'70s Disco, Soul Emerging In Euro Dance Music

by Ben Lewis

While techno house continues to chart highly in Europe, several label executives are noticing a movement toward late '70s disco and soul in dance music.

The small, but noticeable swing toward disco/soul influence is hardly the death knell of techno. Just take a look at the charts: U

Dance 1992

96's Dos Boots is number 1 in Germany; 2 Unlimited's Twilight Zone is number 3 in the UK; even France has a techno hit in Pleasure Games's Le Seigneur Des Telephones (number 17). However, an informal poll of label executives reveals that they are re-reading a wide variety of disco/soul-influenced dance records this year. (For a look at what some key labels are releasing in their territories, see page 18.)

Comments Circ'a's head of dance promotion Rob Manley, "I think disco has been coming back into the scene for a while now and [remixer Joey Negro] cemented the disco sound in the UK.

In Belgium, where techno house dominates the dance market, ARS head of international marketing Doron Berenblit thinks disco/soul-influenced music could gain market share in the country. "We are preparing ourselves for the next wave of pop culture," says Berenblit. "It will probably be a mixture of several things, including the late '70s disco sound."

Italian dance label Energy's (continues on page 19)

DAB, HDTV Take Centre Stage At WARC '92 Conference

by Anna Marie de la Fuente

Radio Communications (WARC '92) conference will determine the distribution of new satellite-delivered digital audio broadcasting (DAB) frequencies and high definition television (HDTV) signals, as well as mobile communication via satellite.

In her opening remarks, ITU secretary general Pekka Tarjanne hailed WARC '92 as the most important communications (continues on page 30)

No. 1 in EUROPE

European Hit Radio

MICHAEL JACKSON

Black Or White (Epic)

Coca-Cola Eurochart

G. MICHAEL & E. JOHN

Don't Let Sun Go Down On Me (Epic)

European Top 100 Albums

QUEEN

Greatest Hits II (Parlophone)

Shakespeare's Sister

the new single 'stay'. UK top five. video on breaking all over europe now

DARK HORSE EMERGES AS TOP CANDIDATE

INBC Sets INR2 Pace With £4.01 Million Tender...

by Mike McGeever

Little-known Independent National Broadcasting Company (INBC) has emerged as the front-runner to win the UK's second independent national radio franchise (INR2) after submitting the highest bid of £4.01 million (app. US$7.02 million). The bid was more than twice the £1.88 million offered by Independent Music Radio (IMR), a 50/50 effort by TV-AM and Virgin.

So far, the Sheffield-based group hasn't clearly delineated its formative strategy, indicating only so far that it plans to offer listeners of the AM network a "poprockOK" approach. Observers say it may actually turn out to be closer to soft AC than anything else.

Leading the consortium is Michael Mallet, a former chairman of Yorkshire Radio Network, with financial backing of Lord Lewisbank's White Rose Communications Union's (ITU) 166-member countries via satellite. As well as mobile communication (DAB) frequencies and high definition television (HDTV) signals, as well as mobile communication via satellite.

In her opening remarks, ITU secretary general Pekka Tarjanne hailed WARC '92 as the most important communications (continues on page 30)
Shakespears Sister
the new single 'stay'

uk top five

breakout rotation
bbc radio one 'a' list

UNITED KINGDOM
capital fm
a list
chiltern network
a list
downtown radio
a list
fox fm
a list
metro radio group
a list
piccadilly radio
b list
radio broadland
b list new addition
radio clyde
a list
radio trent
b list
radio forth
a list
red rose radio
a list
radio luxembourg
b list

GERMANY
rb 4
b list

HOLLAND
nos
a list new addition

"shakespears sister ...the PiL to bananarama's sex pistols" melody maker
Record Piracy Jumps 61%

by Miranda Watson

Record piracy in Europe cost the music industry US$250 million in 1990, a 61% jump, according to the latest report from the International Federation of the Phonographic Industry (IFPI), Europe's global record piracy increased 9% to US$1.2 billion.

The latest figures show that about 41 million units of pirated product were sold in Europe. The situation has worsened in several major markets, including Germany, where the cost to the industry more than doubled, reaching US$90 million in 1990. Piracy costs the recording industry an annual US$30 million in Switzerland, US$28 million in Italy and US$23 million in the Netherlands.

The problem is rampant in eastern Europe, accounting for an estimated 70% of the market, according to IFPI. Poland has the highest piracy rate, with almost all of the national market dominated by unauthorized international repertoire. Poland has also become a major exporter of pirate cassettes to neighbouring Hungary and Germany. Comments IFPI anti-piracy officer Funkazi Koroye, "Eastern Europe is fast becoming the gateway for pirated material into the West. The eastern border of Germany is particularly affected by the influx of pirate cassettes from Poland, which has almost 100% piracy. This is one of the main problem areas that the IFPI will be addressing this year."

The report says that industry losses for the decade amount to over US$12 billion, with an estimated 400 million units of pirated recordings being sold across the world.

Although the cassette is still the medium employed by the pirates, with one in every four pre-recorded cassettes an unauthorised recording, CD piracy is rapidly increasing, says the IFPI. From almost negligible figures of CD piracy in the US in 1988, by 1990 it was estimated that 1.5 million illegal CD units were on the market.

In Europe, the story is similar, with almost two million pirate CDs hitting the market in Holland and an estimated 1.5 million pirate CD units reported in Germany.

Says Koroye, "We're trying to have a much more structured approach in our fight against piracy. We are getting customers of the pirate organizations across the world to help us. We can point out the problems of piracy and assist them in detecting it."

Koroye is representing the IFPI at a meeting in Brussels next week, which will be attended by all world members of the Customs Corporation Council.

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Dance Calls For Marketing Rethink

by Stephen Leigh

Record companies are finding it hard to make money out of dance music. One of the problems is that dance acts depend on low singles production costs and rarely cross over to the album market. This puts more pressure on, and, as Sony head of dance Steve Ripley points out, "Too many dance albums are failing because of an inability to sustain successful singles careers."

Head of new Cìra subsidiary label Union City Recordings Bob Manley agrees. He says, "Often artists haven't the ability to progress beyond singles. The pressure will be there to follow up the hit and they'll buckle under it."

But, adds Manley, the time factor is crucial. "The main worry about dance albums is the speed with which the market changes. There will always be that problem."

XL Records has become the UK's leading techno dance label by being able to keep abreast of the fast-changing European dance scene. "XL tries to reflect floor to the airwaves."

Tony Grundy, owner of the consultant firm Communicate Now/Reading, describes Kiss as a pioneer, as the only truly defined dance format station in the country, and thinks it reflects what the industry and advertisers will welcome in the near future. "Kiss is a good illustration of a new breed of stations. It gives airplay to music that would not see the light of day on Independent Radio formats."

Grundy is sure that advertisers and record companies will soon realize that dance format stations command a 'young, socially active' audience—ideal targets for many of their campaigns. "The dance format is relatively new, and, advertising markets haven't caught up yet," he says.

XL has released some highly successful own-label compilations—XL The 2nd Chapter went Top 10 on the UK compilation chart—but will only be releasing its first artist album in April with Prodigy.

Like their fellow UK Top 20 rave acts, the Prodigy owe their commercial success and album status (Altern '88 debut long player pre-sales are estimated at 70,000-80,000) to constant 'live' playing. PA's at raves have become the dance version of the rock tour.

The dance album has become a cause for concern with major labels since the decline of the singles market, because they now treat 7- and 12-inch releases as little more than album promotions, and the failure of hit single acts to develop into album artists makes dance music a financial minefield. Independent labels, free of high-cost and time-consuming bureaucracy, such as Pulse 8, XL or Rhythm King, have prospered in the dance market. Says Rhythm King's joint MD Adele Nozader, "We can break even and sometimes make money on singles—the majors can't do that."

The majors have tried to tackle the problem by setting up subsidiary, mini-labels to deal with dance, such as Union City Recordings or London Record's frr. Many of these have been put under the control of the rave scene's leading DJs, something that Nozader is sceptical about. "All that will happen with what record ravers will like, but I don't think they'll know what will happen on radio or what to do if something isn't breaking and needs a push."

When it comes to breaking acts from the club-led dance world into the album market, nothing can replace what Manley calls "attitude." He adds, "Record companies are blamed for poor albums, but we follow the artist; we can't create images."

Samson, the public thinks differently when they buy albums. They feel they are part of something — a quality product and a genuine artist." Hence the success of ZTT's Seal.

For the moment, record companies are chasing after events rather than creating them. However, with greater investment in traditional marketing strategies and careful attention to band imagery, they may be able to overcome this problem by setting up sub-labels.
by Emmanuel Legrand

Independent networks NRJ, Skyrock and SIRTI have signed separate agreements with industry body SNEP and independent producers' association APPI regarding the share of French music they will broadcast. Other stations are expected to follow suit.

The agreement marks the first significant step since the opening of negotiations between the different parties three months ago, and were positively welcomed by minister of culture Jack Lang and SACEM MD Jean-Loup Tournier.

The deals cover three main issues:

- The creation of a research group to cover the radio and record industries, which will look for ways of increasing airplay for Francophone songs on FM.
- Clear definitions of the terms "Francophone," "novelty" and "new talent."
- Ways of supporting new talent.

Skyrock programme director Laurent Bouneau said that individual agreements "were the most intelligent solution for everyone."

"We cannot accept 40% of its Francophone music programming with new talents, and for the short-term, to programme a minimum of 25% Francophone songs. In addition, NRJ says that each year we will give 'special promotion' to a minimum of 20 new French acts.

"Skyrock deals consist of quotas very similar to NRJ's."

Meanwhile, the SIRTI deal is ambitious, calling for a 35% quota of French music this year, rising to 40% in 1993. The deal also includes a clause saying that the music industry will allocate a "similar proportion" of promotional support and information to SIRTI members, and will create a fund to subsidize the broadcasting of new Francophone works.

SNEP GM Bertrand Delcros says that the music industry will ask radio regulator CSA to add a clause to each broadcasting authorization stating that stations must programme a minimum of 15% French music. "That is the absolute minimum we want to reach, for whatever format, and we believe it is possible." Delcros adds that the new talent agreement covers all acts that have not reached either two gold albums (100,000 units sold) or one platinum (300,000).

However, Fun GM René Béthard criticizes NRJ's call for an "across-the-board treatment as 'demagogy'."

He recalls that SNEP decided to stop global negotiations last September in favour of individual meetings. The SRN group of national FM networks of which he is president has ceased negotiating with SNEP, although observers feel there is little chance they will be able to escape an agreement now that the two leading networks have made their move. "The SRN will soon make new proposals to show our goodwill and will put the music industry before its responsibilities," he says.

The agreement was the first one following negotiations between the industry body SNEP, the record industry association SNEP, and radio regulator CSA at the request of minister of culture Jack Lang, who in July decided to continue the "fraternal policy" by setting out on radio, and it is expected to be, "an ambitious, calling forquotas very similar to NRJ's"

"Our main goal will be to promote radio as a whole. We will make proposals on topics of general interest to us all, such as the training of radio professionals, the representation of French radio broadcasters within the various European authorities, the European DAB wavelength plan and international relations with similar organizations such as NAB."

He adds that all Vive La Radio decisions must be unanimously accepted by the board.

Last year Vive La Radio organized the first national conference on radio, and it is expected to plan a similar event this year.

Radio Lobby Shapes Up in France

The informal radio association Vive La Radio announced new developments at MIDEM last week. The organization, which has members from all types of radio stations (AM and FM, public, commercial, national and local), has outlined its role as a voice for radio by setting out long-term statutes which will allow it to pursue issues important to French radio in general.

Comments president of Vive La Radio René Béthard, "The board has decided to continue the activities of the organization in regrouping all the professional radio bodies. Our main goal will be to promote radio as a whole. We will make proposals on topics of general interest to us all, such as the training of radio professionals, the representation of French radio broadcasters within the various European authorities, the European DAB wavelength plan and international relations with similar organizations such as NAB."

He adds that all Vive La Radio decisions must be unanimously accepted by the board.

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NRJ Takes CSA to Task in 'White Paper'

NRJ last week published a "white paper" listing proposals to the CSA concerning the modification of Communiqué 34, considered the legal bible of the radio world in France.

Discussions are scheduled to take place this spring regarding Communiqué 34, but NRJ is the first radio network to make suggestions for change.

The paper attacks the limits governing national networks' access to local publicity markets, charging it is no longer acceptable to restrict local access to national wavelengths and calling for the elimination of franchising because of the difficult economic situation many commercialized local stations find themselves in.

NRJ puts forward suggestions to alleviate the situation, including allowing stations in category B (local independent commercial stations) to affiliate or subscribe to the programmes of a national network; allowing stations in category D (national thematic stations) to move into category C (broadcasters which have subscribed to a network); and, if necessary, sparing CSA to open category B for the ease with which it refuses to renew frequency attributions in any given congestion, suggesting that CSA be obliged to justify its actions and suggests reducing the organization's power.

