: Some Kind Of Magic by Machgiel Bakker

One week after the release of their 16th album, Queen are already breaking their own record. Released on February 4, Innuendo has the highest first-week sales of any album in the world, selling 1.5 million (excluding UK). EMI expects Innuendo to easily surpass those figures. This has all been achieved without the band being involved in any promotion. No concert tour is scheduled for this year either.

The LP crashed into both the UK and Italian charts at no. 1. It entered the charts in Holland at no. 3. Denmark at no. 5 and jumped from no. 72 to no. 2 in Germany. It has also charted in Sweden, Spain, Norway, Finland, Ireland, Switzerland and Belgium. The Dutch entry sets another record. For the first time in 11 years an LP has entered the charts in the top 5. The last time this occurred was on July 12, 1980 when both the Rolling Stones (Emotional Rescue) and Queen (The Game) entered at 2 and 3, respectively.

However, EMI has worked extensively with radio stations across Europe to launch the album. The LP was advertised in nine markets. In Amsterdam all 165 spots were booked on both public and private stations. Sales will be further boosted by planned TV campaigns in Italy, Germany and Finland.

Meanwhile, the title track of the LP is top 20 in every European territory excluding France and Sweden. The second single, 'I'm Going Gently Now', will be released on March 11, followed by Headlong at the end of April.

According to London-based EMI Music Worldwide marketing manager Neil Cox, the company intends to keep the album alive until the band's second compilation, Queen Greatest Hits IV, is released. Says Cox, "As it looks now, LP will be out in September or October. Around May, we will be launching the second phase of the campaign. We will be doing a worldwide competition, probably involving a major sponsorship deal. But it is too early to comment on that now.'
Virgin's New International Structure

by Machgiel Bakker

Virgin UK's international department has been restructured with seven product managers now representing individual Virgin labels. All executives have the title of international product manager.

The department was reorganized by Chris Griffin, Virgin's international director, who recently joined MCA Records as director of international marketing (M&M February 9). Griffin's vacancy has not yet been filled.

These international product managers are responsible for the following labels: Debra Clancy and Dino Otsacchi (both Virgin UK); Jayne Jones (Ten); Tania Davies (Virgin US, Charisma, Cardiac); Lorraine Barry (Circa); Guy Hayden (Venture, Earthworks, Real World, Gold Castle, Editions EG, Caroline and Night); and Maureen Shea, who comes from Virgin Canada to handle all non-US/UK labels.

The team is completed by international artist & marketing manager Juliet Joseph, international manager licensed territories Connie Sutterlin, international promotion co-ordinator Jane Dolan, and international production manager Ingrid Johansen.

Griffin says to the changes, "The new setup creates a better strategic overview. Product managers should represent labels and be involved with all aspects of it-from promotion to selling. Some of them will be based at the individual labels."

For The Record

In our January 26 issue on Tony Grundy buying Communicate, Grundy has bought only the broadcast and communications training business of Communicate, not the entire company.

Also, in our February 16 issue on French music sales, we incorrectly identified SNEP as a "copyright body". SNEP is actually the French branch of the IFPI.

M&M regrets the confusion.

NEWSMAKERS

Radio

- Leo Pauwels has been made a member of Belgian state radio BRT's board, replacing Frans Janssen. Petrus Thijis has been appointed to Janssen's VP seat.

- Yves Mourousi has been appointed programme director at Radio Monte Carlo by the station's new president Jean-Noel Tasset. More recently consultant to RMC's former president Herve Bourges, Mourousi replaces Roger Andre Larrieu, who is now with TV channel La Cinqui

- Mark Collins is new head of music at Red Dragon Radio/Cardiff.

- Tony Burton has been appointed head of music at Radio Vest/Stavanger in Norway.

- New head of music at Radio VSD/Gothenburg is Lefi Petterson.

Music

- Michel de Souza and Philippe Vidalenc have both been named deputy GMs of Phonogram France. They will report to GM Paul-Rene Albertini. Both were, respectively, marketing and promotion manager, and will remain in charge of those areas.

- Polska Buetti has been made international marketing manager at New York-based BMG International. Valerie Jack is new international A&R/marketing manager within the same company.

- Bart Cools replaces Luc Behuls as promo manager for EMI Belgium, servicing the Flemish community. Sylvie Hendrickx has been appointed promo manager for the French-speaking territory, replacing Anne Baugnez.

- Johnny Fewings is the new GM at MCEG/Virgin Vision, replacing William Campbell.

- Bob Janieson has been appointed president/GM of BMG Canada. Janieson was previously executive VP of PolyGram Holdings in New York.

- Steven Murphy has been appointed president of Angel Records, Capital EMI Music's classical label.

Upcoming Album Releases

Artist 
Billy Idol 
Doors o' Hell

Bobby Band 
Dr. Feelgood

 Basement Boys Blue Notes In

Cyclone Temple 
R.T. Howard

The Farm 
The Farm

Ice Cubes 
Killer At Will

Kool & The Gang 
Great And Remixed

Little Angels 
Young Gods

Moriskey 
Kill Uncle

Nine Inch Nails 
Pretty Hate Machine

Prayer Boot 
Oceanic Feeling

Various Artists 
Bass Metall

Premiere, Charivari Near Deal

US syndicator Premiere Radio Networks is poised to close its first European sale.

Radio the Charivari/Neurenberg consultant Scott Lockwood says the AOREH station is "one step away" from buying Premiere's "Plain-Rap Countdown" package. Comments Lockwood, "We expect to sign a deal by March 1, and have the show on-air shortly after."

The sale will be the first made by Premiere's Paris office, which opened on December 10. "Plain-Rap Countdown" is a weekly hit-parade package designed to be adapted by stations for their format.

 Says Lockwood, "This is really exciting, because we can produce an expensive-sounding international programme that originates at our station, translated into German and using our own presenters and style. Often, syndicated shows just don't work here because they sound out of synch and when they're in English the Germans don't understand them."

Strange Names, Weird Releases

What's going on? Is everybody trying to compete with strange names and album titles?

Band name of the week: Cycle Shuts From Hell, four female rockers whose lead singer is called Venus Penis Crusher (and who will be supporting Motorhead on their upcoming European tour).

Well, the PRMC will be pleased to meet you in court, girls!

More weirdness by Nine Inch Nails and their subliminal album title Pretty Hate Machine. A dose of hatred from Cyclone Temple and their attitude to life in general. I Hate...Therefore I Am.

Another catchy title: Peggy Suicide by Liverpoolian Julian Tassez.

American Radio History

RECORDS

MNA SWEDEN

MNA RADIUM 226.05

Have joined forces!

Two of Sweden's most exciting independent record companies are now ONE from November 1.

Growing stronger every year!!!
Desire, Non Fiction Switch Distribution To Pinnacle

by Hugh Fielder

The labels Desire and Non Fiction, featuring Rebel MC and new signing Candyland, have switched UK distribution to Pinnacle. Both labels are looking for European deals on a territory-to-territory basis.

Pinnacle international marketing manager Nik Myers says, "We want to work with companies that have the same goals as us. They could be majors in some countries and indies in others. We need to keep our campaigns specialised for each market so that money isn't wasted."

Myers says he has been talking to Interested in Germany and Sonet in Scandinavia, although he stresses that no deals have yet been finalised.

Desire was set up two years ago by Fiction MD Chris Parry and co-funded by Polydor UK, which continues to distribute the Fiction label. The label has enjoyed considerable success with Rebel MC. The unit has scored six UK hits in five months, including Steer Tough, the biggest-sell-rap single in the UK to date.

PolyGram in Europe has had options on all Desire product, but Myers says the European territories have not realised the label's potential. Comments Myers, "Breaking independent acts is an immediate affair, but the singles were not automatically released in Europe. The companies tended to wait for UK success, by which time it was often too late to keep up the momentum."

One key to Desire's success is targeting the core audience, continues Myers, who maintains the label can make a profit on sales of 10,000. "If you run a tight ship you can be a financial success without enormous sales, without big awareness and without compromise."

Major labels don't seem to understand this. They believe you have to break things big-time as fast as possible. But if you are looking for a long-term career for an act you must put out credible stuff that will ensure a growing, core fan-base rather than aiming for big hits. If you work it properly, you shouldn't lose money on any releases."

Myers points to The Cure - finally achieving major success after a decade as a steadily growing cult band - as the prime example of the philosophy of the Fiction, Non-Fiction and Desire labels. "Last year they released a dance album which surprised everyone, but it was a huge success. Now they are working on a rock album. They've never done one before."

Myers expects Candyland's debut single, Fountain O'Toth, to be the first Non Fiction release in mainland Europe. The single is just out in the UK, where a marketing campaign involves bill-sticking road signs in London, is already creating a lot of extra free publicity. That will be followed by a New Rebel MC single in March.

Walmsley: Three More Months

Nigel Walmsley is remaining at Capital Radio full-time over the next three months before he resigns as MD and director to oversee Carlton Communications' bid for one of the independent television franchises.

Says Capital chairman Sir Richard Attenborough, "We have a mutual understanding with Carlton that during this period he will be enabled to play his part in the preparation of its bid. In addition there is a further continuing arrangement to cover a subsequent handover once Nigel has moved full-time to Carlton."

Deputy chairman Roger Harrison will take a more active role at Capital alongside the recently restructured management team until a new MD is appointed.

Walmsley, who describes Carlton's offer as "irresistible", appears to rule out any return to Capital should Carlton's TV bid prove unsuccessful. Licences for the franchises are expected to be advertised by the end of February.

"Walmsley's departure from Capital after eight years also leaves a vacancy on the Association of Independent Radio Contractors' (AIRC) JICRAR committee which he chaired," says AIRC marketing executive James Galpin. "He has been a significant mover and shaker in JICRAR's progress in the last few years. His hand on the tiller has been a vital ingredient and his position at Capital ensured that he was listened to. He will be a hard man to replace."

BBC Turns Down Chart Sponsorship

BBC Radio 1 and BBC TV will not carry chart sponsorship even though the British Phonographic Industry (BPI) and Chart Information Network (CIN) have set up a joint venture to market the chart.

A spokesman confirms that the BPI's agreement with CIN to broadcast the top 40 every week specifically excludes any sponsorship.

Courts Nab Satin Sound

A record industry campaign against illegal CD rental operations has achieved its first major success with a High Court injunction against a shop in Eastbourne.

The label was established by Roger Collins, whose 1988 live album was nominated for a US Grammy, releases the first Sonet-distributed album called Dreams Come True. And Matt "Guitar" Murphy makes his solo debut with Way Down South.

Says AIRC marketing executive James Galpin. "He has been a significant mover and shaker in JICRAR's progress in the last few years. His hand on the tiller has been a vital ingredient and his position at Capital ensured that he was listened to. He will be a hard man to replace."

The BPI, CIN deal comes seven months after the BPI lost effective control of the chart when trade paper Music Week set up CIN to run the chart in agreement with compilers Gallup, the BBC and the British Association of Record Dealers (BARD). The joint venture, CIN Ltd, holds the copyright for publishing and broadcasting the chart. Gallup continues to compile the purely sales-based chart using about 1,000 retailers BARD, which enjoys equal representation on the chart supervisor committee with the BPI (the BBC has one representative), will receive income from any sponsorship deal, says its chairman Brian McLaughlin.
ROGER MCGUINN

BACK FROM RIO

including the single
'King Of The Hill'

"... A set of timeless pop songs from the Byrd man"
Music & Media

"... 'Back From Rio' is already McGuinn's highest charting solo album"
Billboard

"... Album rockers will have a blast picking through this"
Billboard

"Back From Rio is a record that only a man & musician so experienced, accomplished & unfettered could make... McGuinn returns to us in incredible form"
Sounds

"As a performer, McGuinn still burns bright... few artists can be riper for full comeback honours"
Q Magazine

"McGuinn looks set once more to enrich our musical currency"
Melody Maker

CD·TC·LP

European promo tour starts 18th February
**Private All-News Station Launches**

by Mal Sondock

Germany's first terrestrial private all-news radio station will open in Berlin by late August 1991. Inforadio Berlin is to be operated by RSH, Schleswig-Holstein's statewide private network, and is backed by the Argon group, which publishes Berlin's daily newspaper Tagespiegel.

The station will reportedly have an annual budget of about DM5 million (app. US$3.45 million), employ 20-30 people, and reach some 4.5 million potential listeners in and around Berlin. National advertising sales will be handled by Hamburg-based RRSMS, which already acts as sales house for RSH, as well as other major German private stations such as Radio Fm/Lower Saxony, RPR/Rhinelander-Polilantina, and Antenne Bayern/Bavaria.

On-air around the clock, Inforadio Berlin's format will be based on that of commercial US newshub stations. News, local information and phone-ins will make up the majority of the programme. Except possibly during the midnight -06.00 daypart, music output will be confined to jingles, fills and effects.

Says RSH programme director Hermann Stumpert, "The station will sound like CNN on radio. We expect it to have the success of similar stations in the UK, France, and, of course, the US, where every larger city has a station of this type that reaches an average of 10%-15% of the listening audience. The reunited city of Berlin has given us the perfect journalistic and commercial basis for a local German news station."

Berlin's Kaberat (cable council) approved the RSH/Argon FM frequency application for Inforadio Berlin in early February, allowing the station to start broadcasting as soon as technical details are settled. The operators aim to have the station on-air in time for Berlin's International Funkausstellung trade fair, at the end of August.

Although Inforadio Berlin is the first private news station to gain an FM licence, Germany already has a national cable and satellite radio service, Radioporn, controlled by industrialist Peter Lepper and launched in October 1990.

**Music & Media Correspondents**

Robert Lynge 49-69-433839
Mal Sondock 49-2212-1091

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**BMG Ariola Goes Compact**

by Machigal Bakker

The Munich branch of BMG Ariola will be releasing a CD promo sampler every month. Entitled Compact!, the company intends to promote a wide array of artists to both retail and media contacts.

The first sampler has just been released and contains tracks from artists such as Roger McGuinn, The Byrds, Hal David, and others.

**RTL Plus Gets Top Billings**

For the first time, a private channel topped Germany's TV advertising market share rankings in 1990. RTL Plus beat public network ARD by just 0.1%.

**Radio 21 Broadcasts Beatles Story**

by Marc Motes

Radio 21 is featuring a 45-episode series on the Beatles. The feature, which began on January 7, is broadcast daily and will run through March 15. The series will end with a two-hour special on April 2.

The Beatles Story is produced and hosted by Luc Remacle, who joined Radio 21 last August. It took Remacle's company, Beatsound, 18 months to compile the series of 20-minute shows. The project covers the complete history of the band's members and their individual careers up to 1990.

Remacle explains, "The basic idea was to tell a story with music serving merely as an illustration. We tried to avoid the usual cliches in pop music stories and Beatles biographies.

"The programmes are not a 'Best Of' interrupted by jock specials or a special for hardcore fans. We want to tell a story for an audience as diverse as possible."

The series is based on several publications and magazines such as Melody Maker, Rolling Stone and The Record Collector. Music was selected through researching fan club lists and interviews, disc, film soundtracks.

Remacle has produced radio Anti-Network Decree Official

The Flemish community government's four-month-old anti-network decree for private radio was officially published in the government daily newspaper Staatsblad on January 29. The decree states networks are to comply with new regulations by August 8.

Radio Contact and Radio Nostalgie are currently investigating the possibility of fighting the decree (M&M February 2). The Flemish private stations federation VFLR still hopes that an overruling will enable a new private radio council to be installed as soon as possible.

Comprising representatives from private radio as well as politicians, this would consider alternatives to the new law.

**Interactive Programme Debuts At TROS**

by Howard Shannon

TROS/Hilversum debuted on February 4 an interactive phone vote which programme director Ferry Maat says should allow listeners to programme its Radio 2 oldies programme.

The system, which runs Monday 07.00-09.00, relies on a listener having a tone phone. Says Maat, "We tell them to push five for the '50s, six for the '60s, seven for the '70s and eight for the '80s. We download the votes every 10 minutes, decide which decade has won, and then select a record."

Hitachi Deal For Leyers, Michiels & Soulsister

Platinum-selling group Leyers, Michiels & Soulsister have signed a deal with Japanese hi-fi manufacturer Hitachi to promote the product.

Manager John Berckmans says, "It is not a matter of announcing that Soulister band members all use Hitachi. The band will appear in advertising and we are planning to record a TV clip which will be aired on VTM in March. This deal will help us to make 1991 even better for Soulister."

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**G/A/S**

**GERMANY'S PET** - The Pet Shop Boys proudly display their gold awards for sales of over 250,000 in Germany for their album "Behavior". Pictured (L-R) are: Chris Lowe; EMI International's Mitch Clark; EMI Germany product manager Jan Garich; Neil Tennant; EMI Germany GM of TV promotion Bernd Pepenbring; and EMI International's Sue Weatherlit.

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**BENELUX**
Vogue Widens Eastern European Distribution

by Jacqueline Eacott

Vogue Disques, which at the beginning of the year concluded a licensing/distribution deal with Soviet record company Melodiya, has strengthened its Eastern European connections through deals with Czechoslovakian label Supraphon and Hungary's Hungaroton. Financial details have not yet been revealed.

The deal with Supraphon is a five-year renewal of the existing collaboration between the two labels. Vogue maintains distribution rights for the largely classical Supraphon catalogue, which will in turn distribute Vogue product in Czechoslovakia. A jointly owned retail outlet is expected to open in Prague this spring.

The Hungaraton agreement, signed after rapid negotiations, gives Vogue exclusive distribution rights of the Hungaraton catalogue in France.

Vogue president Jean-Louis Detry comments, "The agreement gives us access to 600 high-quality classical CDs from an incredible catalogue, as well as access to digital studios in Budapest and Prague, so we can start planning some co-productions."

More commonly associated with the '60s, thanks to the success of artists such as Jacques Dutronc and Francoise Hardy, Vogue is now aiming to consolidate its jazz and classical sectors and increase its pop signings. "We sign very few artists," says Detry. "We work on a one-in-one-two success rate. Our '60s artists are enjoying a kind of regeneration at the moment, but we still intend to concentrate on developing new talent. The company made a major error after the '60s boom when it neglected this area." He cites Philip La Fontaine (Ceurt De Loup) Pacific and Les Forbans (Sole Caractere) as recent single and album successes for the label.

Dufay says that the 40th anniversary of the single was a good opportunity to focus on what for years was France's leading format. Although it has suffered a decline, the single remains essential, and still fuels the important collectors' market. As Pete Townsend once said, 'Singles could be just what life is all about.'

"When is the new Simple Minds coming out?"

Find the answer in M&M's Quarterly Music Monitor

Music Monitor II will be published April 6, 1991 (issue 14). Advertising deadline closes March 12.

FRANCE

Dutronc's 1968 Hit Voted Best Single

Jacques Dutronc's 1968 classic, Il Est Cinq Heures, Paris St' Eeville, has been voted best-ever French single. A group of 40 media executives voted the single to mark the 40th anniversary of the 7" format.

The survey was organised by performing rights society SACEM, public radio France Inter and news magazine Le Nouvel Observateur. The jury included RTI's programme director Philippe Labro and head of music Monique Le Marché, France Inter programmers Yves Bigot, Bernard Lenoir and Jean-Louis Foutquier, NRJ programme director Max Guazzini and "Rapido" presenter Antoine Labro.

"A larger structure could double Vogue's current 3% market share and our system is currently working to only half its full potential," he comments. "We are also the only record company in Europe running at a consistent profit - 3% annually for the last four years. A healthy company has a duty to help weaker structures. There is no point being isolated."

France Inter has been extensively promoting the event with spots and heavy airplay of the 100 songs since the beginning of February. A Fr2.5 million (app. US$500,000) advertising campaign includes TV spots and billboards. A record compilation of the best songs and a prime-time TV programme are currently in preparation.

The event was devised by SACEM head of media relations Eric Dufaure, and developed in conjunction with Yves Bigot and Nouvel Observateur writers Max and Francois Armanet.

Dufaure says, "The 40th anniversary of the single was a good opportunity to focus on what for years was France's leading format. Although it has suffered a decline, the single remains essential, and still fuels the important collectors' market. As Pete Townsend once said, 'Singles could be just what life is all about.'"

Local Stations Promote Dave Stewart's Tour

by Emmanuel Legrand

RCA and promoter SOS have devised an original radio sponsorship strategy for Eurythmics guitarist Dave Stewart's forthcoming French tour. Each concert will be sponsored by a leading local station in the host city, rather than the usual strategy of having the whole tour backed by a single national network. RCA label manager Cezman de Pouster explains, "As this is Dave's second French tour to promote his solo LP, Dave Stewart And The Spiritual Cowboys, we chose to focus on major local FM private stations. These cannot usually promote concerts by international acts in their cities because a national network has sewn up the whole tour. "It means a more complex operation for us, because we have many more contacts to deal with, but it does allow us to really work closely with the stations."

Both independent and network-affiliated local stations are involved in the project. They include: Top Musique/Strasbourg; Radio France and Radio 2000/ Besancon; Europe 2/Reims; NRJ/Clermont-Ferrand; Fun/Dijon; Europe 1/Paris; RVS/ Caen; Frequency 116/ Reunies; Wit FM/Bordeaux; Radio Pulsar and Forum 90/Poitiers; and Skyrock/Lille.

Each concert will be promoted on the local station, in exchange for which 1,000 posters in each city advertising the concert will carry the station logo.

The tour is a key element in the further development of Dave Stewart's career in France, where The Spiritual Cowboys is enjoying its greatest success. BMG-France says the album has already reached gold status (100,000 sales) there, compared with 40,000 copies sold in the UK, 60,000 in Germany, and 80,000 in the US.

Kaas Wins Two Victoires

Sony Music France artist Patricia Kaas emerged as the big winner of the sixth annual Victoires De La Musique awards, held February 4 at the Zenith concert hall, Paris. Kaas was voted best female artist and best export artist for sales of some 240,000 LPs abroad.

Best male artist went to Trema's Michel Sardou, who just completed 17 sellout concerts at the 15,000-seater Bercy venue. Johnny Hallyday (Phonogram) won best live performance, and a special award as the French artist who has attracted the most people to concerts (352,253 people in 1990).