Says NRJ president Jean-Paul Baudercossus, "Our main intention was to point out the difficulties that Communiqué 34 poses for the radio community, particularly for local radio outlets. It has become a veritable killing machine for them and we hope that in the coming months, the necessary changes will be implemented.

"The generalist stations must still put forward their proposals, but KTL, spokesperson Jean-Marc Vernay adds, 'We'll be presenting our own white paper in conjunction with RMC and Europe 1.'"

Radio Sales Results

The year 1991 was not a good year for the French music industry. Total sales reached FrF 25.6 billion (app. US$1 billion), representing an increase of only 4.6% over 1990. According to statistics revealed by industry body SNEP, these are the worst figures since 1985, way down on previous years' growth (35.7% in 1988), and half the figure expected at the beginning of the year.

SNEP president Patrick Zelnik admits the French music industry has been hit by the recession. Nevertheless, he believes that a voluntary policy by the industry will lead to better business in 1992. "We are at least as bad as 1991," he says.

CDs represent the largest turnover, with 63% of total turnover against 40% in 1990 and 55% in 1989, but the growth rate of the format is slowing down. "The CD boom is behind us, but there is still a strong potential as only 30% of French households are equipped with CD players," said Zelnik. Cassette sales reached 25% of the total turnover, excluding classical music, a slight increase from last year's 48% which, according to Zelnik, could mark "a reverse tendency, especially since the end of last year was particularly strong for national products (59% of total sales in December)."

A total of 123 million units were sold in 1991, down 6% on the 131 million in 1990 (154 million in 1978). SNEP analyst Jean-Yves Mirski reports this downturn is attributable to the fact people are listening to more music, but buying fewer pre-recorded goods.

Over 67 million CD units were sold in France, up 20% from 1990's 56 million and representing 55% of the total units sold. Cassette sales fell from 42 to 40 million units, while sales of vinyl albums were down to 1.2 million. Seventy-five million vinyl LPs were sold in 1978 in France.

The vinyl single continues its dramatic slump, with less than 14 million units sold, down 45% on 27 million in 1990. The only positive news for sheet formats is the successful introduction of the cassette single launched last June and selling three million units, (triple the initial estimate), while CD singles sold two million units.

According to SNEP, the last months of 1991 show the trends for 1992. CDs will exceed 70% of the turnover, vinyl will fall below 23%, cassettes around 25% and videos at 3%. In terms of units, vinyl will be below 5%, cassettes over 30% and CDs over 60%. The growth of the CD will slow down to 15%. SNEP predicts three elements will help increase the consumption of recorded music: the authorization of Sunday trading for cultural goods, collaboration between FM stations to help new talent and a music TV channel.

Music Shipments 1991

<table>
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<th>Units (millions)</th>
<th>1990</th>
<th>1991</th>
<th>% Chg.</th>
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<td>Singles</td>
<td>38.8</td>
<td>13.5</td>
<td>-65.2</td>
</tr>
<tr>
<td>LPs</td>
<td>6.7</td>
<td>1.2</td>
<td>-80.9</td>
</tr>
<tr>
<td>Cassettes</td>
<td>41.9</td>
<td>40.3</td>
<td>-3.7</td>
</tr>
<tr>
<td>CDs</td>
<td>56.2</td>
<td>67.4</td>
<td>+19.9</td>
</tr>
<tr>
<td>Music Videos</td>
<td>1.3</td>
<td>1.4</td>
<td>+10.0</td>
</tr>
<tr>
<td>Total</td>
<td>139.0</td>
<td>123.0</td>
<td>-6.1</td>
</tr>
</tbody>
</table>

Total: 139.0

Source: SNEP

Poor '91 Music Sales

Music & Media FEBRUARY 15 1992
Airplay Welcome In Swiss Singles Chart

by Miranda Watson

The major record companies in Switzerland have welcomed the new airplay changes to the Swiss singles chart (M&M, February 8). The new, revamped chart which takes radio airplay into account for the first time, is seen by the majors as providing a clearer image of the singles market, as well as encouraging different acts in the charts (see chart, page 29).

The new chart, effective January 20, is compiled by Media Control using the following airplay:sales ratios: for positions 21-40, the airplay:sales ratio is 50%/50%; for positions 11-20, airplay will account for 50% of the weighting, with the rest going to sales; and for positions 1-10, the weighting, with the rest going to electronic, very high-tech; it will also provide the chart with much more representative picture of what the Swiss public's taste in current singles releases is. Schmich adds, "Billboard has been using airplay-weighting in its singles chart for years and the German Top 10 has been taking radio airplay into account since the middle of 1989. Using airplay:sales ratios gives us a more balanced view of the market."

Musicvertriebs' promotions manager Reto Lazzarotto agrees. "For marketing and promotion, the new chart system is much better," he says. "We are going to have lots of singles in the chart which would not have made it before, especially middle-of-the-road stuff, ballads and German-language songs. There are lots of stations in Switzerland playing that sort of thing and heavy airplay is going to count now. It's early days yet though, so it's hard to predict exactly what will happen."

The Swiss changes now bring the charts in line with the singles charts in Germany.

Says Polygram Switzerland marketing manager Victor Pelli, "This system is working well in Germany already. I think it's an attempt to give credibility back to the charts. The new charts are all electronic, very high-tech; it will be a big advantage to really know what is being played on the radio."

As to whether the new system will change what gets into the charts, Pelli says that it is hard to tell at this stage, but that he thinks that middle-of-the-road records could fare better and that dance records could have a problem. Media Control GM Michael Schmich believes that the new system will pull the chart's new dynamism, with records charting more quickly. He said that it will also provide the chart and radio with much more representative picture of what the Swiss public's taste in current singles releases is. Schmich adds, "Billboard has been using airplay-weighting in its singles chart for years and the German Top 10 has been taking radio airplay into account since the middle of 1989. Using airplay:sales ratios gives us a more balanced view of the market."

Schmich, however, feels that no particular music genre will be at a disadvantage under the new system, "I think we will see a broad spectrum of styles in the charts. He does not foresee the same situation arising as in Germany, where the dance labels have been protesting about the new radio-weighted system, saying that dance records have no chance of getting into the charts now. "The situation in Switzerland is very different to that in Germany," he says.

Promo Push For Simply Red's German Tour

Warner Music Germany is gearing up for the third part of a major four-phase marketing campaign to help push sales of Simply Red's latest album Stars past the one million sales mark (double platinum). The album is currently number 6 in the national album chart.

In the third stage, the campaign will capitalize on the band's German tour from February 20 to March 13, with 17 live shows, many of them already sold out. The tour will be backed by advertising that marketing director Bernd Dopf says is expected to generate "great excitement."

An ad campaign is now running at cinemas across Germany, with ads at showings of JFK and "The Addams Family," "two of the biggest movie draws in the country."

The cinema campaign is being topped by a comprehensive, national radio campaign.

Dopf says, "We are hoping to reach double platinum with Stars in the next two months. Sales are already past 750,000 units. Now we have to expand."

GDG GOES EAST WEST - east west Records has taken over Italian label GDG, which was previously handled by Warner. east west will now be representing GDG's repertoire including hit artists Umberto Tozzi, Adriano Celentano, Pino Daniele, Ral and Paolo Conte. Picture [4] (l-r) are: head of radio promo Delvez Lauschke, MD Jürgen Otterstein, head of promo ER Küster, Alda Dur-Gandini (international director of GDG), Hanjo Zingsheim (sales), GDG marketing director Andrea Rossi, international artist marketing director Wolfgang Johannessen, press promotion manager Sabine Beyer, TIS's Jurgen Tiessen and senior product manager Peter Brohming.

Das Boot Surfaces To Number 1 With No Airplay Backing

by Ellie Weinert

The techno house dance single Das Boot by Polydor act U 96 has hit number 1 in the charts with virtually no airplay.

The feat is good news for dancefloor artists and producers given the relatively new airplay weighting to the singles charts (slots 51-100 only). The changes have made it difficult recently for such repertoires to chart.

The single also has the distinction of being the first number 1 released in only one format. The track was released only on 12" vinyl and 12" CD (New Order's 12" release of Blue Monday reached number 2). However, the success is a blow to the alreadyailing airplay image of the 45 rpm format and to those who are fighting to keep the 7" single from extinction.

Says Polydor head of progressive music Tim Kenner, "In the early stages the record was mostly played by DT 64 and SBF 4 in Berlin and at N1 in Nuremberg. This success is proof that radio airplay charts in Germany are anachronism. The number 1 spot is a techno track and the current number 2 a heavy metal tune by Nirvana, the two types of music not catered to by radio, but apparently preferred by the record buyers."

Publisher Rolf Moser, MD of Bavaria Sonor in Munich, says, "After the single entered at number 78 we were lucky to get past the 50's mark. Most radio stations just ignore this type of music, just as heavy metal is completely disregarded. Once we hit top 10, radio stations were forced to play it, but airplay is still in no relation whatsoever to the chart position."

Das Boot, written by composer and jazz musician Klaus Doldinger (of Passport fame), is the theme song to the international acclaimed movie of the same name which was made at the Bavarian Film Studios. In the US, the movie "Das Boot" (The Boat), directed by Wolfgang Petersen and starring Jürgen Prochnow, Herbert Grönemeyer, Uwe Ochsenknecht, Klaus Wennemann and Martin Semmelrogue, is the most successful German movie of all times and ranks number eight on the list of top-grossing foreign movies. U 96 is the submarine's name in the movie, as well as pseudonym for 24-year-old DJ-producer Alex Christensen from Hamburg. Christensen created the techno version, which has recently been released in the UK and 10 other European countries, plus Hong Kong, Japan, Australia and Brazil. Christensen already has the followup single I Wanna Be A Kennedy ready for release in mid-February and is currently working on an album scheduled to be out in March.

Gold For Meys Album

Reinhard Meys’ benefit album Mein Apfelbaumchen has gone gold. The album has raised about DM11 million (approx. US$500,000) to help children with cancer. Meys donated his own disc to German Cancer Aid organizers on a recent appearance on TV programme "ARD Wunschkonzert" for auction. MW

COLOURS — MTV Europe is giving Sony Music Germany a hand in breaking its new act Peacock Palace. The network has put the band's single "Like A Snake" on Breakout Rotation. The track is the first single from the band's debut album "Adding Wings."

MG/S/A

Das Boot kommt ...
"Music & Media is the only pan-European magazine for radio and TV people who are really into music. It's a weekly source of valuable information, which helps me improve my station's success."

Adam Hahne
Programme Director
Radio Salü

Adam Hahne began his radio career in 1981 as morning DJ on a public station. Later he moved into the music department and began developing new youth-oriented programming. In 1989 Adam was named programme director of Saarland's first private radio station RADIO SALÜ.

Within five months Radio Salü's CHR format achieved a 21% market share, ranking number 1 among 14-29 demos, and number 2 with the 18-35s. By the spring of 1991, Radio Salü's market share had grown to 23% and 50% in its main target.

1 SENDER - ALLE HITS
Audiradio Results Spark
Another Ratings Furor

by David Stontsfield

Controversy continues over the value of research institute Audiradio listening surveys. Italian music-oriented radio station radio Italiano was placed firmly in the top slot, according to the forthcoming Audiradio figures. But various radio execs are angry at the way its research was carried out.

Grant Benson, head of music at the highly rated RTL 102.5 Hit Radio network, says he is delighted with the strong performance for his station, but describes the survey itself as a bit of a disgrace. "We pay good money for a service which is not delivered on time. But our hands are tied and we have to accept it," he says.

Benson also notes the radical difference between Audiradio and rival Datamedia. Audiradio's results cut some stations' figures by almost 50%. He comments, "For its value of research institute Audiradio's results cut some stations' figures by almost 50%. He comments, "For its result was, for us, a bit of a disgrace. "We pay good money for a service which is not delivered on time. But our hands are tied and we have to accept it," he says.

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Another operator in Naples, who wishes to remain anonymous, asks, "Can anyone tell me how Radio Kiss Kiss can have an audience increase of 300,000 in the city, or how Radio Kiss Kiss Italy can improve its previous figures by 200%? How can Radio Italia, launched after the Audiradio survey, be listed as having an audience of 100,000?"

Radio Italia S.M.I MD Filippo Broglio dismisses the claims of Hazan and Coni, adding that such accusations do radio a disservice.

Audiradio's first conducted 80,000 telephone interviews which included the question, "What station(s) did you listen to yesterday?" The question did not include substation stations, however. This resulted in large audience drops for some key stations, compared with last year's survey.

Further research was carried out over a seven-day period, and weighted average daily statistics were then worked out. Audience figures for the three exercises differed radically, leaving station executives worried about which set would be used by advertisers.

An Audiradio spokesperson says, "There have been both bureaucratic and technical problems, but at the end of the day, the figures are accurate."

Debts Force RTVE To Cut Staff

by Jeremy Sullivan

Spain's public broadcasting body RTVE (Radiotelevision Española) has requested a financial injection of Ps5.6 billion (approximately US$460 million) to help finance a deficit of that order expected for this year.