Best newcomers award went to Liane Foly (Virgin) and Art Mengo (Sony Music). Best video was the clip shot by Jean-Baptiste Mondino for Tousand, by Vanessa Paradis.

Canadian artist Roch Voisine (GM Productions/BMG) won best overseas francophone act, while Elmer Food Beat (Off The Track/ Polydor) were voted best band.

Kaas Wins Two Victoires

French Music

The 24-hour news format radio, France Info recently opened its 100th frequency in Calais. The state FM station, on-air since 1986, can now be heard by 60% of the population.

France Info registered a 6.7% audience curve in the last Mediametrie poll (November-December 1990). This is up from 6.5% (September-October 1990), and maintains the station's position between NRJ's 9.1% and Europe 2's 5.8%.

France Info station has been one of the more successful FM stations in recent years. The station has been getting higher audience ratings with each Mediametrie poll, and the Gulf War has pulled in even more listeners.
PolyGram Grabs 1990 Chart Share Crown

by David Stansfield

PolyGram has taken the top chart share spot for 1990 based on the latest figures by trade magazine Musica E Dischi. The company had recorded a 15.6% share, down about one point from last year. The results are based on weighted averages of the weekly top 25 chart positions for the year.

Comments PolyGram president Gianfranco Rebulla, "We are very happy. The success was down to an overall performance. Our hits included 'Best Of' albums by The Police, Supertramp, The Bee Gees and Elton John. And we cannot forget the In Concert album by Carreras/Domingo/Pavarotti.'

Rebulla says last year's decision to split the company into the two PolyGram and Polydor divisions helped. "More people were able to concentrate on less titles. This concentration plus investment in TV advertising projects gave us the lead position."

Warner Music Italy, which came in third, saw its share drop by 10%. But GM Massimo Giuliano defends its position, "You have to consider that the company bought CGD, and with both companies we are in the lead position. We passed Atlantic onto CGD so the company received income from releases by artists such as Alannah Myles, AC/DC and Led Zeppelin. 1990 was a difficult year for international music, which makes up 70% of our catalogue. Last year was a year for local music."

National acts featured heavily in 1990's top 10 album successes by capturing six of the positions. A surprise entry in the charts was the debut of independent company New Music with a 2.7% market share. New Music president Pippo Landro comments, "We try to be serious and professional but it is not easy for an independent. We had little help from radio stations, TV and the press but now that they can see our results I think the situation will change."

Radio Capital/Milan Broadens Format

Radio Capital/Milan, currently with a '70s and early '80s disco format, is to include danceable rock pop and soul from the same period. The decision was based largely on results of a study by Global Radio Research conducted for the station by Datamedia.

Radio Capital MD Claudio Astorri explains, "The research determined the musical tastes of our 25-44 year-old target audience. It also included their professors, cultural status, etc. Global Radio Research indicated that disco music was not popular before 15.00. We concluded that the format only appealed to youngsters who tuned in after finishing school or work. It was fun radio, but we also need a morning audience. We have to sell advertising space in that slot too. The original format has been adjusted without losing the identity of the station."

Astorri adds the need for rock. But Radio Capital is not destined to become a headbanger's haven. "We will not programme hard rock," he maintains. "It would not be welcome. Richard Marx is more acceptable than the Scorpions."

Past hits from acts such as Joan Jett & The Blackhearts, The Knack and The Pretenders will be programmed, but airplay of the different musical genres will not be based on percentages. Astorri says he believes in the individual merits of each record. "If a record is good we will play it. There will not be a great percentage of rock but it will be heard."

The national record industry has always the lack of rock music airplay. Warner Music Italy GM Massimo Giuliano welcomes the station's move. He comments, "You only have to look at the recent national album chart to see that there is an interest in old rock. There is a strong presence of 'Best Of' compilation albums. If radio can open up to music of this genre it is great for us. There is a new generation of record buyers who have only heard this music through their older brothers or sisters."

But disco still retains its importance at Radio Capital. The station has launched a series of regular discotheque parties in northern Italy. The station is also devoting a great deal of time to its in-house research over the next couple of months. Back-stories of M&M, Billboard and national charts are being studied in order to come up with what Astorri describes as the Top 2.000 songs from 1970-85.
CD Boom Boosts Music Sales

by Howell Llewellyn

A continuing boom in the CD market helped boost 1990 record sales to Ps53.5 billion (app. US$582 million), the highest ever in the country. That total is 7.8% up on 1989, despite last year’s decline in LP and cassette sales.

Figures released by AFYYE (the Spanish audiovisual association) show that nearly 50.9 million units were sold in 1990. That is 6.8% down on 1989 and 350,000 more than in 1980. In 1989 the figure was a record-breaking 54.6 million.

AFYYE MD Carlos Grande explains that there were various reasons for the downturn. "Demand has fallen because there was an abnormal growth in preceding years and the recession is in everybody’s minds."

CDs greatly improved 1990 sales figures. A total of 7.4 million compact discs were sold, a 50.3% jump on 1989. That gave CDs a 14.5% share of the total market. The CD sales growth had been about 100% in each of the previous four years. CDs did not show up on the AFYYE annual lists until 1986 when just 325,000 units were sold.

Cassettes remain the backbone of the Spanish music industry with more than 23.5 million units sold. While it represents 46.2% of all sales, the unit figure is still 14.5% down on 1989.

LP sales fell by 11.9% to a little more than 18.1 million, or 35.6% of the market. Singles almost disappeared from the scene with sales of just 86,000 (the 1975 figure was 7.4 million) while 12s fell back slightly to 1.2 million.

"The increase in turnover is down to the rise in CD sales as they cost more than records and cassettes," Grande comments. "People are giving more for reissued albums than new releases. The drop in unit sales surprises me. I expected it to be lower but culture and leisure are among the first to suffer when there is a recession. I am worried but not alarmed."

The artistic director of Spanish record company Guiu-Twins.

Norwegian Privates Increase Pressure For Third Frequency

by David Rowley

Private groups are stepping up their campaigns to persuade the Norwegian government to grant a third national radio frequency to commercial operators rather than public broadcaster NRK.

The government has already received applications from five different groups. They include Radio Nettverk—which already supplies more than 100 local stations in Norway with a satellite news service—and leading Oslo private Radio 1, which has submitted an application in conjunction with its own satellite news service, Riksytet.

In addition to the two current national frequencies, NRK’s P1 and P2, the infrastructure exists for up to two more national stations. The concept of NRK having a P3 has been under discussion for some time.

Says Radio 1 news editor Leslie Goldsack, "The fight is just beginning for the third frequency. We will launch an information campaign very soon."

"NRK has already suggested it should get the third frequency and that the fourth be given to a commercial station later. We are asking why they should have a third frequency when we are obviously interested in it, if the government does not put too many restrictions on it."

"The fight is just beginning for the third frequency."

- Leslie Goldsack

Radio Nettverk will launch its bid for either the third or fourth frequency at a meeting with the Norwegian parliament’s Culture & Media Committee in early March.

Comments Nettverk editor-in-chief Arved Wehber Skjærpe, "We are already building up a programme for a P3. He adds that the company is planning a programme based on national news, to compete with NRK, an input of local news supplied via a two-way satellite link with local stations already taking off."

The political attitude towards the media in general has made it clear any bidders for a national station will have to have a strong element of serious news coverage in their proposed programming, explains Skjærpe. "If you just make amusement radio, you will never get P3," Skjærpe also says. The Radio Nettverk group is currently awaiting government approval to put out a form of national programming based on networking to the 102 stations it currently serves. This programming would include 18 news bulletins per day, coupled with specific news magazine programmes in the afternoon and evening.

"The general feeling was that it can only be a good thing, especially in a country with a very young population," he says. "The IFPI meeting only discussed the idea in M&M."

"But although I feel most other people see it very positively, too, I think they would like their marketing people involved in future discussions," he adds.

The plan for the chart was put together by PolyGram Norway head of promotion David Fishe. It would be based on airplay reports from both NRK and the country’s burgeoning local private radio sector.

The chart already has a backing of the major international ad agency which will seek a sponsor for the project as well as giving logistical support.

Currently, Norway has two singles charts, compiled by the two major daily tabloid newspapers. The chart published in VG is based on a retail sample; the other, published in Dagbladet, is based on wholesale shipping figures. Both charts have come under criticism for being inaccurate, and sometimes differ wildly from each other.

EMI Norway MD Frederik Mulder has welcomed the idea of the charts, while stressing that reporting radio stations need to be carefully selected. "The current charts only cover the big towns and this is not always representative," he says. "The IFPI meeting only discussed the issue briefly and there is a definite need for further talks."
GOOD MORNING, IRAQ!

Radio Goes To War

Recent events in the Gulf have focused attention on the media's ability to cover international crises. The media has undoubtedly done a pretty good job for everyone back home, but how is information broadcast to the troops stationed in the Middle East? What do hard-working GIs listen to after a day in the trenches?

by Andy Bantock

British Forces Broadcasting Service (BFBS) is a subsidiary of Services Sound & Vision Corporation (SSVC), the blanket organisation which looks after radio and TV broadcasting to British troops stationed all over the world. It also supplies them with video libraries, training films and live entertainment.

BFBS has been in existence for more than 40 years, growing out of the British Forces Network stations, which, in caravans, followed the troops around Europe during World War II.

The BFBS is not following in quite the same traditions in its coverage of the Gulf War. And no, they are not broadcasting from the backs of camels.

To discover how our storming broadcasters are coping with sand and scuds, I went to the Middle East before the conflicts started.

BFBS was already broadcasting special programmes over the BBC World Service transmitters before the conflicts started.

These broadcasts have continued, and have been improved with a news service from Cyprus on SSB short wave which is easily picked up by military radios. The American military had also sent a mobile radio station to the Gulf before the January 15 deadline. This is an ISDN container with satellite receiving equipment which picks up AFRTS/California combined with a simple CD-based opt-in satellite receiving equipment to pick up the UK-generated BFBS and BFBS 2 services, as well as the BFBS hourly news service and BBC Radio 4 and the World Service.

BFBS is now situated within an ISO container, as is the AFRTS studio. It uses the standard BFBS setup of a modified TVE 5322 16-channel mixer Studer CD players, Revox PR99 tape machines and Technics DAT player/recorders and Sonifex cart machines. No vinyl recordings are used and the studio relies heavily on CDs and current playlists on DAT tapes sent from the UK. BFBS programmes from the UK are sent over on VHS hi-fi video cassettes and there is a custom-designed computer controller to run the bank of VHS machines on playback.

What The Future Holds

Future plans to sustain a broadcasting service within the region include sending out six mobile satellite relay transmitters. These comprise four trailer-mounted units, a 25 -metre extending mast and generator set, a 1 kW transmitter, a satellite receiving unit and a fuel bowser.

A second studio will be set up in Bahrain, where the local Cable & Wireless ground station will receive incoming material. In conjunction with the local BFBS studio, it will act as a link to a satellite serving all the mobile transmitter units.

Most of the Gulf troops can be served from one studio, with the transmitter units moving northwards as the army advances.

SSVC has been building radio stations for nearly 50 years and recently put its expertise on the market when it started to build studios for Radio Alpha/Cyprus and refurbished the BBC Falkland Islands Broadcasting Service.

As in all current and future BFBS studios their Chaltec modular furniture system uses a series of standard units. These can take a full range of studio equipment as well as a standard rack unit with audio processing monitors, test equipment and on-air telephone units.

While all of SSVC's TV production takes place at Chalfont Grove, the main BFBS studios and production departments are in London at Bridge House. The three studios here are currently equipped with "Alice desks" in BBCstyle continuity suite setups and need an engineer to operate them in conjunction with the DJ. These are soon to be replaced with several standard Chaltec modular self-operational studios.

No vinyl recordings are used and the studio relies heavily on CDs and current playlists on DAT tapes sent from the UK.

Future plans to sustain a broadcasting service within the region include sending out six mobile satellite relay transmitters.

Where there were three Con Suites there can now be up to six self-ops, thus vastly increasing BFBS's production capabilities.

Rallying The Troops

War is a nasty business, especially for the troops on the ground, but with BFBS's enormous contribution to the effort they can be kept in touch with home through requests from friends and relations. News of the war can be distributed to them as a great morale booster, and they feel as though they are still in touch with the rest of the world.

The engineers and presenters of BFBS "Desert Radio" put themselves at some risk just by being stationed in such a dangerous war zone, and thanks to the wonders of broadcasting can cheer up the lives of thousands of troops stationed there.

Andy Bantock started in radio with the BBC in 1980 as a technical student. He has worked as a presenter, manager, engineer, operator and designer. More recently, Bantock set up his own broadcast consultancy, handling both engineering and programming.
Lycett: Looking Past The Charts

Chris Lycett took over from Roger Lewis as head of BBC Radio 1's music department in November. He joined Radio 1 as a producer in 1975 having worked as a sound mixer on concert broadcasts by Pink Floyd, Led Zeppelin and Elton John. He has produced DJs from Simon Bates to John Peel and won a Sony Award for the Live Aid concert broadcast in 1985 and a Broadcasting Press Guild Award for "Walters' Weekly" in 1984. Hugh Fielder talks to Lycett.

Q: What changes have you instigated at Radio 1 since taking over from Roger Lewis?
A: When Roger Lewis was appointed head of music, I was made head of daytime programming at the same time, and we made a very strong working team. We all had input into the direction that Radio 1 has taken and it would be remarkable if I was to point head of music, even though it was no. 1. How do you answer that?
A: Contrary to some reports I must point out that the song wasn't banned. The only decision the playlist meeting took was that it was a record that required selective programming. To do that you have to take it out of the playlist when we dropped the playlist and every producer built his own show from scratch. After a couple of years it was felt that programmers were pulling in too many different directions and the playlist came back. But I would argue that you couldn't develop the range of music that we play if it was run by a computer system.

The whole point of a computerised programming system is to target a small playlist and rotate it. We are conscious that we need to have a cornerstone of musical style so that when a listener tunes in he can be pretty sure what station he's listening to within 10 to 15 minutes.

The playlist accounts for around 50% of our daytime programming and I think we've got the balance about right. It gives the individual producer leeway to put in music what he thinks is right for the show. And it enables the DJ to have an input which gives the charters the cornerstone of our daytime policy than having just one guy doing it.

Q: The station came into criticism recently for refusing to put Iron Maiden on the playlist even though it was no. 1. How do you answer that?
A: I don't like the phrase "public service broadcasting". It has a worthy tag to it. For example, public service is music as well. Last week we played 1,000 different titles and our competitors played around 190, which demonstrates the breadth of the music we play.

I can fully understand why a commercial station would limit its range. It makes sense to identify a gap in the market and target it. That way you are not wasting anything. But as Lord Reith [the BBC's first chairman] said, the BBC should give its audience not only what they want but something better. We are here to stimulate our audience.

It's not going to happen every hour on the hour. But it's part of our ethos. It's why we spend so much time broadcasting live music and doing sessions. I know it sounds pompous but I believe our role in the development of music in this country is paramount. Nobody else does it. I'm sure we spend so much time broadcasting live music and doing sessions.

Q: What is your reaction to that?
A: I've been here long enough to be cynical to think that whilst these things may be set up with very fine guidelines specifying exactly how much pop music recorded after 1960 you can play, inevitably edges will get blurred.

But I guess you are right, at any rate for the time being. It's a shame in a way because people should have the right to choose and competition is stimulating. Perhaps Radio 1 could have benefited from the competition because it might have helped us to see things in a different light sometimes.

Q: "Perhaps Radio 1 could have benefited from the competition [of a national pop channel] because it might have helped us to see things in a different light sometimes."
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On the other hand, I'm convinced we provide the best possible pop network. It's for others to say that we are not and to prove it. It is unlikely that I can't prove it. I do have to prove it within the BBC, however, because it's very important to the people who run the BBC that Radio 1 is seen to appeal to a large sector of our audience.

Q: It is seen as a job to consolidate the policy we created over the past three years and develop it.
A: We have a team of highly professional music producers with different tastes and I would rather use our experience and knowledge of different musical styles to help us decide what records go to help us decide what records go to the chart.

Q: Radio 1 shows are still produced by producer built rather than computer built. Do you plan to continue that system?
A: I've been here long enough to think that you start programming music by computer you are immediately creating parameters that don't necessarily work in every case. What makes a good segue, for example? You don't know until you try it. The way we do it works for us. I don't think a tighter, more formatted style of broadcasting would give us the range that we have.

"Perhaps Radio 1 could have benefited from the competition [of a national pop channel] because it might have helped us to see things in a different light sometimes."

Q: As commercial broadcasters increasingly target niche audiences, how can Radio 1 respond as a public service broadcaster?
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DIVE

Erik Holmberg / Chris Lancelot

Where the river turns to sea.
CD / LP / MC

an outstanding album by an outstanding group

PolyGram Sweden
Private radio in Scandinavia has slowly taken the idea of formatting. The development of consistent, all-day sounds has been constrained by a wide range of factors. Most notably, the evolution of local radio into a commercial medium has been comparatively recent in Norway and Denmark (and has still not happened in Sweden), and coherent programming continues to be hampered by the requirement that many stations share their frequency. Nevertheless, some stations are now beginning to realise the value of formatting. M&M speaks to two of the pioneers about why and how they chose their format, and the difference it has brought to their business. …… Paul Andrews reports.

Station manager/programme director Stig Hartvig Nielsen: "Radio ABC adopted a new name and format in September 1990. Previously it was a youth-orientated station, doing quite well among 14-24s in Randers, but it's difficult to make that pay in a relatively small market like this. The income was just not coming in. "The decision was made to take a completely new approach at all levels. The name was changed from Radio Upfront to Radio ABC, which is direct and easy to remember. The same applied to the format, which became consistent throughout the day, so that people would always know what to expect when they tuned in.

"Before, as is still usual here, programming varied from hour to hour. With many stations, people casually tuning in don't know what they'll get — it could be classical music or a debate or a specialist show. Trying to harmonise all those slots with their particular audience is impossible. The other main change was to broaden the target audience. Although Randers is the sixth largest city in Denmark, there are only 150,000 people, so trying to appeal to a narrow age group is not viable.

"We now aim at 14-49, which means avoiding extremes and not offending anybody. "The new format is not confined to one type of music, but if a song is 'catchy', then we will add it to the playlist. Otherwise, we prefer to wait until the audience is familiar with a track before we air it heavily.

"There is no attempt to follow the charts abroad. Denmark is the important market for us, and a lot of Danish artists feature on the station, as well as the established international stars who are as popular here as everywhere. "They include, for instance, Matthias Reim, Tina Turner, Julee Cruise, Waterboys and Kylie Minogue, as well as Julio Iglesias, to appeal to the 40-50 age group.

"Playlisting is done on a strict rotation system. There is no computer system here as yet, but we secure a consistent sound through a tightly controlled manual procedure. "Every hour the DJ has to play three records from the 35 on the A-list, in the order they come up, and three from the 60 on the B-list, plus a certain number of oldies: two from the '60s and two from the '70s. "This is basically the same system as that developed by WABC/New York many years ago. They proved that people want to hear the same records over and over again within quite a short time span.

"I don't believe in letting the DJs select the records because it unbalances the overall sound of the station — it only takes one or two tracks out of place to disorientate the listener. "Since the format change, the audience has definitely grown. A Gallup survey only three weeks later showed an increase from 14% to 39% daily reach in Randers, whereas our competitors were very much down. The more secure position has enabled us to acquire a more powerful transmitter which doubles our potential audience.

"The record companies certainly take us more seriously now, and service us pretty well. They receive the playlists and because of the way the format is constructed, they can tell how much airplay their tracks are getting, so we have a good relationship. "One firm still does refuse to co-operate with us, but that's a personal grudge from a few years ago — unfortunately that sort of thing can still happen in Denmark.

"Trying to appeal to a narrow age group is not viable, so we go for 14-49, which means avoiding extremes and not offending anybody."

Stig Hartvig

"However, the record companies still don't always understand our programming policy. "The Danish firms aren't attuned to that kind of formatting; they still tend to put out a lot of really bad and totally unsuitable records and expect us to play them. But that's their problem not ours — we won't play anything we don't want to."
Focus On Scandinavian Radio Station Formats

Norway: Radio Limelight/Oslo
- Format: MOR
- Core Artists: Smokey, Roger Whittaker, ABBA
- Hours On Air: 0600-1200, Monday-Friday
- Target Audience: 25-55
- Actual Audience: 250,000
- Frequency: 102MHz
- Address: PO Box 5679
- Ownership: Private
- Format: MOR
- Actual Audience: 250,000
- Ownership: Private (11 individual shareholders)

MD Andersen Morten: "Radio Limelight has become the biggest commercial radio station in Norway—it is now on satellite and on January 7 opened stations in Bergen and Trondheim, the second and third largest cities here. The potential audience is about one million and we hope to expand into other cities later this year.

"Before Limelight opened two years ago, I knew nothing about radio, and had no idea of what kind of format to take on. What was obvious was that the Norwegian radio market was not as professional as it could be. Most stations were started by DJs as a hobby. This was before commercial radio was allowed, but they have not yet grown out of that. Only a few of those stations—like Radio 1/Oslo—have become fairly professional.

"With Limelight, the difference was that we decided to invest in the same kind of research as new stations do in the US, to find out what the best market to exploit would be.

"We first approached potential advertisers: the kind of companies which use radio extensively in the US and elsewhere in Europe. We asked them what their target was, the kind of music they had always wanted to compete with the national NRK. We don't employ any journalists, although a lot of preliminary work goes into choosing the music. Although we take the syndicated news service from Radio 1/Oslo, we produce our own and could never compete with the national NRK. We don't employ any journalists, although we take the syndicated news service from Radio 1/Oslo.

"That is the result is that we have to buy most of the records we play, rather than being serviced by the record companies. But I feel our success has in fact had an affect on the industry.

"Limelight now has over 250,000 listeners, and that is encouraging. Many companies—like Radio 1/Oslo—have become fairly professional."

"Advertisers want to reach... primarily women, and the lowest two-thirds in income terms. High earners, they feel, do not respond to radio advertising."