Following negotiations with the Spanish Treasury, half of this sum is expected to be granted, but only to finance RNE (Radio Nacional de España) and the RTVE Orchestra and Choir.

RNE has an income close to Ps1 billion a year and a budget of Ps3.6 billion. Of their stations, only Radio 5 generates income through advertising.

By the end of last year, RTVE had accumulated a debt to the Treasury of more than Ps4.6 billion in unpaid taxes and social security payments, all of which RNE owed at Ps1.9 million.

Unavoidable staff cuts at RTVE have led to conflict with unions. A six-month period of negotiations, which ended with industrial action finally led in late December to the signing of an agreement between RTVE and the Unions UGT and APLI.

Workers had formed an inter-

The restructuring initiated by new Sony Music MD Claudio Conde has led to a string of departures since he took over last September.

The latest departure of Epic head of international A&R Adri
dian Vogel sent shock waves through the local industry. Insiders speculate it is another indication Conde's changes were not sitting well with some staff members.

Vogel expresses delight at leaving having brought the company to a new level. He reports the contract dispute which prompted his leaving centred on his job description and financial terms. Before the revamp, Vogel was A&R head for both the local and international acts of the Epic label. "There is no longer any prestige in being connected with a company that has slipped from its dominant market share position," decries Vogel.

Conde, however, calls the restructuring, "perfectly normal," adding: "I expected this to happen and so did top management." He reportedly believes it is essential to form a strong team, united by the same principles, motivations and philosophy. "We can't apply new policies or ideas without the consensus of everyone," he adds. "I saw that something was wrong, that something had to be done," says Conde in reference to Sony Music Spain's slump from the top market share position in 1989 to its current fourth place. He intends to lift the company by gaining a tighter control over local acts, taking full advantage of Sony Music's Latin American catalogues and targeting the lucrative teen market. "It will take some time; one doesn't create hit artists overnight," says Conde.

The new structure centralizes the firm's local A&R operations, with former PolyGram A&R director Jose Manuel Escobar acting as domestic A&R head for both the CBS-Sony and Epic labels. Marya Meyer, previously marketing director for the CBS-Sony label, is now the interna-
tional A&R head for both labels, while Gomez Escolar reports directly to Conde. The revived position of deputy MD is held by operations head Albino Jimenez, who's been with the company for 20 years.

San Remo Song Fête Heats Up

by Emmanuel Legrand

Milan-based Saar company was requested to close its stand at MIDEM during the Jan. 19-23 conference in Cannes for allegedly trading suspected pirated recordings.

Two members of French col-

Elvis Booty Tips MIDEM To Alleged Pirate Recordings

by Mike McGeever

New radio station KISS Algarve 101.2 FM was scheduled to go on air on Valentine's Day, February 14. The 24-hour service will have an "EHR format with a dance mix, as well as Portuguese music.

Based in the resort town of Albufeira, the station will also feature the weekly UK chart show "Master Mix," recorded live by a New York City club DJ, and a Lon-
don dance survey. News and information bulletins will be broadcast in English and Portuguese.

KISS Algarve was founded by Paul Buick, who has a varied radio background from his native England, including stints at Essex Radio and Choice FM/London.

Buick's co-directors are newspaper publisher Santos Lopes, who is also MD of Pulsiradio, and Liberto Meahia, a hotel and club owner.
KETAMA

"pa gente con alma"

the new feeling of young flamenco

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PHILIPS
Herodes Finland Merges With EMI

by Kari Heipolitto

Herodes Records, a well-known Finnish independent operation, has merged into EMI Finland. The company will continue as an EMI sublabel and retain its own identity; former Herodes boss Gabi Hakanen has been appointed as head of EMI's local production.

Comments EMI MD Holbo Puhakka, "We wanted Hakanen to handle our local production following the departure of Perti Nieminen. Hakanen is just the kind of person we need at this time."

"These two companies have had an effective wholesale and distribution agreement, so the merger is hardly a major surprise."

Coments Hakanen, "Only now am I fully able to commit myself to record production and artists. I don't have to worry about bills and payments and that's a major relief."

Local acts on Herodes roster include top names Tuomari Nurmio and Kauko Rytikka, an array of lesser-known local talent. The Herodes sound studio will continue as before, say insiders, with emphasis on Herodes artists.

Overall, industry observers say getting Herodes is seen a good move for EMI Finland, something which is bound to boost its image as a producer of local product."

Warner Music Finland Bows New Domestic Product

Warner Music Finland, in operation since the summer of 1989, has released its first domestic product, including singles by veteran pop trumpeter Jorgen Petersen, plus an album by a young popular singer. Warner Records, a well-known WEA label and has been pressed out in Germany by Warner Music Manufacturing Europe. The move by Warner Music Finland had been anticipated for some time. The company has been doing exceptionally well with its international product, reportedly tripling its market share since 1989.

"We wanted to handle our local production ourselves, even if we are part of an international label," says head of EMI's local production Gabi Hakanen. Hakanen is just the professional organization that the Top FM network would possibly like to record production and artists. I don't have to worry about bills and payments and that's a major relief."

Local acts on Herodes roster include top names Tuomari Nurmio and Kauko Rytikka, an array of lesser-known local talent. The Herodes sound studio will continue as before, say insiders, with emphasis on Herodes artists. Overall, industry observers say getting Herodes is seen a good move for EMI Finland, something which is bound to boost its image as a producer of local product.

BENELUX

Skyrock Liege Goes Over To Top FM

by Marc Maes

Skyrock/Liege MD Michel van Stoll has decided to stop broadcasting the Skyrock AC format and instead, will become an affiliate of the Top FM network.

Van Stoll reports he decided to go over to Top FM because he "received a good deal." Skyrock/Liege had reportedly been in informal discussions with the Paris-based Skyrock network last fall, but no firm deal had been struck. He adds, "We received no back-up whatsoever from Skyrock in France, and despite efforts to break the format here, we now feel that without the publicity and support of a national network it was impossible to succeed."

At Skyrock's headquarters in Paris, promotion director Hugo Bergson confirms there was never a formal liaison between Skyrock/Liege and the parent net. "We are aware that some stations have been using the Skyrock name in Belgium, and though we have never taken any legal action against them, this is not our way of operating a network."

Skyrock/Liege had built a good image for Skyrock in Liege, but there were some format changes that implied unacceptable situations for the parent net, adding, "In France, all of our affiliates are tied to a very strict format."

Bergson reports that further development of Skyrock in France is a priority, and though the network would possibly like to work in Belgium, he says it will not be on a semi-amateur basis.

The Top FM web will now have five stations broadcasting in French and one in Flemish, all belonging to the 15:35 age bracket, with a 100% hits format.

Most of the stations function as independent associates, although two—Mons Brussels and French Top FM—are owned by Brussels-based multi-media sales house Group HMT. They operate for Brussels regional TV station Téle Bruxelles, with exclusive deals on outdoor billboard, press (Park Mail magazine) and Belgian public transport.

Says head of the Top FM network and commercial director at Group HMT, Eric Degand, "That's where our strength lies. We can support Top FM through our other channels."

Top FM will also be introducing technology which will enable 70% of the network's music, advertising and jingles to be aired from the Brussels central studio directly from hard disk. "We have a very tight format, which enables us to determine clearly what records we want to broadcast. They are entered on a computer system and all the hosts have in front of him is a keyboard and monitor," adds Degand.

Alain Guyaux, head of music at Top FM adds, "Our system comprises some 500 gold records and 70 hits. With Selector serving as a basis, we have entered four rotation categories for the hits and we replace six to 10 titles every week." The Selector system will allow Top FM to monitor playlists and national advertising from the central studio in Brussels.

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BENELUX

BRTN's 5th Channel
Get Mixed Reviews

News of BRTN's plans for a commercial station (M&M, February 1) has provoked strong reactions in the Belgian broadcasting and music community, both for and against the plans.

Virgin Benelux MD Dirk de Vries is optimistic, saying, "Apart from the positive changes in the Belgian media landscape, I think the more possibilities we offer of promoting our repertoire, the better it will be for the record industry. I'd rather see one strong market with two or three competitors and high quality, than a monopoly like in the UK, where Radio One has it all. Not that I am accusing Radio 21 or Studio Brussel of monopolizing the situation: they have been instrumental in changing radio in a positive way."

Polyphon head of radio promotion Deandre Kaasternans observes, "I think it is interesting to have an extra channel. Some people think Studio Brussel is too rock-oriented, and Radio 2 too family-oriented. BRTN didn't really have an EHR station."

Head of programming for the network at Flemish Radio Contact Danny de Bruyn says, "We don't feel endangered because we have the qualified staff to counteract competitors in Brussels. But, the demonstration of the diversity proposed as a coup de grace for the private stations. Rather than encourage private stations, things have been turned upside down with the introduction of another state channel. We will now launch a professional organization to defend our interests. Stations like Hit FM, Radio Amtgcoon and others have been asked to join, along with Radio Contact."

At former Radio Contact station in Antwerp VRM MD Stef De Bueschere took issue with the BRTN move. Said De Bueschere, "I was really astonished. It does what it wants just because it is the government station. Why does BRTN needs five channels? Profit-making surely isn't the purpose of a state radio. Why make audiences pay radio and TV tax to listen to commercials? What is more, I think that with BRTN's Radio 2's 4% market share, yet another operation would swamp the market, which would be fatal for the private stations."

Norwegian Shipments Rise; CDs Up 69%

The general recession in the music industry did not hit Norway during 1991. IFPI Norway noticed a nearly 10% jump in total music shipments. The take-off for the CD format accounts for most of the leap, selling 1.795.000 more units, reaching a total sale of 10.127.000 units.

Notably, LPs were down sharply, while singles saw a slight increase. In 1991, LP sales fell 41%; in December, the format plummeted 71%. Cassettes suffered a modest decrease, compared to 1990.

Asked if people are spending more time on entertainment because of bad times, IFPI director general S/Emund Fiskvik comments, "I know people [within the industry] who have that opinion, but I don't believe it. The penetration of CD players is up. In addition, we had a very good repertoire in 1991."
CHRI$$ W\text{HITLEY}$$

THE 'GOOD RED ROAD' TOUR

FEBRUARY
11 PARIS CIGALE
12 LE MANS PDC
13 LILLE AERONEF
16 GENT VOOIUI
17 SITTARD FENIX
18 UTRECHT TIVOLI
19 AMSTERDAM PARADISO
21 GRONINGEN VERA
22 BREMEN SCHAUBURG
23 COLOGNE LUXUR
24 FRANKFURT BATSCHKAPP
25 STUTTGART BLUMENWEISE
27 BERLIN LOFT
28 BIELEFELD KAMP
29 HAMBURG MARKETHALLE

MARCH
2 LUND THE DIARY
3 STOCKHOLM BERN'S BAR
5 OSLO CHUHE CAFE
7 COPENHAGEN MUSIC CAFE
9 MUNICH NACHTWAN
10 BERN MUEHLE HURZKEN
14 LONDON THE GRAND

THE HIGHLY ACCLAIMED ALBUM 'LIVING WITH THE LAW'
MUSIC & MEDIA FEBRUARY 15 1992

THE SCABS

Drix' song book. Beast Of Burden, while guitarist John The Peppers have decided to change their
drummer, is produced by Jimmy Miller, the big man
Stones songs like Jumping Jack Flash,
this uptempo blues rocker.

GARY MOORE

Everybody Gets A Second Chance - Virgin
PRODUCER: Christopher Neil/Mike Rutherford
Rutherford is currently making music under
two guises—with Genesis, and also with
his solo outfit. Lead singer Paul Carrack's
It's a difficult task to cover old classics. The song
has received very strong feedback, and is at
number one in our listeners chart. Since it
has a good melody, more hit stations could
play it, but maybe they think they will scare
off the older listeners.

MIKE & THE MECHANICS

Everybody Gets A Second Chance - Virgin
PRODUCER: Gary Moore  
R/EHR  AC/D
Gary Moore was the original drummer of the
band who moved to guitar and sang lead vocals.
The first single of Moore's upcoming second
album is a rockabilly-influenced in
the studio-is good to listen to as a pure
celebration of electric guitar music.

PRIMAL SCREAM

Movin' On Up - Creation
PRODUCER: Jimmy Miller  
EH/R
Stones songs like Jumping Jack Flash,
Sympathy For The Devil and many more
spring to mind. This modern dance record is
produced by Jimmy Miller, the big man
behind such classic albums as Exile On
Main Street and Sticky Fingers.

RED HOT CHILI PEPPERS

Under The Bridge - Warner Brothers
PRODUCER: Rick Rubin
R/EHR
The Peppers have decided to change their
menu. This is a slightly milder version of
their funk rock special. The guitar riff is a
variation on the theme from the Stones' Beast Of Burden, while guitarist John
Pruscinate is obviously familiar with Hendrix's
song book.