- Andersen Morten

"Selector is used for programming, although a lot of preliminary work goes into choosing the music. We add to the computer each month. That input is important to maintain a personal feel to each program, which again works better with the kind of audience we are targeting.

"The strategy worked. From January to December 1990, sales increased tenfold, and are still growing at about 10% per month. Despite the heavy initial spending, two years after going on-air we are in profit, and growing steadily."

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The Scandinavian market has proven to be a fertile breeding ground for new talent. Acts like Roxette, A-Ha, The Creeps, One 2 Many, Ti-ttyo, Hanne Boel, Stonefunkers, Laid Back and Nils Landgren are only the tip of the iceberg of Scandinavian talent that has made its mark in Europe. What follows is a cross-section of Scandinavian labels presenting their tips for the future and how these are promoted towards radio.

Priority releases are first bulleted.

By Robbert Tilli.

EMI Sweden

- Roxette: Joyride

Roxette are one of Sweden's biggest musical exports since ABBA.

Following the band's success in Europe and the US with the LP Look Sharp and the single It Must Have Been Love (from the OST Pretty Woman), the new LP is obviously a priority for both EMI Sweden and EMI Music International.

Head of promotions Marie Dimberg: "Our national EHR station P3 made a real step forward by modernising its programmes. "It has gained many young listeners. I think a lot of the regionals forget youth. "They should face more competition. Some of those privates are a good complement to both national and regional stations".

Sony Music Sweden

Priority releases:

- Rat Bat Blue Squeak
- Gigi Hamilton: Gigi Hamilton

Gigi Hamilton is originally from Jamaica and used to be in the band Freestyle. The group later changed their name to Style and were a very popular Swedish band with total sales amounting to 1.5 million copies.

On Hamilton's first 11-track solo album, all but three songs were written by her while one was co-written with Phil Ramocorn (who penned Neneh Cherry's Buffalo Stance).

Local product manager Karin Pettersson: "Our main interests are national radio channel P3 and local radio in the 10 biggest cities, like City 103/Gothenburg and SAF/Stockholm. Everybody is doing their best despite the lack of money. The most important programme still is P3's phone-in chart programme "Tracks". Also supportive is P3's "Klang & C:O."
ALBUM: THE SISTERS (GOLD)
SINGLES: BOYFRIEND (GOLD)
WHAT'S THE COLOUR OF LOVE (PLATINUM)
EXECUTIVE PRODUCER: OLA HÅKANSSON

LILI & SUSIE

sonet

In Scandinavia
You have the alternative of
THE MAJOR INDEPENDENT
**Swemix (Sweden):**
- KaVu Brother
- DaVeew DaZee Morning
- Dr. Alban Hello Africa

Dr. Alban is Nigerian and has lived in Sweden for 12 years. His single Hello Africa was a recent European hit and scored well in Scandinavia, Germany and Italy. He is now trying to continue this success with an eponymous debut album, a fine mix of dance music and African rhythms.

Label manager Rene Hedemyr: "It's a shame we don't have commercial radio in Sweden. Our national pop station P3 is run by old DJs and only plays a few hours of dance music a week. Then there is local radio, but above all we have the so-called 'nærradio' stations all over the place! There are a total of 150 in Sweden whereas in Stockholm there are only 15. They are run by very enthusiastic young people who are all amateurs. But they are not amateurs when it comes to music. Everyone tunes in to them. The nærradio stations play every record we send them, three or four times a day. You can imagine how important these stations are for us. Major labels will probably think differently, but for us it works out fine. The success of Dr. Alban depends on it.

"Our promotion costs are very high, but it's worth every penny. Three months before the single Hello Africa was listed on the national charts, it was no. 1 on all those stations. But I have to admit, it's still very prestigious to get your records played on national radio."

**Virgin Scandinavia:**
- Izabella th
- Go For It Go For It

A former model, 20-year-old singer Izabella is one of the Swedish talents of whom much is expected. On her first record she teams up with famous local producer Ole Evenrude.

MD Per Lonnstrom: "National music radio and indie stations such as SAF are our priorities. At the moment we are waiting to go ahead with commercial radio next year."

---

**99th Floor, an amalgam of heavy rock with psychedelic overtones... as loud as Led Zeppelin and as sensual as Kate Bush.**

"It's a shame we don't have commercial radio in Sweden."
- Rene Hedemyr

**Exercises In Style (Sweden)**

Priority releases:
- 99th Floor (Take Me To) Wonderland
- Fools & Friends Fools & Friends
- Stolt Utopia

99th Floor are a Stockholm-based band who are critically acclaimed in Sweden, the US, Spain and the UK. Their music is an amalgam of heavy rock with psychedelic overtones—as loud as Led Zeppelin and as sensual as Kate Bush. They have released two singles, Dreamland and I Walk Alone. Their debut album (Take Me To) Wonderland is ready to be released.

Label manager Peter Lindholm: "Due to government regulations our radio system doesn't work the way we want it to. There's only one national station, P3, but they have very diverse programmes. Luckily we also have regional radio stations, but that's not enough."

---

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tel 358-0-853 2177 fax 358-0-853 2023
MUSIC & MEDIA FEBRUARY 23 1991

Phone-in chart based on votes.

The stations we target depend on the music. There's no point in sending dance records to rock stations. We concentrate on the rap/dance front. They are getting more and more important, because they programme different shows. They play modern rock music with an appeal to young people.

A&R manager Martin Dodd: "National Danish radio is of prime importance. And so, of course, are the large local stations like The Voice/Copenhagen, Radio Viborg and Aarhus Radio. Further we target all private radio. They've got a fair amount of listeners. They're far more dance-oriented than the bigger stations.

A&R manager Peo Berghagen: "The stations we target depend on the music. There's no point in sending dance records to rock stations. We concentrate on P3 and local radio stations like Radio Stockholm and Radio Malmti--all nrerraadio stations--which have young listeners. These stations are hungry for interviews and phone-ins. Commercial radio will probably be operating in a couple of years."

20
EMI Denmark

- Fate Scratch 'N' Sniff

Fate will be the next Scandinavian hard rock act to make it big in Europe. Their album will be released all over Europe by the end of March.

Local A&R manager Jan Thomasen: "National Danish radio is important to us, especially the daily three-hour music programme P3. There are also 160 local stations. The biggest local station is The Voice/Copenhagen which has been broadcasting for six years. The station will be renamed The Voice of Scandinavia. Then it will also be heard in Sweden and Norway."

Warner Music Norway

- The September When Mother, I've Been Kissed

The September When sold 10,000 copies of their '89 debut album which was also released in Scandinavia, Germany and Canada. They are a pop band, like Talk Talk and the new Manchester groups. They combine strong melodies with good grooves.

Marketing manager Fred Engh: "It's not easy to get airplay on normal pop stations with a band like The September When. National Norwegian radio will play them as will Radio Vest/Stavanger."

Genlyd Grammofon (Denmark)

- Fieldraz, Shine

Shine are a traditional rock & roll band. Lead singer Claus Hempler is regarded as one of the biggest talents on the Danish rock scene.

MD Jesper Bay: "The problem with our national radio is that it isn't formatted. Some local stations do work with formats. The Voice is the first local station to go on network, in order to cover all Scandinavia. "We service an A-list of 40 stations. At the moment the biggest local stations such as Radio Viborg and Aarhus Naerradio are growing bigger."

"Local stations such as Radio Viborg and Aarhus Naerradio are growing bigger... and growing in the degree of professionalism."

- Claus Hempler.

"Local stations such as Radio Viborg and Aarhus Naerradio are growing bigger... and growing in the degree of professionalism."

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THE BIRTHPLACE OF THE BEST

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Telephone: + 46 8 733 97 97
Telefax: + 46 8 733 97 96
**EHR TOP 25**

<table>
<thead>
<tr>
<th>TW</th>
<th>WO</th>
<th>Artist/Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>STING/All This Time</td>
<td>[A&amp;M]</td>
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<tr>
<td>2</td>
<td>4</td>
<td>RICK ASTLEY/Cry For Help</td>
<td>[RCA]</td>
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<td>3</td>
<td>5</td>
<td>ROBERT PALMER/Mercy Mercy Me/I Want You</td>
<td>[EMI]</td>
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<td>4</td>
<td>8</td>
<td>ENIGMA/Sadness Part 1</td>
<td>[Virgin]</td>
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<tr>
<td>5</td>
<td>7</td>
<td>SEAL/Crazy</td>
<td>[ZTT]</td>
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<tr>
<td>6</td>
<td>10</td>
<td>MARIAH CAREY/Someday</td>
<td>[Columbia]</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
<td>WHITNEY HOUSTON/All The Man That I Need</td>
<td>[Arista]</td>
</tr>
<tr>
<td>8</td>
<td>4</td>
<td>GLORIA ESTEFAN/Coming Out Of The Dark</td>
<td>[Poly]</td>
</tr>
<tr>
<td>9</td>
<td>12</td>
<td>ROBERT PALMER &amp; UB40/I'll Be Your Baby Tonight</td>
<td>[EMI]</td>
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<td>10</td>
<td>13</td>
<td>RALPH TREVANT/Sensivity</td>
<td>[MCA]</td>
</tr>
<tr>
<td>11</td>
<td>6</td>
<td>WILL TO POWER/I'm Not In Love</td>
<td>[Epic]</td>
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<tr>
<td>12</td>
<td>NE</td>
<td>KYLIE MINOGUE/What I Have To Do</td>
<td>[PW]</td>
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<tr>
<td>13</td>
<td>NE</td>
<td>UB40/The Way You Do The Things You Do</td>
<td>[East West]</td>
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<tr>
<td>14</td>
<td>19</td>
<td>QUEEN/Innuendo</td>
<td>[Parlophone]</td>
</tr>
<tr>
<td>15</td>
<td>14</td>
<td>C&amp;C MUSIC FACTORY/Gonna Make You Sweat</td>
<td>[Columbia]</td>
</tr>
<tr>
<td>16</td>
<td>13</td>
<td>BANANARAMA/Preacher Man</td>
<td>[Parlophone]</td>
</tr>
<tr>
<td>17</td>
<td>NE</td>
<td>OLETA ADAMS/Get Here</td>
<td>[Fontana]</td>
</tr>
<tr>
<td>18</td>
<td>7</td>
<td>MADONNA/Justify My Love</td>
<td>[Virgin]</td>
</tr>
<tr>
<td>19</td>
<td>17</td>
<td>LONDONBEAT/A Better Love</td>
<td>[Anxious/RCA]</td>
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<tr>
<td>20</td>
<td>18</td>
<td>JIMMY SOMERVILLE/To Love Somebody</td>
<td>[London]</td>
</tr>
<tr>
<td>21</td>
<td>NE</td>
<td>CHRIS ISAAC/Wicked Game</td>
<td>[London]</td>
</tr>
<tr>
<td>22</td>
<td>16</td>
<td>THE FARM/All Together Now</td>
<td>[Produce]</td>
</tr>
<tr>
<td>23</td>
<td>25</td>
<td>ALEXANDER O'NEAL/All True Man</td>
<td>[Island]</td>
</tr>
<tr>
<td>24</td>
<td>NE</td>
<td>CHRIS REA/Auberge</td>
<td>[East West]</td>
</tr>
<tr>
<td>25</td>
<td>NE</td>
<td>SOHO/Hippychick</td>
<td>[S&amp;M]</td>
</tr>
</tbody>
</table>

The EHR Top 25 chart is based on a weighted-scan system. Songs are ranked by weighted-playtime at MMR's EURC reporting stations. Unlike MMR's European Airplay Top 35, which includes reports from stations serving a general audience, these stations target 14-34 year-olds with contemporary music. Stations in different specific categories, songs in "A" rotation or play more songs than those in "B" stations or limited-scan systems. Stations are weighted by market size and the number of hours per week centered on the format.