SINGLES

CHIC

Chic Mystique - Warner Brothers
EH/R/D
PRODUCER: Bernard Edwards/ Nile Rodgers
These dance pioneers return to the front with
new classic material. Nile Rodgers' funky rhythm guitar makes this song abso-
lutely irresistible. DJs, be sure your mike
is turned off. Before you know it, you'll start
singing along with the chic ladies.

D.A.M.N.

Do Soul's Do Rebel - Prorgue
D/EHR
PRODUCER: Marc De Reus
Hollywood rap group takes its samples
from the most unexpected records. The
intro is from Andrew Lloyd Webber's
musical Jesus Christ Super Star, while the
socially aware funky rap is recorded over
Gary Gitter's Do You Wanna Touch Me?

GARY MOORE

A Cold Day In Hell - Virgin
PRODUCER: Gary Moore  
R/EHR  AC/D
Gary Moore was the original drummer of the
band who moved to guitar and sang lead vocals.
The first single of Moore's upcoming second
album is a rockabilly-influenced in
the studio-is good to listen to as a pure
celebration of electric guitar music.

HOLLYWOOD BOWL

Is There Anybody Out There? - Hollywood
PRODUCER: Hal Willner
This record is produced by Hal Willner, the
producer of the original Hollywood Bowl
concerts, and was directed by Hal Willner,
the producer of the original Hollywood
Bowl concerts.

JAZZ BAND

Sinfonietta - Atlantic
PRODUCER: Hal Willner
This record is produced by Hal Willner, the
producer of the original Hollywood Bowl
concerts, and was directed by Hal Willner,
the producer of the original Hollywood
Bowl concerts.

LITTLE JIMMY KING & THE MEMPHIS SOUL SURVIVORS

Little Jimmy King & The Memphis Soul Survivors
Bulbsake  
R/EHR
PRODUCER: Ron Levy
Born Manuel Gaines, this "adopted grand-
son" of Albert King is one of black blues' high
hopes for the future. Youngest brother Eric
surprised the music world with a rock
album last year, and now it's Jimmy's turn
with more traditional blues. The Vaughan-
esque guitar sound fits well in a blues-rock
surroundings. His vocals have a nice
swinging, comparable to the likes of Lon
Rawls and Bill Withers. Born Again is the
most accessible track for the EHR format.

ROBERT WARD

Fear No Evil - Black Top/Silverware
R/EHR
PRODUCER: George Porter Jr.  
Call it what you want—soulful blues or
bluesy soul. What else can you expect from
a founding member of the Ohio Players
and session guitarist on many Motown
recordings. The Stax-influenced sound
is surprising, considering his musical back-
ground. His scratchy rhythm guitar is very
reminiscent of Eddie Hinton, while the
song is in the same style as Steve Cropper's.
The title track is powerful enough to
appeal to those EHR programmers who were
embracing Robert Cray a few years ago.

HOWLIN' WOLF

Chess Box - MCA
R
PRODUCER: Willie Dixon
A vital and highly recommended 3-CD box set of Wolf's recordings, includ-
ing 19 rare takes. Spiced with entertaining
interviews ("Howlin' Wolf Talks"), it fea-
tures the man with the most ominous voice
in blues history on the set with hits like
Evil, Spoonful and Wang Dang Doodle and
on lesser known gems like The Wolf Is At
Your Door and Saddle My Pony. Essential!

NEW TALENT

The JACK OF HEARTS

Favourite Pet - Munich (LP) (HOLLAND)
PRODUCER: Steve Van Zandt
This half Belgian/half American rhythm
& blues band is more proof of the fer-
dictly-released album is a cover version
of the Elmore James classic, with Stevie
Ray's unmistakable wailing guitar sound.

NEW RELEASES

ALBUMS

Bowie King - Virgin
PRODUCER: Mott (AC 16
With no significant airplay, this techno ver-
sion of the theme to the movie "Das Boot"
gives the music a Little Walter Jacobs
touch, which will keep up the interest for
the purists. Veteran producer Vernon holds
the perfect balance between vocals and
instruments.

JOANNA CONNOR

Believe It - Stomp Line
R/EHR
PRODUCER: Joanne Connor/Jerry Del
Guckes/Michael Riedel
Imagine a combination of Etta James on
vocals and Buddy Guy on sizzling guitar, and
you have an idea of this performer's
extraordinary talent. On songs such as
Freddie King's Texas Flyer and Robert
Cray's Playing In The Dirt, she displays a
grid and power seldom heard on the Chi-
ca go scene today. If the playing on her own
song He's Mine is any indication, her future
in the blues is assured.

MARK FORD WITH THE ROBBEN FORD BAND

Mark Ford With The Robben Ford Band - Blue Rock/What's
R/EHR  AC/EHR
PRODUCER: Patrick Ford/Mark Ford
Here is a family musical line-up which
looks interesting. Brother Robben is
already quite popular in the (jazz) rock fra-
ternity, since he played on Dylen's Under
The Red Sky album. Now, he and his band
are helping brother Mark, who is shaping
up as an ear-blestering harmonica player,
with music that is both rough (On The
Road Again), or smooth (Heart Breakin' Blues).

PAUL GILBERT

Tribute To Jimi Hendrix - MGI Records
R
PRODUCER: Horst Polkow/ Andreas Vohsen
Paul Gilbert of Mr. Big fame pays homage
to the universal guitarist. The recordings
were made by the Hessischer Rundfunk
at the Frankfurt Jazz Festival last year. Gilbert
plays with respect and sensitivity, creating
something more than just some Hendrix
covers. The original live recording—without
guitar bass, which was added later in the
studio—is good to listen to as a pure
celebration of electric guitar music.

Producers may be contacted through
AmericanRadioHistory.com

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or program suitability. Abbreviations used include: EHR, AC, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative) and M (Metal). Records mentioned in New Talent are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Robbin Till/Michael Bekker, PO Box 9027, 1006 AA Amsterdam, Holland.
WELCOME TO THE CHEAP SEATS
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841-252-1/2/4

SPOTLIGHT

UNITED KINGDOM

Shakespears Sister

* Signed to London.
* Publisher: Island/Virgin/SBK/BMG.
* Management: Steve Blackwell/Jamel Wylie/London.
* New album: Hormonally Yours, to be released simultaneously on February 17 across Europe.
* New single: Stay, released on January 13, currently, it is at number 12 in the UK. At press time, it's the highest new entry in the Coca-Cola Eurochart Hot 100 Singles at number 47.
* Producer: Shakespears Sister/Alan Moulder/Chris Thomas.
* Marketing: A billboard and in-store poster campaign has been set up. The visuals follow the design of the album cover, with photography by French Jean-Baptiste Mondino. London issued a special digi-pack version of the CD single, with a couple of old songs on the second CD.
* Promotion: The duo conducted some pre-promotion in Germany in December, followed by UK promo in January, including live appearances in London. On January 21, they also performed live at the PolyGram dinner at MIDEM. In the first week of February, they paid promotional visits to Germany and the Netherlands.
* Concerts: A UK tour is planned for March, while dates on mainland Europe are scheduled for April.

"Sisters are doing it for themselves." Since its home-made demo for the second album Hormonally Yours sounded so good, Shakespears Sister decided to take an active part in the production work for the first time and called in the help of top engineer Alan Moulder (of Jesus & Mary Chain and Depeche Mode-fame) as co-producer. The result marks an artistic leap forward for Siobhan Fahey (ex-Bananarama) and Marcy Detroit.

To chart or not to chart: there was no doubt at all for London when it released Shakespears Sister's precious ballad Stay. It rocketed its way straight into the UK charts. Detroit's vibrato gives the tune the ethereal ambiance of classic Marianne Faithful material. Towards the end of the song Fahey takes over with her slightly darker voice.

The rest of the album boasts the same high quality. Goodbye Cruel World, the first single released in October, is a real psychedelic gem. More key tracks for EHR programmers should be the rhythm 'n' blues-based songs I Don't Care and Emotional Thing, with their pounding Motown beat. Prince influences are strong in Ave We to Love Yet, making them a good alternative for Wendy & Lisa.

According to London international manager John Reed, the current single was broken on radio. "Their following was always very image-based, but this single was a really 'radio driven thing'. After BBC Radio 1 supported it, it exploded on retail. Since then MTV Europe is aboard as well."

Apart from the BBC, 11 regional EHR stations in the UK are reporting the track. On the continent, however, things are less rosy, and airplay on the track is still minimal, with only NOS/Hilversum and RB 4/Bremen playing the song.

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

National Spotlight: Artists featured have achieved Top 15 chart status in their country of origin.
Blues Rebounds In The '90s

Five years ago, no one would have predicted that one day blues veteran John Lee Hooker would make the charts. But after youngest Robert Cray paved the way, a new generation of consumers was ready to embrace the old bluesman. Charting albums by Gary Moore and Stevie Ray Vaughan are now fueling talks of a blues revival.

The press and radio proved to be very supportive in breaking the The Healer. Silvertone serviced an electronic press kit for use in TV mini-specials and other programs. Two months after its release in October 1989, the album had already sold 100,000 copies on the Continent alone. In February 1990, the 160,000 mark was reached. Meanwhile, MTV Europe had started to play the video of The Healer in high rotation.

The Grammy award for I'm In The Mood, Hooker's duet with Bonnie Raitt, was instrumental in boosting sales to 212,000 units by March. The next step was a fruitful European concert tour in July 1990, highlighted by the living legend's appearances at the prestigious North Sea Jazz Festival in The Hague and at the Belgium Rhythm & Blues Festival in Peer.

Comments Meyer, "It's amazing, but even for an artist of his age, touring is a must." The effect was for sales to sky-rocket from 325,000 to 425,000 copies in just four months.

In December 1991, combined sales for mainland Europe and the UK were close to 750,000 units and approximately twice as much worldwide, making it the best-selling album by an original blues artist in history.

For Virgin Records deputy head of A&R John Wooler, the man who worked on the highly successful Gary Moore Still Got The Blues project and the upcoming After Hours album, "It's not pure blues music anymore. It has spread into wider areas now, to soul and rock and beyond. Thanks to the media, Tina Turner or Dire Straits fans can relate more to blues-rooted music these days."

Reception of the Gary Moore 1990 album was so promising that Wooler now heads a blues-based label within the Virgin group called pointblank. The home for John Lee Hooker outside Europe, other artists on the roster are Johnny Winter, Walter 'Wolfman' Washington, Larry McGray and Danish singer Sanne.

Two interesting forthcoming releases on the pointblank label are albums by Pops Staples (from "Wolfman" Washington, Larry McGray and Danish singer Sanne.

(continues on page 15)
gospel/soul band the Staple Singers) and John Hammond, the latter produced by J.J. Cale.

Woolfer points out that radio is quite sympathetic towards blues in Europe, but in order to get any airplay in the US, a real marketing campaign is needed. "If there's no money behind the record, they don't play it. They have to feel that there's a real commitment."

The third recent blues hit is late great guitarist Stevie Ray Vaughan's The Sky Is Crying album, released in late 1991 posthumously. Sony Music international marketing manager Monica Martin says, "Since touring was impossible, we mailed out a special 20-track compilation promo CD to specialized radio stations and the press. For the video of the title track, we took retrospective images out of old footage and put the music on top."

The whole concept was a sincere attempt to fulfill demand. "It's all new music which he left unreleased. The album has done really well so far, selling close to 200,000 copies across Europe, which is highly exceptional for this type of music. Vaughan is a real best seller for us. The situation to the 'blues boom' in the '60s, with the first generation of white blues bands, like John Mayall and the Bluesbreakers or Fleetwood Mac. The labels we represent now have become household names in the business."

Top priority for Rounder in the Benelux region can tune in to the weekly three-hour blues show "Flip, Flop, Fly & Cry" on local station mART, a fine opportunity to establish the name of the Chess label. We want people to recognize it as the original Chicago blues back to Chicago." For the crossover market, guitarist Rory Block. After heavy support from the now defunct "Op Slag Van Maandag" show on pubcaster KRO, Tramp product is distributed by Munich Records, as well as Benelux, licensor of distinguished American labels like Rounder and Bullseye. For MD Ben Mattijssen, the interest in blues fluctuates, "It's a matter of ups and downs. We're clearly on a peak now. You can compare the current situation to the blues boom in the '60s, with the first generation of white blues bands, like John Mayall and the Bluesbreakers or Fleetwood Mac. The labels we represent now are regarded as very high quality labels by retailers. They eagerly await new releases on both Rounder and Bullseye, because they know what they'll get. They have a few names of household names in the business."

Another ace for Epic is Jimmie Vaughan's former band the Fabulous Thunderbirds, who are currently on an extensive European tour promoting their latest album Walk That Talk, Talk That Talk.

Whereas blues is originally black music, white bands like the '50s and '60s. Blues connoisseur Detlev Hoegen, MD of Bremen-based Cross Cut Records—a label and a mail order company—is a bit sceptical, however, about the so-called blues revival. With 13 years of service behind him, he predicts, "From an insider's view, it's only a short-lived phenomenon. After four years, the new blues boom' as noticed by the press is already on its way down.