**CHARTBOUND RECORDS**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Total</th>
<th>A</th>
<th>B</th>
<th>Add</th>
</tr>
</thead>
<tbody>
<tr>
<td>TANITI TIKARAM/Only The Ones We Love</td>
<td>24/7</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>THE SIMPSONS/Do The Bartman</td>
<td>23/3</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>THE BIG DISH/Miss America</td>
<td>22/3</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>BELINDA CARLISLE/Sunday</td>
<td>21/2</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>KIM ALLEF/LEO, I.D.</td>
<td>21/2</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>KIM ALLEF/Don't Worry</td>
<td>20/1</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>E.M.F./The Love</td>
<td>20/1</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>GEORGE MICHAEL/Heal The Pain</td>
<td>19/6</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>VANILLA ICE/Play That Funky Music</td>
<td>18/5</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>CHRIS ISAAC/Wicked Game</td>
<td>18/5</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>STEVIE B/You Are Too Good</td>
<td>18/5</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>BEVERLEY CRAYON/Holding On</td>
<td>17/9</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>2 IN A ROOM/Wiggle It</td>
<td>16/2</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>THE PEACE CHOIR/Peace A Chance</td>
<td>16/8</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>KENNETH THOMAS/Outstanding</td>
<td>16/8</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>TONGUE 'N' CHEEK/Forget Me Not</td>
<td>16/1</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>J.SOMERVILLE &amp; BRONWYN/Smalltown Boy</td>
<td>15/5</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>NEW KIDS ON THE BLOCK/Games</td>
<td>14/3</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>SURFACE/The First Time</td>
<td>14/3</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>JIMMY BARNES/INS/Good Times</td>
<td>13/1</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>CARON WHEELER/Don't Quit</td>
<td>13/3</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>DAMN YANKIES/High Enough</td>
<td>12/2</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>SCRATCH ORCHIDS/Stop</td>
<td>12/0</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

The EHR Tracking Report represents the simple, unweighted, total number of hours of reporting stations playing a song, one point for each station that plays a song in "A" or "B" rotation, and how many new odds it has received. The number of stations playing the single, this week, the amount drops to 54. Rick Astley makes a glorious return after a two-year recording hiatus. OFC has Help for children and young people. This week, and 47 EHR stations are playing the single, 25 in A rotation, compared to 30 the week before, if this trend continues, Astley is a good bet for next week's top slot.

EHR NEW ADD LEADERS

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Total</th>
<th>A</th>
<th>B</th>
<th>Add</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHRIS REA/Auberge</td>
<td>[East West] 13</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>PRAISE/Only You</td>
<td>[Epic] 9</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>BEVERLEY CRAYON/Holding On</td>
<td>[EMI] 9</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>THE PEACE CHOIR, MIXMASTERS/Nothing I Can Do</td>
<td>[ZTT/RCA] 33</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>ENIGMA/Sadness Part 1</td>
<td>[Virgin] 33</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>SEAL/Crazy</td>
<td>[ZTT] 33</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>STING/All This Time</td>
<td>[A&amp;M] 31</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

The EHR "A" Rotation Leaders are those songs which are playing the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

EHR "A" TRACKING REPORT

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Total</th>
<th>A</th>
<th>B</th>
<th>Add</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROBERT PALMER/Mercy Mercy Me/I Want You</td>
<td>40</td>
<td>6</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>RICK ASTLEY/Cry For Help</td>
<td>33</td>
<td>6</td>
<td>2</td>
<td>3</td>
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<tr>
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Welcome to Airplay Action, a weekly column which analyses the major movers & shakers in European Hit Radio. Stelling remains on top with All This Time for the fourth consecutive week, with a slow losing points and stations. Last week, a total of 61 stations played the single; this week, the amount drops to 54. Rick Astley makes a glorious return after a two-year recording hiatus. OFC has Help for children and young people. This week, and 47 EHR stations are playing the single, 25 in A rotation, compared to 30 the week before, if this trend continues, Astley is a good bet for next week's top slot.

**Airplay Action**

by Machogbir Bakker
**NEW RELEASES**

**SINGLES**

**808 State**
*In Yer Face* - ZTT
First single from the forthcoming, second album E.X.E.L. It's a computer world they live in. Although their electronic bodies never talk too much, some vocals are added this time.

**Banderas**
*This Is Your Life* - London
All aboard the southbound from Glasgow to Manchester. And again, the conductor is JB's Funky Drummer. First-class vocals by Caroline Buckley.

**Elmer Food Beat**
*Le Plastique C'est Fantastique* - OTT/Polydor
First releases contain a vanilla-flavoured condom, in order to support the anti-AIDS campaign. A contagious pop song in a housemartins mould.

**Jellybean**
*What’s It Gonna Be* - Atlantic
The man who discovered Madonna, now teams up with Niki Harris. What's it gonna be? The Downtown mix or the Fun House Dub? In both cases voguing guaranteed.

**Gans Starr**
*Take A Rest* - Cooltempo
Very promising New York-based jazz/rap act. A crispy beat supported by some very cool rhyming. Hit material.

**Massive**
*Unfinished Sympathy* - Circa
Massive Attack is no more, they had to re-make every song. Their new sound is a lot heavier.

**George Michael**
*Heal The Pain* - Epic
Comforting, Beatles-type pop. If The Beatles are the healer, Michael is the dealer.

**Bill Myer**
*Only A Vision* - BMG Ariola
Return of the old-fashioned four-track EP. In *Send Me An Angel*, this German singer sounds like a female Nick Kershaw. Adequate, orthodox pop.

**Praise**
*Only You* - Epic
Atmospheric material with an Eastern feel. Imagine Lebanese shepherds in the mountains singing in the starlight. Featuring Miriam Stockeley's veiled vocals, this song flows away on the airwaves. It is currently being used in the new TV-commercial for Fiat Tempra.

**Prefab Sprout**
*Carnival 2000* - Columbia
Paddy's Party. Paddy McAlloon sings his fin de siécle-samba on the rains of modern times. Also invited: producer Thomas Dolby.

**Chris Rea**
*Abergele* - East West
Rea at his best: the perfect combination of Dire Straits-strained vocals and Ry Cooder-styled slide guitar. The type of song to play load during driving. Traffic will be much nicer the next weeks.

**Paul Simon**
*Proof* - Warner Brothers
Another track from the masterpiece *The Rhythm Of The Saints*, coming pretty close to Simon's '86. South African township jive-inspired hit you Can Call Me Al. The man who discovered Madonna, now teams up with Niki Harris. What's it gonna be? The Downtown mix or the Fun House Dub? In both cases voguing guaranteed.

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**The Mixmasters**
*The Night Fever Megamix* - IQ/BMG
More Stars On 45. A shrewd medley of Bee Gees classics. One of the new add leaders of this week.

**Caron Wheeler**
*Don't Quit* - RCA
Normally singing back-to-back to Soul To Soul, this rather slow song--taken from the solo album UK Blak--should keep the Top 40 radio wheels rolling.

**John Denver**
*The Flower That Shattered The Stone* - Windstar
Good of country boy rides his hobby horse again. Guitarist James Burton, a one-time Elvis-band member, is one of his fellow-travellers. Together they jump over the fences between Nashville and the rest of the world. Eagles And Horses is a future evergreen for everyone who is into westerns.

**The Dream Academy**
*A Different Kind Of Weather* - Reprise
The influence of co-producer David Gilmour is clearly noticeable. The first bars of the opening track Love, also the first single, sound like Wish You Were Here revisited, until a heavy Manchester beat bursts out. In the other tracks, a lot of water from the river Mersey is flowing in.

**Brenda Fassie**
*Brendi Fassie* - Columbia
South African singer delivers anti-apartheid lyrics on the most catchy sunny tunes. A very curious combination, but it works out fine. Shoot Them Before They Grow and Black President are both about her homeland. The latter is a wonderful tribute to Nelson Mandela.

**Little Angels**
*Young Gods - Polydor*
Young, dangerously and completely wasted, just what British hard rock needs for the '90s. These scary Scarborough axemen chop off every banger's head with their hyper-powerful riffs. When lovers' lane is too crowded, there's always the cemetery at the dark edge of town. Shake your lazy bones on *Boneyard*, the first single taken from this sensational second album.

**O.T.H.**
*Art Trafic/New Rose*
Stuttering rhythms dominate this highly energetic album. In *Issue De Secours*, the good old days of '70s staccato rhythm kings The Gang Of Four seem to live on, comple- lented by the inventive use of a melodica. Passon Et Subversion, that's what these French are after. But never mind, they're good at it.

**The Real Milli Vanilli**
*The Moment Of Truth* - Hansa/BMG Ariola
Exit Rob and Fab. What's behind the mask? The best-kept secret of modern pop music: vocals by Brad Howell, John Davis, Giri Mohammed, Ray Horton and icy Bro. As expected, musically speaking nothing really new, but pretty catchy though. Also including Keep On Running of the fake-Milli, but now for real.

**Todd Rundgren**
*2nd Wind* - Warner Brothers
Again, live in the studio, like his 1989 album Nearly Human. Interesting session, though sometimes too theatrical, especially in the three songs he wrote for the Joe Orton play *Up Against It*. The title track contains the album's message: 'in every youngster is a hippie screaming to get out'. Please, release him.

**Screaming Trees**
*Uncle Anesthesia - Epic*
Bazzzzzzzz, what's all the fuzz? It's the chainsaw guitar sound of Seattle-based four-piece rock band Screaming Trees. A high score on the noise factor, though low figures on the memorable times scale. Let Your Head Down is sort of a compromise between the two, and therefore best track.

**Skagarack**
*A Slice Of Heaven - Medley/Polydor*
Viking hard rock is becoming a trade mark on its own these days. These hellhounds from Denmark cut a slice of the cake baked by Iron Maiden. Mothers keep their daughters at home, otherwise talented lead singer Torben Schmidt will bring them to the slaughter.

**StoneFunkers**
*Harder Than Knypersite - Metronome*
Young Gothenburg fights for its right to party. It's P-funk of the well-known George Clinton (Funkadelic/Parliament) recipe, it's a Massive Party! on the top of the Scandinavian iceberg. Join the Bisseerace on their way to conquer the world. Be quick, because they will. Signed to Warner Brothers worldwide.

**NEW TALENT**

**Ashley P=MC**
*Shake Your Rump - Vicious Vinyl* (Australia)
Pseudonym of Ashley Paske--Matt in the popular TV series "Neighbours". After Jason Donovan and Kylie Minogue the next one to make it big? No resemblance to the '67 hit single by Brenda Fassie. Produced by the illustrious Swede Torben Schmidt will certainly send everyone into a trance too. Hypnotic and repetitive rhythms will certainly send everyone into a trance too.

**How Do I**
*Submarine* - Garden (LP) (Denmark)
Music from the Jesus & Mary Chain doctrine: all we need is fuzz and pop tunes. Produced by the illustrious Swede 4-Eyed Thomas (The Nomads), they even tear down ABBAs Knowing Me, Knowing You. The other 10 tracks, all self-written, are equally recommended. Contact Néé La Beet at tel. (45) 3124-2436; fax: 3124-3553.

**Trance Too**
*Boy, I'll Rock You - SSR (Belgium)*
More new beat from Belgium, that is sure to set some dancefloors on fire. The hypnotic and repetitive rhythms will certainly send everyone into a trance too. Production and mixing by Mr. Big Al. Contact (32) 2-640 7914; fax: 2-640 7898.

Singles and albums featured in New Releases are listed alphabetically. Selections include those which have achieved significant airplay within the last four weeks and those releases judged to have musical merit. Records mentioned in this section are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Mooppigai Bakker, PO Box 9027, 1005 AA Amsterdam, Holland.
Chris Rea

Chris Rea is a true European artist. His previous album "The Road To Hell" reached no. 3 in the European Top 100 Albums in December 1989. It dealt with the darker side of life. On his new, 12th album "Auberge", released on East West on February 25, Rea is on the bright side of the road again.

by Robbert Tilli

Like the 1986 album On The Beach—which broke Chris Rea in Europe—the new album (11 tracks, all self-written) contains all the well-known ingredients. Warm, romantic and distinctive pop songs are carried by Rea's intimate vocals and gentle slide guitar. In atmosphere it is absolutely the opposite of 1980s The Road To Hell, which was not only his most successful but also his most down-to-earth album. Like the last five albums, The Road To Hell was produced by Jon Kelly.

Throughout the year, national flyposting, point-of-sale material and press advertising (full-page ads in the major music magazines) will support the UK launch of the LP. Radio advertisements are being considered. Those who used their credit card to purchase a ticket of Rea's 1990 tour are also served in a very special way. They will be informed of the new release by direct mail.

East West marketing manager Liz Morris explains, "You can see Rea means serious business. It's not a normal release. Everything is thoroughly planned step by step. The image of the sports car dominates our whole campaign. The first 15,000 copies of the new album go with a very special packaging, in the shape of a pop-up car, made of cardboard."

Throughout February and March there will be a European promo tour. Rea will visit Milan, San Remo, Stockholm, Cologne, Amsterdam, Paris, Munich and Hamburg. "He won't do this in one stretch," says Morris, "but in bits and pieces. That's how he wanted it. Also he didn't want to go on concert tour immediately. Last year he toured in the spring, this time he preferred a break first before touring in the autumn and winter. That has nothing to do with the Gulf war, probably it's just the racing season..." All tour dates are printed in the CD book insert and on the LP sleeves.

The title track and first single was released on February 4 and is already playlisted on 14 UK stations (including BBC Radio 1, Capital/London and BRMB/Birmingham), two German, three Italian, two Scandinavian as well as RTL/Paris and Radio 21/Brussels.

Although Belgian Front 242 were always considered a "foreign band", who fared better abroad than at home. With the latest album, the band's fifth, things seem to be changing. The LP has rocketed the national charts and is currently at no. 3. "Tyranny For You is probably the best soundtrack to reflect the current situation in the Gulf," says Lux Janssens. DJ-producer for both Belgian national radio BRT and Dutch VPRO radio. The band have always been in the forefront of avant-garde dance music, or so-called "electronic body music". On their new album, Front 242 have broadened their scope and create a slightly different pop image, that is still very dance/lo-fi-oriented.

The band are currently on tour supporting their new album. For the rest of the world, licensing deals have been struck with Warner Brothers. The same song with the same mix has finally become a hit on home territory. Soho signed a deal with Atoe in the US, with Sony Music holding distribution rights for the UK. For the rest of the world, licensing deals have been struck with Warner Brothers.

The band are currently on tour supporting their new album. For the rest of the world, licensing deals have been struck with Warner Brothers. The song is based on a sample of Johnny Marr's impressive tremolo guitar in The Smiths' song How Soon Is Now?. The twin sisters Jaqui and Pauline Cuff add a fine rap over this distinctive riff. The trio is completed by Tim Brinkhurst.

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Station reports include all new additions to the playlist, indicated by the abbreviation “AD.” Reports from certain stations will also include records on the “A” list (heavy rotation) and, in some cases, on the “B” list (medium rotation). A number of stations feature a “Power Play” (PP), a track which receives special emphasis for the week. The “PP” designation reflects the number of albums added.
**NEWS**

*No Tricks - Just Kicks*

German Hard-Rockers CRAFFT have released their new album in Germany on February 11.

**The Manic Master Mind will be back:**

U.D.O. are going to release their 4th album on March 25.

The new LP was produced by metal expert STEFFAN KAUERMANN at Dierskau studios, Cologne.

*Punky Headache!*  

DOUBLE N is getting international attention among AMC people.

**Congratulations:**

CHINCHILLA GREEN have been voted as "The Berlin Band in 1990!"  

Philipp and Morten, what do you think about **FWM**? Aren't they innovative enough?

**DANCE WITH A STRANGER's "Invisible Man" is still getting top airplay in Austria.

---

**ITALY**

**RETI 105/Milan**
Alex Van Halen - Prog. Dir.

A List:
- Sting CD
- Queen CD
- Seal CD
- Alexandra Bombata CD
- D'Soul CD
- Majestic Quality Sound CD
- Okay CD

B List:
- Eros Ramazzotti CD
- Andrea Noval CD
- Tommy Emmanuel CD

**RETI 105/Genoa**

A List:
- Eros Ramazzotti CD
- Queen CD
- Seal CD
- Alexandra Bombata CD
- D'Soul CD
- Majestic Quality Sound CD
- Okay CD

B List:
- Eros Ramazzotti CD
- Queen CD
- Seal CD
- Alexandra Bombata CD
- D'Soul CD
- Majestic Quality Sound CD
- Okay CD

**STATION REPORTS**

**VERONICA/Hilversum**

Hans Von Der Meer - Prog. Dir.
- PP Collin Boeing: Where Does My Love Go?
- AD Rolf: I'm A Ringer
- PP Londonbeat: No Woman No Cry
- KAOO Radio: Live In The Country

**VERONICA/Rome**

George Michael: Heal The Pain
- PP Manchester: Live In The Country
- AD Rolf: I'm A Ringer
- PP Londonbeat: No Woman No Cry
- KAOO Radio: Live In The Country

**VERONICA/Berlin**

Michael Jackson: Thriller
- PP Manchester: Live In The Country
- AD Rolf: I'm A Ringer
- PP Londonbeat: No Woman No Cry
- KAOO Radio: Live In The Country

**VERONICA/London**

Michael Jackson: Thriller
- PP Manchester: Live In The Country
- AD Rolf: I'm A Ringer
- PP Londonbeat: No Woman No Cry
- KAOO Radio: Live In The Country

**VERONICA/Bremen**

Garth Brooks: Livin' On A Prayer
- PP Manchester: Live In The Country
- AD Rolf: I'm A Ringer
- PP Londonbeat: No Woman No Cry
- KAOO Radio: Live In The Country

**VERONICA/Hamburg**

Garth Brooks: Livin' On A Prayer
- PP Manchester: Live In The Country
- AD Rolf: I'm A Ringer
- PP Londonbeat: No Woman No Cry
- KAOO Radio: Live In The Country

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**USA**

- **USA**: 714-241-1111
- **Europe (Germany)**: (0) 951-66381
- **UK**: 0114-273-1111

**Scott Lockwood Enterprises**

**International Consulation**

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Call us any time!
<table>
<thead>
<tr>
<th>Station</th>
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<td>TROS/Hilversum</td>
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### United Kingdom

#### Singles
- 1. The Simpsons - Do The Barman
- 2. KLF - 2 A.M. Eternal
- 3. Naked - I Wanna Give You Devotion
- 4. Prity P & Ely & Tynta Howe - Go For It
- 5. In A Room - Wiggle It
- 6. Kylie Minogue - What Do I Do To Save Us?
- 7. Chlo Adams - Get Here
- 8. E.M.R. - I Believe
- 9. Sophie - Happy Chicks
- 10. Kim Appleby - G.L.A.D.

#### Albums
- 1. Queen - Innuendo
- 2. Gaby Espelen - Into The Light
- 3. Chris Isaak - Wicked Game
- 4. Madonna - The Immaculate Collection
- 5. Enigma - Sadeness Part 1
- 6. Sting - Fiercely For You
- 7. Enigma - MCMXC A.D.
- 8. Seal - Crazy
- 9. Vanille Ice - Ice Ice Baby
- 10. Whitney Houston - I'm Your Baby Tonight

### Spain

#### Singles
- 1. 2XK - Alle Borrense
- 2. Hugo - Hugapana
- 3. KLF - A M. Eternal
- 4. Casasano Kield - Jig It In Psika
- 5. Enigma - Sadeness Part 1
- 6. The Percé Choir - Give Peace A Chance
- 8. Bubbers - Rubben Badak
- 9. Joliee Cruise - Falling
- 10. Vanille Ice - Ice Ice Baby

### Denmark

#### Singles
- 1. 2XK -Alle Borrense
- 2. Hugo - Hugapana
- 3. KLF - A M. Eternal
- 4. Casasano Kield - Jig It In Psika
- 5. Enigma - Sadeness Part 1
- 6. The Percé Choir - Give Peace A Chance
- 8. Bubbers - Rubben Badak
- 9. Joliee Cruise - Falling
- 10. Vanille Ice - Ice Ice Baby

### Holland

#### Singles
- 1. Candyman - Kneelin' Boots
- 2. Seal - Crazy
- 4. Queen - Innuendo
- 5. Chris Isaak - Wicked Game
- 6. Enigma - MCMXC A.D.
- 7. Sting - The Soul Cages
- 8. Phil Collins - Serious Hits... Live!
- 9. Enigma - MCMXC A.D.
- 10. Inner Circle - Bad Boys

### Belgium

#### Singles
- 1. Madonna - Justify My Love
- 2. David Lee Roth - A Lil' Ain't Enough
- 3. Queen - Innuendo
- 4. Queen - Innuendo
- 5. Phil Collins - Serious Hits... Live!
- 6. Sting - The Soul Cages
- 7. Inner Circle - Bad Boys
- 8. Queen - Innuendo
- 9. Phil Collins - In The Air Tonight
- 10. Madonna - Like A Virgin

### Switzerland

#### Singles
- 1. Enigma - Sadeness Part 1
- 2. Vanilla Ice - Ice Ice Baby
- 3. Madonna - Living For Love
- 4. The Righteous Brothers - Unchained Melody
- 5. Snap - Many Had A Little Boy
- 7. Love Meal feat. True Image - It's A Shame
- 8. Maria McKee - Show Me Heaven
- 9. L.M.R. - Unbelievable
- 10. Kim Appleby - Don't Worry