"Also, the interest in blues concerts in general hasn't grown dramatically. Okay, John Lee Hooker and Buddy Guy draw more public to their shows, but their artistic strength is more than enough to keep the interest alive. The new fans, don't go to the thousands of other live performances."

As a freelance DJ for Radio Bremen—with a bi-weekly programme on RB 1 and a monthly four-hour show on RB 4—Hoegen has an interesting opinion from a programmer's side as well.

"When my 'pop' colleagues started to play Gary Moore, they ended up with the big names in blues. Sometimes they even leave the shop with the most unexpected pre-War blues under their arm, such as Sleepy John Estes. Another reason is that these youngsters apparently like to take a bit of risk. They're not so sure if it was blues or rock, and neither did the album buyers. They didn't want more Moore, but there was no more. So they tried Muddy Waters or James Cotton, but they found them too crude. There's no run on obscure names at all. It's not the original form of blues that is attracting, but a commercial watered-down version. I don't believe that helps in creating a new interest in blues."

Therefore, Cross Cut definitely aims at the blues diehards across the globe. Claims Hoegen, "We ship Chicago blues back to Chicago." For the crossover market, guitarist Robben Ford is its target man, as Bonnie Earl is for blues purists.

For the latter category of both consumers and programmers, the Chess back catalogue contains a wealth of treasures. MCA, with worldwide rights to this valuable repertoire, recently released a three-CD boxed set by blues legend Howlin' Wolf. The fourth box in a series that consists of Muddy Waters, Chuck Berry and Bo Diddley, Karina Ghuppharan, in charge of special projects and catalogue exploitation, admits that these are collector's items, but says regular reissues can appeal to new fans as well. "Our plan is to establish the name of the Chess label. We want people to recognize it as a high profile blues label. All the old albums will be reissued, hopefully in their original artwork."

FOR DETAILS AND FURTHER INFORMATION CONTACT D. HOEGEN AT PHONE NUMBER (421) 498-7588

In Memorium

Willie Dixon, the great blues musician and songwriter, died last week at the age of 74. Dixon is best known for penning many of the most durable classics in the blues repertoire, including "Hoochie Cootchie Man" and " mane. He was also a major contributor to the success of Chess Records as producer, arranger, and composer for such giants as Muddy Waters, Howlin' Wolf and Chuck Berry. Willie Dixon recently won a Grammy for his Silvertone album Hidden Charms.
Starting at 21.00 and continuing until 22.00 each evening, Radio Monte Carlo (RMC) broadcasts its "World Music" program. Premiered in late 1988 with primarily new age music and mellow vocals, it has evolved since into an eclectic blend of world music, up-tempo new age and contemporary jazz.

Program director Novella Massaro, an enthusiastic supporter of the concept from its inception, admits that it was an audacious idea. "No one was doing anything like this on commercial radio in Italy. In fact, new age music was generally unknown here."

During the day the station plays mainly soft rock and adult contemporary. "We wanted to offer something different to the public," she explains, "and the response was very positive from the start. Contrary to what many people thought at the time, this is not surprising, how- ever, as music has evolved since into an eclectic blend of world music, up-tempo new age and contemporary jazz."

The European Jazz Top 20 is compiled by sales reports from the following retailers: Bote & Bock/Berlin; Cibus/Malibu; Doctor Music/Rome; Forma Music/Amsterdam; FNAC/Brussel; Free Record Shops/Brussel; HAM Music/Denver/London; Jazz Collectors/Rome; Jazz 4 Ever/Amsterdam; Jettin/Moonshine/Zeist; Music Memo/Copenhagen; Ricordi/Roma; Ricordi/Torino; Saturn/Koln; Staffhorst/Utrecht; SkivAkademien/Stockholm; Tower Records/London; Virgin/Edinburgh; Virgin/Glasgow; Virgin/Paris; WMC/Munchen.

Miles Davis: Diga 
Warner Brothers

Natalie Cole, we won't play any recent compilations. Pre- ference is to play cuts from albums that have never been played before. "We are very definitely trying to capture a wide audience," she asserts, "so we can't be too experimental. While we might play more recent Miles Davis, for example, or Natalie Cole, we won't play any traditional jazz."

Another important factor is the tone of the program as a whole. There is always a mix of mellow and hard boppin' spots aired before the show in order to maintain the distinctive mood. Even the jingles are different, more sophisticated and jazz oriented.

Apart from music, the show also broadcasts interviews with such people as Andreas Vollenweider, Pat Metheny, and Dee Dee Bridgewater. RMC has also released several compilations in conjunction with labels like Wind- ham Hill and Private Music.

The page includes a classical airplay chart, reviews and interviews.

Prominent jazz stations in the area:

**Jazz Waves**

Novella Massaro: Radio Monte Carlo

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The station has developed a considerable network of contacts with labels around the world. "We began this program to give people an area musically to breathe," declares Massaro. "It was a gamble, but in the end it paid off."
The dance music which has dominated the European dance floor and specialist radio shows a fusion of rock and dance. From the KLF to Joey Beltram, the riffs of heavy metal and the experimental sounds of '80s industrial music are as audible as the funky cymbals on the upbeat and syncopated snare.

The conventional myth about dance music is that it shoots off on a new trend every six months. Not so! Funk, disco and hip hop have enjoyed lifespans of many years, as will the movement in which the European charts and European underground are currently engrossed—house music.

Another conventional myth about dance is that one single style dominates each era. The year 1992 will reveal that a variety of contrasting dance styles—techno, garage, soul and hip hop—can happily co-exist on radio, in shops and at home. Nevertheless, a chorus of industry voices from across Europe have pointed to the return of late '70s disco soul as the dance influence of 1992.

UK Growth

Dance continued to grow in the UK in 1991, delivering a constant flow of top 10 hits from new talent. The market has become increasingly polarized between hardcore techno acts like The Prodigy and Human Resource, supported by weekend ravers and clubgoers, and soulful US garage vocalists who were given full radio support.

Given the sheer scale of the hardcore scene in the UK and the profitability of garage singers, things are unlikely to change much in 1992. However, a tentative CD soul market would appear to be developing for calibre UK soul acts such as Omar and The Escobeaux.

Circa is looking forward to the third album from Soul II Soul, currently in the final stages of production and set for a March/April release. Titled simply Soul II Soul Volume 3, the new album is thought to be more mature and weighted towards dance tracks.

Among Circa’s pool of hard dance talent, undoubtedly the most original and promising artist is remixer Joey Negro, who hit the UK top 40 in December under his own name with Do What You Feel. His remixes and original releases are rapidly establishing his own style of rich, carefully arranged house, influenced by '70s disco and trademarked by the syn-drum sounds.

This year, 4th & Broadway/Island will launch a new generation of British soul talent. Foremost among these is Don E, a singer/songwriter signed last year by Dodge City Productions, under the same management as the Young Disciples and working on the same musical fusion, will shortly release their debut album, preceded by an EP The Road In Front Of Me.

A fourth single from PM Dawn, Reality Used To Be A Friend Of Mine, will be out this month from Gee Street. Continuing Gee Street’s policy of releasing highly contrasting singles from the rap duo, the next one has been remixed by Todd Terry. The second jazz-rap-soul compilation Rebirth Of Cool II, compiled by Kiss FM DJ Patrick Forge, hits the stores this month.

Polydor, meanwhile, will be concentrating on breaking its Motown talent across Europe in 1992, adding yet more pressure to the ‘soul’ sound. Highest hopes are Shamina Wilson and the Temptations. Although widespread club play may prove elusive, the Motown artists produce songs that are highly effective on radio, as proven in the US, and are attractive to the new CD soul market.

One major problem for labels like Polydor has been transforming club crossover hits into album artists. In 1991, incessant rumours claimed that club-style dance music simply wasn’t profitable to the majors.

Yet Polydor continues to release hot club tracks regularly, picked up from independent labels. “The commercial viability of dance tracks depends on whether you sign a group for a single or an album deal,” says Polydor’s Urban head Terry Matthews. “If you pick up a single for £3,000 and it reaches number 35, it makes sense. If you sign an act for ten singles, an album and the singles only touch number 75, then it is not worth the trouble.”

Voted the label of 1991 by a UK weekly dance paper and TV show, Talkin’ Loud/Phonogram will continue its crusade for jazz-tinged soul music into 1992. Following the success of Incognito and Young Disciples, new rap act Perception and jazz go-go group K-Creative will feature on an EP and Talkin’ Loud showcase in February.

A new album from Incognito, Vibes, Tribes And Scribbles, is also on the way. “It has taken time,” says A&R manager Gilles Peterson, “but artists have to take time to develop. I am not interested in one-hit wonders.”

“Phonogram has had faith in Talkin’ Loud,” says Fiona Grimshaw, who is responsible for marketing the label. “Phonogram has put in a large capital investment for an immediate return, but it will be worth it in the end. We are looking to consolidate Talkin’ Loud’s position in 1992 by putting out music that is quirkier and has a smaller fanbase. We want to maintain the label’s credibility and spontaneity.”

Taff/London’s soul talent comes to the fore in its spring releases. A February EP titled Stepper’s Delight is due from Dutch duo Smith & Mighty, who have long been tipped as a Soul II Soul-type collective. The label will also re-launch the Dance With Heavies, with the release of Dream Come True, which had extraordinary success in the US last year. On the indie dance front, new singles are due from Sanderco, the Utah Saints and One Dove.

Keeping A Theme

By the beginning of this year, east west had established a strong identity for its dance roster, based on UK garage house songs performed by female vocalists Kym Sims, Sabrina Johnston and future talent Simone. “I am trying to keep a theme,” says head of club promotions Spencer Baldwin. “It is difficult to look out for particular acts. I am into US house records. That is my main criteria.”

In the spring, east west releases Johnston’s album Peace, while Sims’ second single Take My Advice is out in April. “This year Kym Sims and Ce Ce Peniston (Todd Terry) will become Arabians,” says Baldwin. “From our own small network of record stores, we have discovered that there is great demand for albums from these artists.”

After the extraordinary pan-European success of Rozalla in 1991, the independent label Pulse 8 turns its attention to album releases. Rozalla’s debut is being released in March, on the back of her new single Are You Ready To Fly. Following Pulse 8’s freshly signed worldwide licensing deals, Rozalla could be well on the way to becoming the first international rave vocal star.

“I am interested in the way techno is veering towards heavy metal,” says Rhythm King MD Martin Heath. “It is pointless to talk about dance music any more. Techno will hit the US this year. In fact, they’ve had it for years, only it was called industrial music and you couldn’t dance to it—bands like Nine Inch Nails.”

His new bands Sheep On Drugs and KMFDM slide into a niche sector between the US hardcore punk and techno collides. Sheep on Drugs, on the experimental Transglobal label, play 30 dates in the UK in March before teaming with pioneering UK techno artist Baby Ford for a rave tour. Baby Ford’s debut album Baby Ford 9 is due in April.

Benelux Cross-overs

In 1991, the Benelux countries moved further into the forefront of crossover dance music, thanks to the popularity of Belgian hardcore techno—which amounts to a new language in dance music—although the demand for modern jazz-soul is growing slowly.

Jive, who operates its European headquarters from Holland, is currently busy with its new discovery, the rap group Fu-Schnickens, a US trio who fuse hardcore hip hop with the style of the Jamaican dance hall. Their debut single Ring The Alarm made waves in Holland and the UK, and an album is due in March. Another new album is due from veteran politicized rapper KRS-One, who has recently collaborated with R.E.M.

Although techno dominates the Dutch market, established hip hop artists retain a specialist following. Predicting trends, Jive marketing manager Charles Hunfeld joins the chorus of those forecasting a return to '70s soul influence.

Jive also plans to continue licensing projects which it began in 1991 with The Farm and several Italian house singles. “We are trying to broaden our licensing operation,” says Hunfeld. “There are so many quality releases on smaller labels that get overlooked.”

Leading ARS into the future is Grace Under Pressure, a band featuring two vocalists and the immense production skills of keyboard New York DJ/producer Bruce Forrest, whose roots lie in the '70s Philly sound. The first single Make My Day is due in early April, with an album at the end of the month.

With an eye to the French and Spanish speaking markets, ARS has also picked up two unusual rap talents—Canadian Le Boyfriend has been signed for the rest of the world, as has Argentinian rapper Jazzy Mel. Finally, album-selling techno group Quadrophonia are...

"We are preparing ourselves for the next wave of pop culture. It will probably be a mixture of several things, including the late '70s disco sound."

— ARS head of international marketing Doron Berenblit
Spring releases from Antler Subway are also on the techno trip, including Channel X, Praga Khan, Digital Orgasm and jade4U. "Techno is simply good music," says MD Roland Beelen, who is now planning albums from Digital Orgasm and Channel X.

German Dance

The German dance market has developed swiftly over the last two years, despite extreme resistance from German radio. But the lack of airplay for dance music, plus changes in the way the charts are calculated, has revealed the real scale and commitment of the going record-buying public, according to record manager Michael G. "The German dance market is still booming," says senior product manager Alexander Maurus. "Various dance music styles are living alongside each other without competition."