#### Albums
- 1. Enigma - Sadeness Part 1
- 2. Floydy & D Borbeville - Four Easy To Take
- 3. Vanilla Ice - Ice Ice Baby
- 4. Enigma - MCMXC A.D.
- 5. Phil Collins - Serious Hits... Live!
- 6. Queen - Innuendo
- 7. David Lee Roth - A Lil' Ain't Enough
- 8. The Righteous Brothers - Unchained Melody
- 9. Kim Appleby - Don't Worry
- 10. Vanilla Ice - To The Extreme

### Austria

#### Singles
- 1. The Righteous Brothers - Unchained Melody
- 2. Enigma - Sadeness Part 1
- 3. Milli Vanilli - Keep On Running
- 4. Dr. Alban - Hello Africa
- 5. Snap - Many Had A Little Boy
- 6. David Lee Roth - A Lil' Ain't Enough
- 7. Polo Hofer & Schmutterband - Eden
- 8. Queen - Innuendo
- 9. Vanille Ice - Ice Ice Baby
- 10. Wildcatter Herzsedben - Herzsedben

#### Albums
- 1. Enigma - MCMXC A.D.
- 2. Sting - The Soul Cages
- 3. Snap - World Power
- 4. Enigma - Sadeness Part 1
- 5. Whitney Houston - I'm Your Baby Tonight
- 6. Sting - The Soul Cages
- 7. Inner Circle - Bad Boys
- 8. Queen - Innuendo
- 9. Enigma - MCMXC A.D.
- 10. New Kids On The Block - No More Games

### Germany

#### Singles
- 1. Enigma - Sadeness Part 1
- 2. Floydy & D Borbeville - Four Easy To Take
- 3. Queen - Innuendo
- 4. David Lee Roth - A Lil' Ain't Enough
- 5. Chips & Roberta - Nut
- 6. Enigma - Sadeness Part 1
- 7. Sting - The Soul Cages
- 8. Vanilla Ice - Ice Ice Baby
- 9. Kim Appleby - Don't Worry
- 10. Vanilla Ice - To The Extreme

#### Albums
- 1. Sting - The Soul Cages
- 2. Phil Collins - Serious Hits... Live!
- 4. Seal - Crazy
- 5. Phil Collins - Serious Hits... Live!
- 6. Sting - Fiercely For You
- 7. Queen - Innuendo
- 8. Sting - I'm Your Baby Tonight
- 9. Madonna - Like A Virgin
- 10. Madonna - Like A Virgin

### France

#### Singles
- 1. Enigma - Sadeness Part 1
- 2. Floydy & D Borbeville - Four Easy To Take
- 3. Queen - Innuendo
- 4. David Lee Roth - A Lil' Ain't Enough
- 5. Chips & Roberta - Nut
- 6. Enigma - Sadeness Part 1
- 7. Sting - The Soul Cages
- 8. Vanilla Ice - Ice Ice Baby
- 9. Kim Appleby - Don't Worry
- 10. Vanilla Ice - To The Extreme

#### Albums
- 1. Sting - The Soul Cages
- 2. Phil Collins - Serious Hits... Live!
- 4. Seal - Crazy
- 5. Phil Collins - Serious Hits... Live!
- 6. Sting - Fiercely For You
- 7. Queen - Innuendo
- 8. Sting - I'm Your Baby Tonight
- 9. Madonna - Like A Virgin
- 10. Madonna - Like A Virgin

### Italy

#### Singles
- 1. Enigma - Sadeness Part 1
- 2. Gabbioso - La Spaccio La Favola
- 3. Enigma - Sadeness Part 1
- 4. Enigma - Sadeness Part 1
- 5. Queen - Innuendo
- 6. Sting - The Soul Cages
- 7. Inner Circle - Bad Boys
- 8. Queen - Innuendo
- 9. Enigma - MCMXC A.D.
- 10. Madonna - Justify My Love

#### Albums
- 1. Queen - Innuendo
- 2. Sting - The Soul Cages
- 3. Inner Circle - Bad Boys
- 4. Queen - Innuendo
- 5. Enigma - MCMXC A.D.
- 6. Sting - The Soul Cages
- 7. Inner Circle - Bad Boys
- 8. Madonna - Like A Virgin
- 9. Madonna - Like A Virgin
- 10. Madonna - Like A Virgin

### Greece

#### Singles
- 1. Vanille Ice - Ice Ice Baby
- 2. Madonna - Like A Virgin
- 3. Madonna - Like A Virgin
- 4. Madonna - Like A Virgin
- 5. Madonna - Like A Virgin
- 6. Madonna - Like A Virgin
- 7. Madonna - Like A Virgin
- 8. Madonna - Like A Virgin
- 9. Madonna - Like A Virgin
- 10. Madonna - Like A Virgin

#### Albums
- 1. Madonna - Like A Virgin
- 2. Madonna - Like A Virgin
- 3. Madonna - Like A Virgin
- 4. Madonna - Like A Virgin
- 5. Madonna - Like A Virgin
- 6. Madonna - Like A Virgin
- 7. Madonna - Like A Virgin
- 8. Madonna - Like A Virgin
- 9. Madonna - Like A Virgin
- 10. Madonna - Like A Virgin

### Portugal

#### Singles
- 1. Vanille Ice - Ice Ice Baby
- 2. Madonna - Like A Virgin
- 3. Madonna - Like A Virgin
- 4. Madonna - Like A Virgin
- 5. Madonna - Like A Virgin
- 6. Madonna - Like A Virgin
- 7. Madonna - Like A Virgin
- 8. Madonna - Like A Virgin
- 9. Madonna - Like A Virgin
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#### Albums
- 1. Madonna - Like A Virgin
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- 3. Madonna - Like A Virgin
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<td>1</td>
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<td>Gonna Make You Sweat</td>
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<td>Keep On Running</td>
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<td>Falling</td>
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<td>G.L.A.D.</td>
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<td>Wind Of Change</td>
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<td>I'll Be Your Baby Tonight</td>
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<td>A Better Love</td>
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<td>Games (The Kids Get Hard Mix)</td>
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<td>The Joker</td>
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<td>You Got The Love</td>
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<td>Wicked Game</td>
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<td>Show Me Heaven</td>
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<td>Give Peace A Chance</td>
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<td>Patric Funk</td>
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<td>Bad Boys</td>
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<td>50</td>
<td>The Beegeuse De Petul Diabe</td>
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<td>Knockin' Boots</td>
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<td>The Grease Megamix</td>
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<td>You Nu Af Aan</td>
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<td>54</td>
<td>The Way You Do The Things You Do</td>
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<td>55</td>
<td>It's A Shame (My Sister)</td>
<td>UK, D, B, M, N, E, CH, DS</td>
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<td>56</td>
<td>Bring Your Daughter...To The Slaughter</td>
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<td>In Yer Face</td>
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<td>58</td>
<td>Can I Kick It?</td>
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<td>Blue Hotel</td>
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<td>Frente A Frente</td>
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<td>All Right Now</td>
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<td>62</td>
<td>Bring The House Down</td>
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<td>63</td>
<td>Because I Love You</td>
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<td>64</td>
<td>Outstanding</td>
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The Eurochart Hot 100 Singles is compiled by BMI Communications BV in cooperation with buma/stemra. 

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### EUROPEAN AIRPLAY TOP 50

#### UNITED KINGDOM

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<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
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<tbody>
<tr>
<td>Chris Isaak</td>
<td>London (Warner Chappell)</td>
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<tr>
<td>Queen</td>
<td>Parlophone (Queen Music/EMI Music)</td>
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<td>Sting</td>
<td>Epic (IRG/Marc Lumbroso)</td>
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<td>Sting</td>
<td>A&amp;M (Magnetic/Regatta/Illegal)</td>
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<td>Sting</td>
<td>Sony/ATV (Sony Music/EMI Music)</td>
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#### FRANCE AM

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<tr>
<td>Sting</td>
<td>The Power Of Love</td>
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<tr>
<td>Sting</td>
<td>Everything</td>
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<tr>
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#### FRANCE FM

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### NATIONAL AIRPLAY

#### MOST PLAYED RECORDS ON BBC STATIONS AND NON-SPECIALIZED PROG ROCK STATIONS

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#### MOST PLAYED RECORDS ON THE NATIONAL RADIO 1 STATION

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#### MOST PLAYED RECORDS ON THE NATIONAL POP STATION

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<td>Do Anything</td>
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### M&M'S

- 1. Chris Isaak - Don't Stop Me Now
- 2. Queen - We Will Rock You
- 3. Sting - The Power Of Love
- 4. Sting - Everything
- 5. Sting - Do Anything

### EUROPEAN AIRPLAY TOP 50

The European Airplay Top 50 is compiled from the individual national airplay charts below. Circled songs indicate increased or maintained airplay is expected for the following week.

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#### FRANCE AM

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#### FRANCE FM

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### M&M'S National Airplay Charts

The M&M's National Airplay Charts reflect the 20 songs receiving the most airplay in each country listed. The individual charts are compiled by Music & Media and its related statistics detail singles - and its related statistics detail singles - based airplay at stations specifically targeting 12-34 year-olds on a full-time or part-time basis. Stations include temporary music stations to develop listener interest in specific artists or music genres. The charts are combined and weighted to comprise the European Airplay Top 50 chart above.

### Music & Media

- 1. Chris Isaak - Don't Stop Me Now
- 2. Queen - We Will Rock You
- 3. Sting - The Power Of Love
- 4. Sting - Everything
- 5. Sting - Do Anything
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<td>Jesus Jones</td>
<td>Doddi - Food</td>
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<td>Phil Collins</td>
<td>But Seriously</td>
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appeal by staff at Radio 100 to allow NRJ to secure its future was made Kabelnet relented. Then, on February 8, Radio 100 refused the French offer and opted for Schmidt & Partners' bid. Says Numan, "A 63-page document from NRJ landed on our desk. The main part of it said all 25 staff here would be fired, and the station totally re-formatted. Though the document had the proviso that some staff might be rehired, NRJ really just seemed to want to buy our desk. The main part of it was Schmidt & Partners' bid."

NRJ (continued from page 1)

February 8, Radio 100 refused payment of DM600,000 and the declined to comment further. was made for Radio 100, but staff might be rehired, NRJ整改 had the proviso that some formatted. Though the document had the proviso that some staff might be rehired, NRJ really seemed to want to buy our desk. The main part of it was Schmidt & Partners' bid."

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June 27, 1986, was an unusually hot Spring day in Toronto. In the early afternoon of that day, the four of us gathered in our rehearsal space which was the garage of the house that Alan, Rich and I lived in at the time. Six hours and one barbecue later, "Whites Off Earth Now!!" had been recorded.

"Whites Off Earth Now!!" is the first formal recording Cowboy Junkies ever made. It was recorded in exactly the same way that we would later record "The Trinity Session". That is, with our microphones directly to two tracks, no mixing, no overdubs. In other words, what you hear is exactly what you would have heard if you had been with us in the garage that day.

Since those early years in the garage the way that we approach our music has changed quite dramatically, but the feel and attitude of our music has remained the same.

Mike Timm

Originally the band's debut album. Previously released in Canada as a limited edition on vinyl only! Now available to you on Compact Disc Cassette LP