One record company east west is planning to dance its way into 1992 by setting up its own dance label. "The German dance market is in a state of flux," says senior product manager Alexander Maurus. "Various dance music styles are living alongside each other without competition."

Leading Warner's new dance label is Zynon, a rap스타 and whose debut single and album are out in March. Zynon, who charted last year as the singer with Mosaic, has emerged from IQ records, the specialist dance label set up by Warner and MD Heinz Roth. Another act is Duffy Duck, whose second single Dynamite features a Groove City beat and Disney characters. "The German dance market is still booming," says senior product manager Alexander Maurus. "Various dance music styles are living alongside each other without competition."

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Sony Music's Dance Pool promotion energies will be focused on MTV Europe. But techno is a small market but there is a good chance. Says Dance Pool international A&R manager Alvaro Ugolini agrees, but with the hardcore techno coming out of the rest of Europe will sweep the Italian markets this year. Sony's Dance Pool will release techno-oriented compilations—not of big hits, but of interesting "long life" club tracks. Says Sony's head of international marketing Sam Howell, "Techno is a small market but there is a good chance and we are discovering it. Everybody told us to do pop and garage in Italy, but we tried a couple of techno singles last year and discovered a market. The singles market has changed a lot in Italy and albums sell much better."

Ala Bianca has signed white Dutch rapper MC Michael G worldwide, following his 1991 Italian hit Show Him The Bass. A second talent is UK singer Janette, whose single Lose My Mind was out at the end of January. Janette reflects Ala Bianca's interest in the UK market, where a new licensing deal means that 70% of its repertoire will be released through Shakedown Productions.

Energy's dance releases aim for cross-over success by combining the feel of US and European house music. Singer Sima, who enjoyed a European wide success last year with Sensitivity returned with Kiss My Lips in mid-February. Singles are also scheduled from proven club artists Orlando Johnson and Paradise Orchestra.

Media spent 1991 throwing up a string of surprise quality crossover club tracks from acts including Capella's Anticapella and climaxing with East Side Beat's Ride Like The Wind, which was almost a UK number 1. This spring the 90s—along with Black Box, one of the earliest Italian house acts—release the album Playing With My Heart, from the first single Got To Be Free, due out in the UK in March.

France Goes Techno

France remains the only country in Western Europe without a developed techno scene, although softer soul such as Onat enjoys popular radio support. Flarenasch are pioneering techno in France by licensing the largest club techno hits from around Europe and releasing singles and compilations. The first Techno Dance Party, released last October, sold 50,000 copies with the help of thehit song "Alright". The second compilation was released at the end of January and features Chimo Bayo, Human Resource, Joey Beltram and Capella. In addition, Flarenasch have lined up spring releases from Digital Boy (OK) and Modular Expansion (Cubes) and PWN (Are You Ready To Move). Indeed, the whole Italian media catalogue has been signed by Flarenasch for 1992.

Jean Manciu

"There are three levels to marketing dance music in Germany. The first and most important is the clubs, the second is the dance shops and the third is TV advertising, in particular on MTV Europe."

-ZYZX promotions manager Jean Manciu

continued from page 1
# ISSUE 9  FEBRUARY 29, 1992

## ADVERTISING DEADLINE: FEBRUARY 14

### B List
- **AD I.B.D. Averages**
  - Public Enemy: Shut Em Down
- **ATMC Homemaker**
- **RADIO MONTE CARLO/Milan**
  - Francesco Maspigli - Prog Cent
- **A List**
  - Michael/John: Don’t Let The Sun
  - Jay Sobel: The Mystery
  - Steve Stannard: Big Change
  - Michael Jackson: Black Or White
  - Michael Jackson: Heal The World
  - Simply Red: Something Got Me
  - Simply Red: Stars
  - Zucchero: Anytime

### RAII STEREO/Dire/Chicago Ristoranti Rigoni - Dir
- **Ad**
  - Angelique Kidjo: Put It Off
  - Frankie Mannella: 1 Times
  - Michael Jackson: Remember The

### POWER FM/Munich
- **B List**
  - Beautiful South: Old Red Eyes
  - Curtis Elaper: Winner
  - DJ Jazzy Jeff: Things
  - DNA: Can You Handle It
  - Lether Than Fire
  - Scilla: liquore
  - Teenage Friedrich Concept:

### SKY RADIO/Business
- **A List**
  - Always & Ever: Directions

### Power Play:
- **ATMC**
  - Simply Red: For Your Babies
  - For Your Babies

### Kommerzielle: AUS
- **A List**
  - Always & Ever: Directions

### RADIO EXPRESS/Antwerp
- **A List**
  - Mann Shommer: Head Of Music

### COMING UP!

### STATION REPORTS

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**Austria**

**SWF 3/Ödenburg**
- **A List**
  - Ulrich Frank: DJ
  - Michael: John Don’t Let The Sun
  - Dance Classics Party

**WDR1/Cologne**
- **A List**
  - Wolfgang Roth: Producer
  - 1 Times

**Wolfgang Park West - Fall**
- **A List**
  - Michael Jackson: Heal The World

**Germania**
- **A List**
  - Pervis: You’re Too Nice

**AD Diesel Park West - Fall**
- **WDR1/Cologne**
- **A List**
  - Wolfgang Roth: Producer

**Germania**
- **A List**
  - Michael Jackson: Heal The World

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**708.5x952.3**

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### STATION REPORTS

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**Italian**

**RTE 105 NETWORK/Milan**
- **A List**
  - Simply Red: Stars

**I.TALY**

- **A List**
  - Simply Red: Stars

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**Music & Media**  FEBRUARY 15 1992

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**21**
The 1992 version of the top daily almanac on pop music is available now! "This Day in Music" draws from BPI-owned publications including BILLBOARD, MUSIC & MEDIA and MUSICIAN for the most authoritative source material available.

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**STATION REPORTS**
A List:

Mario Weitz! - Head Of Music

Gordon Cruickshank - Compiler/Presenter
WEAR FM/Sunderland

AD Cher: Love Hurts

Res Hassenstein - Dj/Producer
Gusty Hufschmid - Head Of Music
STUDIO B/Dornach

AD Julian Lennon- Help Yourself

MUSIC & MEDIA

Garth Brooks- Shameless
Wet Wet Wet
Michael/John- Don't Let The Sun
Monty Python- Always look
Michael Jackson- Black Or White
Little Feat- Things
Bob Seger- The Fire Inside

Dexter Gordon- Montmartre Col.
M.Torme/G.Shearing- World War II [Concord]
L.Young/H.Edison- Pres & Sweets [Verve]
Roman Schwaller-Clubdate [Jazz4.Ever]
Branford- The Beautyful Ones [Columbia]
Abbey Lincoln- You Gotta Pay [Verve]
Ornette Coleman- Love Call [Blue Note]
Nancy Harrow- Secrets [Soul Note]
Orphy Robinson- When Tomorrow [Blue Note]
Tori Amos- Crucify
Richard Marx- Hazard
Bob Seger- The Fire Inside

SWITZERLAND

RADIO 53/Zurich
David Bickinger- Head Of Music
Power Play: Michael/John- Don't Let The Sun Michael Jackson Black Or White

A List:

AD Laurent Lemoine Help Yourself
Karsten Kuentz Found My
AL Steve Lipsky
Wolfgang Mader
Wet Wet Wet

STUDIO B/Dornach

Graham Riquet Head Of Music - Head Of Music

AD Bernard-Hardy Rock
Bob Sugar- The Fire Dies
Dominic Horel World War II
Richard Mander: Hot

RADIO FÖRDERBÜRO/Bern

BoHasenstein - DJ/Producer
Power Plays:
AD Dodá

A List:

AD Alpha Blandly-Breeders
Guth Brooks: Smokey
AD Piotr Ottensman: Béarnos
Simply Red
AD Willy Cooper
West Wet Wet Goodnight Golf

EUROPE

MUSIC & MEDIA

EUROPE

MY EUROPE/London
Brian Diamond - Prog Dir
Heavy Rotation
Sweeney: Can't Dance
Michael: John/Colt Can't Let Sun
KLP: Julkatt & Leaf Things
Nirvana: Never
Snakes: Help You
Simply Red: Stars
Snap: Come Of Love

Active Rotation
Army Of Lovers: Obsession
World: I Got You
Guns N' Roses: Live
Lisa Stansfield: All Stars
OMC: Hammer's Groove

POP 92.3/FM/Alkmaar
Issoud: Easy Caution - Prog A
AD Co: Position
We Got A Love
Paul & Andy: Mondays
Paul & Andy: Vikend

B List:

AD Blondy Blandly: Breeders
Guth Brooks: Smokey
AD Piotr Ottensman: Béarnos
Simply Red
AD Willy Cooper
West Wet Wet Goodnight Golf

SWISS FM/Südostschweiz

Alain Swettolows
T/is FM

1.Monk: Blue Masikar Prélude
Giorgio Moroder: Blau Montiament (Vocal)
Sobh Shahibr: Jazz Sibb [Sempl]
Gary Sibley: Now Theres [Guns]
Charles Hadden: Double Down Keep It
Orphy Robinson: Where Tomorrow [Blue Note]
John Haddon: Scarf (Winston Hill Jazz)
Tom White: Keep It [Reggae Scott's Jazzy]

A List:

AD Mike: The Language Of [Last week]
David Newton: Eye Witness [Eminem]
Richard Mitsuguchi [G-X]
Fats Waller- Piano Solo 1929 [EC]
Mandell Laws: Outra Músicas [AC]

JAZZ WELT PLUS/Munich

Ronald Herrl - Producer
Abby Lincoln- You Gotta Pay [Myne]
Richard Morley: Stolen Colors [Columbia]
Keith Jarrett: The Core [EC]
AD Mike: Keep It [Reggae]
Manhattan Project: Officer Of [Columbia]
Aix: Brewer: Nu-Bop [Jazzville]
Bobby McFerrin: Doctor Blues [EC]
Bobby McFerrin: Doctor Blues [EC]

FRANCE MUSIQUE/Paris

Claude Corrier
Jean Delmar- Prélude [Jazz]

McKee/Carr- 44-4, Red Road
Vernon Rabbit: Sue [Jazz]
Billy Holiday: Complete Discs (MC)
Wynonna Williams- Discos (MC)

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Wynonna Williams- Discos (MC)
E. Electronics To Install Lincs FM Studios

Newly licensed LINC-FM/Lincolnshire, UK, under MD Michael Betton, has chosen Nigel Hunt's Eastern Electronics to equip its studio complex.

Hunt and Betton worked together at the Suffolk Radio Group stations and Eastern Electronics had been acting as technical consultants to LINC-FM during its application. LINC-FM is to use NTI, for its transmission installation at NTL's own Belmont site, which is also used by BBC Radio Lincolnshire.

Eastern Electronics also recently completed the installation of studios for Quality Europe FM, the pan-European satellite service based in Cheltenham.

The German arm of Studer-Revox, as Eberhard Kaulbach and Bruno Hochtraesser, Studer Deutschland GmbH will look after both Studer-Studiotech and the German arm of Studer Revox, as well as marketing the products of Swiss parent company Studer Revox AG.

Studer Opens New Berlin Subsidiary

Studer Deutschland GmbH opened in Berlin on October 1, 1991 to address the growing market in the new federal states. Under the directorship of Eberhard Kaulbach and Bruno Hochtraesser, Studer-Deutschland GmbH will look after both Studer-Studiotech and the German arm of Studer Revox.

Is Your Radio Station An Over-Deviator?

We have recently had somewhat of a crisis in the UK, with over half of the independent stations regulated by the Radio Authorities being measured as over-deviat-
ing. Over-deviation, or over-modulating, means that the stations have allowed the audio input to their transmitters to exceed the level laid down by the Authority, such that they deviate a carrier by 75kHz.

The effect of over-deviation is, of course, to make the station sound louder, but the downside is that, with Frequency Modulation, the higher the deviation, the greater the use of the available frequency spectrum. This, of course, means that eventually one station will start to intrude on a near neighbour.

Transmitters are supposed to be fitted with deviation limiters to ensure compliance within the 75kHz limit but, it has to be said, the limiters used by the majority of IRL stations are not up to the job. Some, after the downgrading of the dB9 limiters, have now fitted feed-forward limiters on the input to their transmitters so, while it never over-deviates, neither will they ever sound as loud as their neighbours.

Theoretically, the feed forward limiter is the ideal problem solver. It looks at the audio input and sets the output to suit, delaying the output signal long enough to time to make this adjustment.

The downside is the fact that each input signal could make the feed forward limiter to operate in fact inaudible—the result of high frequency "ringing" in the station's audio processor at the transmitter input. Today, there is no "louder and louder" race is ended and real indeed that if everyone turned their level down at once, then no one would lose out and the problem would be solved. But, markets being what they are, the likelihood of this happening is slight. The problem is greater for the likes of BBC Radio 1 with its excellently engineered transmission systems. Radio 1 uses correctly set feed-forward limiters on the input to its transmitters so, while it never over-deviates, neither will they ever sound as loud as their neighbours.

The move involved the transfer of all technical personnel to refurbished buildings at Mill parliamentary recess moving its studio extract and summaries.

The Soundcraft SAC200 is in use with many UK and European broadcasters, offering a comprehensive range of module options as well as aesthetically quality audio equipment. It is equally at home with engineers as well as for the operating of audio equipment. Professional audio, is well paid in a production environment.

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**IBC '92 Gears Up For Amsterdam Show**

by Andy Bantock

The build-up for the first International Broadcasting Convention to be held outside the UK since its inception in 1967 continues. Since its beginning with just 30 exhibitors at the Royal Lancaster Hotel in London, the IBC has grown to be one of the world's largest and most popular broadcast events.

Up until the last convention in 1990, the IBC had literally taken over the seaside resort of Brighton with exhibitors in two hotels and specially constructed tents on the seafront. The organisers felt that it was time to find an alternative venue and so the 1992 convention, to be held from July 3-7, will be at Amsterdam at the RAI International Congress Centre.

Despite the current world recession, nearly 16,000 square metres of exhibition space has already been booked by some of the industry's major players, and IBC '92 looks set to be another success. For more information, call the IBC Convention Office; tel: (+44) 71.240 1871; fax 497 3633.

**IBC Technical Equipment Round-Up**

Having received a package of information collected at the Milan show in October 1991, it is amazing to see how many transmitter manufacturers there are in Italy. One of the major companies has to be said that much of the Italian equipment is not really up to scratch when compared to manufacturers more aligned to the US and the UK but, nevertheless, some of it deserves closer inspection.

Elends has long been a favourite of mine; indeed we specify it as standard equipment here at sbs. The company produces an impressive range of tube powered amps from 800 watts to 3kW and has recently introduced a remote control/RF diagnostics system. Operating over a telephone or mobile radio connection, the operator looks at the front panel of the controlled unit on a PC screen and works multilingually.

Tiesseci produces an optimum solution for LINCS-FM's feed-forward limiter, the DAC7 Pro, which operates on seven audio bands. Tiesseci also markets a digital version by Soundtech Audio Products called the ST-820. It is a CD jukebox machine, possibly a CD jukebox machine, possibly a CD jukebox machine, possibly a CD jukebox machine with many other Italian manufacturers, Tiesseci produces an RDS Codex; there is the RDSC 8000.

LTV Electronics offers an extensive range of FM broadcast equipment—from frequency-synthesised exciter units to high-power amplifier links—all at very reasonable prices.

CTE International, which has been producing equipment for several years now, has recently introduced a new 1-kW linear amplifier; the VL1000. Housed in a 3U case, the VL1000 uses solid-state MOS-FET technology.

DB Electronica Telecomunicazioni continue to provide a large selection of equipment including exciters, links, transponders, PLL systems and tube based amplifiers up to 15kW. DB has had quality problems in the past, making their equipment unsuitable for use in other countries. However, if the company manages to get over these problems there is no doubt that DB could be a major European contender.

Technologie Eletroniche Milanesi (TEM) is well-known for its high-quality FM equipment. Although appropriate for some other countries, there are still aspects of TEM's equipment that do not qualify it for the UK's strict control of technical specifications. The front panel provision of XLR inputs and switch, menu switches and power adjustment provides too many opportunities for the unit to be put off the air either accidentally or on purpose. The UK Radio Authority would be browned upon the sockets in particular.

A&A Telecomunicazioni has been producing antenna and filters since 1973, and they all retail at less than £500. Useful among these are a couple of broadband amplifiers capable of taking high input power up to 1.5kW, respectively.

In the UK there is a desperate lack of reasonably priced FM antennae, although there are an increasing number of stations needing them. It will not be long until other countries look to Italy for more and more equipment.
### UNITED KINGDOM

**Singles**
- **U 66 - Das Boot** (PolyGram)
- **5 Quartet - Kriminal** (BMG)
- **Eurythmics - Sweet Dreams** (Virgin)
- **Bruce Springsteen - Born In The USA** (Columbia)

**Albums**
- **Queen - Greatest Hits II** (PolyGram)
- **Genesis - Genesis** (Virgin)
- **Simply Red** (BMG)

### GERMANY

**Singles**
- **Michael Jackson - Black Or White** (Sony Music)
- **Justice - Don't Let The Sun** (Sony Music)
- **Enya - Shepherd Moons** (BMG)
- **Nirvana - Smells Like Teen Spirit** (PolyGram)

**Albums**
- **Michael Jackson - Dangerous** (Sony Music)
- **Queen - Bohemian Rhapsody/Thee Are** (EMI)
- **Genesis - We Can't Dance** (Virgin)
- **Simply Red - Stars** (Virgin)

### FRANCE

**Singles**
- **Michael Jackson - Black Or White** (Sony Music)
- **Justice - Don't Let The Sun** (Sony Music)
- **Eurythmics - Sweet Dreams** (Virgin)
- **Enya - Shepherd Moons** (BMG)

**Albums**
- **Michael Jackson - Dangerous** (Sony Music)
- **Queen - Queen Greatest Hits** (Virgin)
- **Genesis - We Can't Dance** (Virgin)
- **Simply Red - Stars** (Virgin)

### ITALY

**Singles**
- **Michael Jackson - Black Or White** (Sony Music)
- **Justice - Don't Let The Sun** (Sony Music)
- **Enya - Shepherd Moons** (BMG)
- **Nirvana - Smells Like Teen Spirit** (PolyGram)

**Albums**
- **Michael Jackson - Dangerous** (Sony Music)
- **Queen - Queen Greatest Hits** (Virgin)
- **Genesis - We Can't Dance** (Virgin)
- **Simply Red - Stars** (Virgin)

### SPAIN

**Singles**
- **Terra Nova - Fugitive Muse** (Max Music)
- **Michael Jackson - Black Or White** (Sony Music)
- **Enya - Shepherd Moons** (BMG)

**Albums**
- **Queen - Queen's Greatest Hits II** (EMI)
- **Genesis - We Can't Dance** (Virgin)
- **Simply Red - Stars** (Virgin)

### DENMARK

**Singles**
- **Benga & Tore - Bange** (BMG)
- **Michael Learns To Rock - The Actor** (BMG)
- **Enya - Shepherd Moons** (BMG)

**Albums**
- **Michael Learns To Rock - Bange** (BMG)
- **Queen - Queen's Greatest Hits II** (EMI)
- **Genesis - We Can't Dance** (Virgin)

### NETHERLANDS

**Singles**
- **KLF/Tammy Wynette - Justified...** (Virgin)
- **Nirvana - Smells Like Teen Spirit** (PolyGram)
- **Simply Red - Stars** (Virgin)

**Albums**
- **Queen - Queen's Greatest Hits II** (EMI)
- **Genesis - We Can't Dance** (Virgin)
- **Simply Red - Stars** (Virgin)

### BELGIUM

**Singles**
- **KLF/Tammy Wynette - Justified...** (Virgin)
- **Nirvana - Smells Like Teen Spirit** (PolyGram)
- **Simply Red - Stars** (Virgin)

**Albums**
- **Queen - Queen's Greatest Hits II** (EMI)
- **Genesis - We Can't Dance** (Virgin)
- **Simply Red - Stars** (Virgin)

### SWEDEN

**Singles**
- **Michael Jackson - Black Or White** (Sony Music)
- **2 Unlimited - Twilights Zone** (PolyGram)
- **Simply Red - Stars** (Virgin)

**Albums**
- **Michael Jackson - Dangerous** (Sony Music)
- **Queen - Queen Greatest Hits** (Virgin)
- **Genesis - We Can't Dance** (Virgin)

### DENMARK

**Singles**
- **Benga & Tore - Bange** (BMG)
- **Michael Learns To Rock - The Actor** (BMG)
- **Enya - Shepherd Moons** (BMG)

**Albums**
- **Michael Learns To Rock - Bange** (BMG)
- **Queen - Queen's Greatest Hits II** (EMI)
- **Genesis - We Can't Dance** (Virgin)

### SWEDEN

**Singles**
- **Michael Jackson - Black Or White** (Sony Music)
- **2 Unlimited - Twilights Zone** (PolyGram)
- **Simply Red - Stars** (Virgin)

**Albums**
- **Michael Jackson - Dangerous** (Sony Music)
- **Queen - Queen Greatest Hits** (Virgin)
- **Genesis - We Can't Dance** (Virgin)

### IRELAND

**Singles**
- **KLF/Tammy Wynette - Justified...** (Virgin)
- **Nirvana - Smells Like Teen Spirit** (PolyGram)
- **Simply Red - Stars** (Virgin)

**Albums**
- **Queen - Queen's Greatest Hits II** (EMI)
- **Genesis - We Can't Dance** (Virgin)
- **Simply Red - Stars** (Virgin)

### PORTUGAL

**Singles**
- **U2 - Mysterious Ways** (BMG)
- **Enya - Shepherd Moons** (BMG)
- **Simply Red - Stars** (Virgin)

**Albums**
- **Queen - Queen's Greatest Hits II** (EMI)
- **Genesis - We Can't Dance** (Virgin)
- **Simply Red - Stars** (Virgin)
## European Top 100 Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Country Charted</th>
</tr>
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<tbody>
<tr>
<td>0</td>
<td>Queen</td>
<td>Greatest Hits II - Parlophone</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>2</td>
<td>Genesis</td>
<td>Das Ei - Kinder - Virgin</td>
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<tr>
<td>3</td>
<td>Nirvana</td>
<td>Nevermind - DGC</td>
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<td>3</td>
<td>Michael Jackson</td>
<td>Dangerous - Epic A</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>5</td>
<td>Simply Red</td>
<td>Stars - east west A2</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>7</td>
<td>Queen</td>
<td>Queen Greatest Hits - EMI</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>8</td>
<td>Prince &amp; The Power Generation</td>
<td>Diamonds And Pearls - Paisley Park</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>9</td>
<td>Tina Turner</td>
<td>Simply The Best - Capitol</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>10</td>
<td>Bryan Adams</td>
<td>Waking Up The Neighbours - A&amp;M</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>11</td>
<td>Lisa Stansfield</td>
<td>Red Love - Ariola</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>12</td>
<td>Enya</td>
<td>Shepherd Moons - WEA A</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>13</td>
<td>Dire Straits</td>
<td>Every Night - Vertigo A</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>14</td>
<td>Guns N' Roses</td>
<td>Use Your Illusion II - Geffen</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>15</td>
<td>Lou Reed</td>
<td>Magic And Love - Sire</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>16</td>
<td>Wet Wet Wet</td>
<td>High On The Happy Side - Precious</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>17</td>
<td>Guns N' Roses</td>
<td>Let the Illusion Be - Geffen</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>18</td>
<td>R.E.M.</td>
<td>Out Of Time - Warner Brothers</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>19</td>
<td>Roxette</td>
<td>Crayon - EMI A</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>20</td>
<td>Salt-N-Pepa</td>
<td>The Greatest Hits - Heat LV</td>
<td>UK, NL, CH</td>
</tr>
<tr>
<td>21</td>
<td>Soundtrack - The Commitments</td>
<td>Eis Concerto - MCA</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
</tr>
<tr>
<td>22</td>
<td>Ten Sharp</td>
<td>Under The Waterline - Columbia</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>23</td>
<td>Bonnie Tyler</td>
<td>Bitterblue - Hansa</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>24</td>
<td>Patrick Bruzel</td>
<td>Si Ce Soir - RCA</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>25</td>
<td>Münchener Freiheit</td>
<td>Liebe Auf Den Ersten Blick - Columbia</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>26</td>
<td>Paul Young</td>
<td>From Time To Time - The Singles Collection - Columbia</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>27</td>
<td>Scott Walker &amp; The Walker Brothers</td>
<td>No Regrets - Best Of Scott Walker &amp; The Walker Brothers - Fantasy</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>28</td>
<td>Joe Cocker</td>
<td>Coda - Capitol</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>29</td>
<td>Pat Shoff Boys</td>
<td>Photography - EMY A</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>30</td>
<td>Mylene Farmer</td>
<td>AutrePoly - Polydor B</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>31</td>
<td>Mariah Carey</td>
<td>Emotions - Columbia</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>32</td>
<td>Luca Carboni</td>
<td>Cameo R.A. - RCA</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>33</td>
<td>Lush</td>
<td>Spooky - 4AD</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>34</td>
<td>Queen</td>
<td>Innuendo - EMI A2</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>35</td>
<td>Cher</td>
<td>Love Hurts - Geffen A</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>36</td>
<td>Ce Ce Peniston</td>
<td>Finally - Epic A</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>37</td>
<td>Michael Bolton</td>
<td>TIME - Love &amp; Tenderness - Columbia</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>38</td>
<td>Jean-Philippe Audin &amp; Diego Medina</td>
<td>Ocanario - Delphin</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>39</td>
<td>New Kids On The Block</td>
<td>Hits - Columbia D.B.A.CH.S.DK.N.SF</td>
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<td>40</td>
<td>Stephan Eicher</td>
<td>Engelsberg - Barclay</td>
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<td>41</td>
<td>Johnny Hallyday</td>
<td>Ça Ne Change Pas Un Homme - Philips/Phonogram</td>
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<tr>
<td>42</td>
<td>Simon &amp; Garfunkel</td>
<td>The Definitive Simon &amp; Garfunkel - Columbia</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>43</td>
<td>Tori Amos</td>
<td>Little Earthquakes - east west</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>44</td>
<td>Fiorella Mannoia</td>
<td>I Tener A Vopron - Epic</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>45</td>
<td>Evelyn Hohagen</td>
<td>En Blekit Blandits Hijaro - Record Station</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>46</td>
<td>Metallica</td>
<td>Metallica - Vertigo</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>47</td>
<td>Scorpions</td>
<td>Crispy Crayon - Mercury A</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>48</td>
<td>Antonello Venditti</td>
<td>Benvenuto In Paradiso - Ricordi</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>49</td>
<td>Army Of Lovers</td>
<td>Massive Luxury Overdose - Ian Son Ton</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>50</td>
<td>Alejandro Sanz</td>
<td>Vivir Despues De Que - Warner Music Spain</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>51</td>
<td>Enya</td>
<td>Works Of Divine Love - EMI</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>52</td>
<td>Etienne Daho</td>
<td>Paris Ailleurs - Virgin</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>53</td>
<td>Tom Petty &amp; The Heartbreakers</td>
<td>Into The Great Wide Open - MCA</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>54</td>
<td>Francis Cabrel</td>
<td>C'est L'Amour A L'Autre - Colombia</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>55</td>
<td>Patricia Kaas</td>
<td>Cesus De Scane - Columbia</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>56</td>
<td>Gipsy Kings</td>
<td>Esta Mundo - Columbia A</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>57</td>
<td>Jean Michel Jarre</td>
<td>Images - The Best Of Jean Michel Jarre - Dreyfus</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>58</td>
<td>First European Veruschung 588</td>
<td>Wohnzimmer - EMI</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>59</td>
<td>Pino Daniele</td>
<td>Sotto O Sole - CGD</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>60</td>
<td>Primal Scream</td>
<td>Screamedelic - Creation</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>61</td>
<td>Les Inconnus</td>
<td>Bovanniassent - Lederman</td>
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<td>62</td>
<td>Luz Casal</td>
<td>A Contra Luz - Hispavox</td>
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<td>63</td>
<td>Burythms</td>
<td>Greatest Hits - RCA A2</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>64</td>
<td>Umberto Tazzi</td>
<td>Le Mie Canzioni - CGD</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>65</td>
<td>Renaud</td>
<td>Marchand De Cailloux - Virgin</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<td>66</td>
<td>Michael Learn To Rock</td>
<td>Michael Learn To Rock - Mercury</td>
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<tr>
<td>67</td>
<td>Mecano</td>
<td>Afiado - Ariola</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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<tr>
<td>68</td>
<td>Soundtrack - Rush</td>
<td>Until The End Of The World</td>
<td>UK, NL, DE, CH, SE, FR, DK, IT, GR</td>
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### Notes
- The European Top 100 Albums is compiled by RPM Communications BV in cooperation with Buma/Svenska. All rights reserved. Compiled from the national album sales charts of 16 European territories.
- Recognition of pan-European sales of 500.000 units.
- Recognition of sales of 1 million units.
- Multi-million sellers indicated by a symbol following the title.

**Source:** AmericanRadioHistory.com
U.S. Loses Major Ratings Service

By Lisa Nordmark

As 1991 drew to a close, so did the quantitative ratings service of VNU Business Information Services (BIS). The telephone recall service was simply unable to continue operations due to the substantial lack of profit generated by its quantitative service.

Although Birch was generously supported by advertisers and agencies, the hard-hit radio economy precluded viable subscription revenue. In a memo delivered to the company's supporters, Birch President Bill Livek, who will not remain with the company, states, "Unfortunately, Birch Radio Ratings' losses make it impossible for Birch to continue providing the quantitative ratings service, effective December 31, 1991. The last market reports that will be published are for the Fall survey period..."

As Arbitron faces the immediate future without any competition, radio fears the company will shoot the moon in subscription fees. It is not known yet whether the Birch contracts are even assumable. Not all Birch markets are currently surveyed by Arbitron, and survey frequencies have differed. Arbitron estimates that it will be another month before all contractual decisions will be finalized.

As Birch joins the fallen ranks of former ratings services such as TRAC-7, RAM and Burke, several hundred Birch employees find themselves joining the ranks of the unemployed.

Willhight Research To Expand

Currently serving the Pacific Northwest as the second ranked radio ratings company, Seattle-based Willhight Research is contemplating a nationwide expansion. Company president Jim Willhight states that he perceives a need for another nationwide ratings service to provide complete listener profiles now that Birch is no longer in operation.

Willhight presently analyzes approximately 200 geographic areas in the western US. He expects a steady growth pattern in the coming year, hoping to sign up several more subscribers before moving into a major metro area such as Los Angeles.

Prices vary by the number of station participants in a market, with costs roughly US$1,000. Via telephone, survey respondents are required to recall their listening agenda of the past 24 hours. Methodology is similar to that formerly used by Birch.

Do Listeners Believe The Radio Slogans You Use?

Denver-based Paragon Research recently surveyed 427 15-64-year-olds nationwide who listen to radio at least one hour per day to gather feedback about the on-air slogans radio stations use to promote their product.

The survey respondents cross-sectional geographic and frequency boundaries. For each slogan tested, we asked the respondents if they listen to a station that uses that slogan, and if the station keeps the promise made by the slogan.

According to the Morning (Show) Consulting Group (see separate story, this page), the number one killer of radio talent is burnout. But how do you recognize it? Here are the seven classic signs of morning show burnout (MSBO):

1. Alternating signs of anxiety and depression. Meet with your key morning show player and ask, "How do you feel (or think) the show is going?" Listen carefully.
2. Feelings of intense frustration. Ask them or tell them, "I'll do all the work around here. I put in more hours than anybody." A classic MSBO clue.
3. Feeling unappreciated. "Nobody says thank you." "You always tell me what I've done wrong, not what I've done right."

4. Loss of interest in pleasurable things. Comments indicate little or no interest in sex, hobbies, family, children. Complaints of chronic backache, fatigue and general malaise.
5. Low self-esteem. He or she will say, "There's really no way to solve my problem...Nothing will ever change." This is someone who believes he/she is not worthy of your help and attention. Convince otherwise by word and deed.
6. Spending more time at work but producing less. 7. Short tempers. If your morning talent is seen screaming or snapping at peers or staff, you're witnessing the most mature signs of a MSBO.

How MDs/PDs Can Help

1. Teach and educate. You are looked to for expertise and direction. Give all members of your staff, especially your morning talent, what we all need in life: order and predictability. Anxiety levels drop when you do this.

2. Communicate more than you think you need to. The morning show may perceive any lack of communication as non-support.

3. Avoid heavy-handed discipline. It will serve only to worsen the problem.

4. Be ready to change your management style to prevent or cure MSBO.

5. Catch your morning talent doing something right and praise him or her.

6. Have regular, scheduled meetings. It will serve only to worsen the problem.

7. Review strategic audience goals with your morning team, measure against presentation of your goals with your morning team, measure against presentation of the show.

8. Be specific. Praise strength. Eliminate weakness by being a resource for your morning talent in specific growth areas.

9. Be positive!
Ten Sharp

Radio has played a vital role in breaking Dutch duo Ten Sharp. Wherever the single You was released, it has been immediately taken up.

Released on national territory in February last year, where it peaked at number 3, it took Sony Music nearly nine months of dedicated exploitation to carry it beyond the Dutch borders. The results have paid off: at press time, the single is at number 16 with a bullet in the Coca-Cola Eurochart Hot 100 Singles and charted in Germany (number 7), Austria (5), Switzerland (7), Sweden (2), Norway (1). Current European sales figures amount to 200.000 copies and similar figures have been reached with the album Under The Waterline.

France, Italy, Spain and Finland are likely to be the next markets charting the single and, if the success of Scorpions's Last Train To Brindisi in the UK market could be cracked...

In most of the mainland European markets, the duo combined radio IDs and phone-ins with TV appearances. A special acoustic version of You has been recorded for the French market that will be used for a special club and radio mailing.

According to Sony Music Holland market manager Gerard Rutte, the marketing effort was tailored to the specific needs of the various European territories.

"Some markets had problems in marketing the original mini-album [seven tracks], we decided to add three extra songs to make it a 'normal' album. Also, we shot a new version of the video when Norway wanted a different sleeve design. We granted all these requests as we firmly believed in the band's potential for the European market."

The highly melodic single—featuring songwriter and keyboard player Niels Herrebrugh and singer Marleen Kapteijn—has taken a long time to finally chart in the EHR Top 40. Entering the Chart category the end of November last year, it reached the Top 40 last week (number 34) and is likely to climb into at the most successful Dutch act on EHR.


Together with lyricist and former bass player Ton Groen, Ten Sharp have previ-
ously had success as a trio in Holland with the hithsgins Japanese Lovesong and When The Snow Falls. At the end of 1990 they disbanded, while Hermes and Kapteijn continued as a duo. The two signed to the Dutch arm of Sony Music Polska, who released the duo re-signed to Sony Music's Columbia label at the beginning of '91.

Macgili Bakker

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INBC
(continued from page 1)

In April, it will have six weeks to raise financing. If not, the licence will be awarded to Virgin/TV-AM.

Toby Horton, a director of INBC and former MD of Radio Trees/Cleveland, is confident the financial backing will be secured by the end of next month. "There is quite an elaborate structure in place already," he says. "We have a very clear agenda, and are going to reveal more information in the coming weeks.

Gross advertising projections show first-year turnover of £9 million, rising to £60 million by the eighth and final year of the licence. Horton says ad sales will be handled through one of the national sales houses.

INBC predicts a first-year audience reach of 5% (out of a potential audience of 40 million), increasing to 25% in 1996.

The format will be "broadcasted pop with an emphasis on what people want throughout the nation," according to INBC board member and investor Rod Buckle. He explains the service's aim is to counter the trend of the 'chip compact media,' which strongly influences radio programming. He adds, "This is not a criticism of BBC Radio 1. I think they have a crucial part to play. But we want to get away from the critical eclecticism of the London market."

The output will include EHR and charade hits, as well as a mixture of album cuts from such artists as Elton John and the Beatles; a second rotation of hit singles is planned during drive-times. Buckle predicts, "Within a month, we will be influencing the charts because we will be a national station."

Meanwhile, Horton thinks INBC will be successful without trying to depend on winning London metro listeners. He will deliberately locate INBC in Sheffield because the London market is so tough to crack," he says, pointing to INBC's research that indicates the London market is saturated and that a stronger move is to seek a mass audience outside of the country's largest city.

To achieve this goal, the group has allowed £4 million for the first year's marketing and advertising.

Even without trying to make a dent in London, Horton is optimistic about advertising revenue. "This will be seen as the catalyst that makes radio a major advertising medium with the potential to broadcast to 40 million people," he says.

Regardless of who wins the franchise, INRC2 will be on-air sometime early this summer. BBC Radio is set to realign the assigned frequencies (1215 or 1297 kHz) at the end of this month. Many in the industry were surprised by the absence of a bid from Capital Radio/London. MD Richard Eyre says a bid was "against our own investment criteria."

But insiders say the poorest reception on AM was one of the determining factors in Capital's decision not to enter the race.

Other INRC2 Bidders

Independent Music Radio (IMR)
Proposed format: rock
Cash bid: £1,883,000

20/20 Radio (Chiltern Radio Network)
Proposed format: AC
Cash bid: £1,311,000

National Rock Radio (CLT, RTE, Allied Entertainment)
Proposed format: Rock hits '50s-'80s
Cash bid: £211,000

Score Radio (Radio Clyde)
Proposed format: Pop from '50s-'80s with easy listening tracks and sports coverage
Cash bid: £701,000

amount bid annual for eight years. INRC2 will have to pay music royalties, an annual licence fee of £645,000 (a figure based on population coverage, with the usual one-third discount for an AM service), and 4% of qualifying revenue to the Treasury. The group has yet to disclose what they project will be the service's annual operation cost, but industry insiders are quoting in the neighborhood of £15-19 million.

If the Authority gives the INRC2 bid a thumbs down, the licence would go to the second highest bidder. IMR backed by Virgin and TV-AM. But such a decision might be better in the long run given Virgin's resources, says Coopers & Lybrand Deloitte analyst Jennifer Williams. "I think that if Richard Branson is awarded the franchise it would be good for UK radio," she says. "He would give radio a much higher profile in the industry."
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