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MUSIC & MEDIA

Volume 7
Issue 45
November 10
1990
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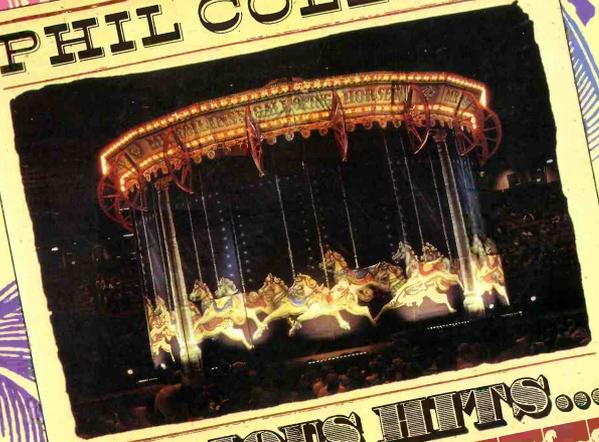


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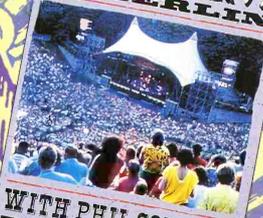
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MEDIA

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Chalfont Broadens 'Non-Pop' Definition

by Hugh Fielder

The Radio Authority in the UK has confirmed that the country's first national commercial FM licence will be awarded next year

Italians Race To Meet Broadcast Deadline

An estimated 2,000 radio and 300 TV stations are reported to have applied to the Italian government for a licence to operate, in compliance with the country's new broadcast laws (M&M September 15).

The deadline for applications was midnight, October 23. Any radio or TV station which transmits without a licence faces closure. The job now for minister of Post and Telecommunications Oscar Mammì is to rid the nation of what is known as the frequency jungle.

He has hinted that this may be achieved by March 1991 but his criteria for selection remains unclear. □

to a 'non-pop' station.

But although the government's amended definition of pop music in the Broadcasting Bill now includes "other kinds of modern popular music", it specifically does not include rock.

The announcement comes from Radio Authority chairman Lord Chalfont speaking at a press conference held in London on October 30.

"It is not confined to classical music. The station could include all kinds of formats. It could be light classical, easy listening, C&W or traditional jazz, or possibly even a combination."

Pointing out that there was no shortage of pop music on UK radio at present, Chalfont said: "We felt we were enhancing listeners' choice more than if we offered it to a pop station." He added that a 'non-pop' service would make good use of the high-quality stereo transmission facilities

continues on page 4

TWO DISTRIBUTORS SUED

EC Copyright Ruling Tested In UK

by Jeff Clark-Heads

UK record companies announced the first test of how copyright laws have been affected by the European Court's landmark 'Patricia' case ruling of last year.

The British Phonographic Industry (BPI) is suing two UK distributors for copyright infringement over European concert recordings which feature artists signed to UK companies. These include the Rolling Stones, U2, Bruce Springsteen, Bob

Dylan and the Beatles. The product is considered legal in the countries of origin, where mechanical royalties may have been paid, but the BPI believes it contravenes UK copyright laws.

The trade organisation's action is against two distributors from the West of England. One has already agreed to pay £10,000 in damages and agreed not to handle the product in future. Legal proceedings

against the other company will be heard in court later this month.

The BPI case is founded on the European Court's 1989 ruling that copyright law in individual countries is sovereign over EC legislation on the free movement of goods.

The decision came after EMI, on behalf of the BPI, sued a Danish company, Patricia. That firm was reproducing Cliff Richard recordings in Denmark, where they were out of copyright, and exporting them to West Germany, where they were still subject to national copyright restrictions.

BPI anti-piracy co-ordinator Tim Dabin says he believes this is the first time a court has been asked to consider the implications of the European Court judgement. He argues that local copyright law means that anybody releasing a live recording in the UK needs the permission of the artist and/or the record company to which they are contracting

continues on page 5



Julien Clerc is presented with a platinum disc by Virgin France, marking 300,000 sales of his album 'Vais-Moi Une Place'. From l-r: Bertrand de Labrousse, Virgin France's Zaki, Virgin France resident, author Claude Vanier, Clerc, and authors Françoise Hardy, David McNeill and Thierry Sechan.

Unique Radio Promotion For New Iglesias LP

by Howard Shannon

Julio Iglesias's new album, *Starry Night*, is the subject of a unique radio campaign by CBS France and RTL.

The album was promoted throughout November 5 on RTL with the singer taking part in two live, two-hour programmes. This is the first time RTL has tied in a day devoted to a specific artist with their new album release.

The station will air seven tracks from the Albert Hammond-produced album

with the new single, *Can't Help Falling In Love*, on heavy rotation.

Released on October 26, the LP is expected to get a further push in France from frequent airings of trailers on both RTL and TV channel TFI, which broadcast a 90-minute Iglesias special on November 7.

The campaign was set up by Patrick Decam, director of the CBS label, in co-operation with marketing

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MUSIC & MEDIA

Media Laws

What is on the horizon for private radio broadcasters?

The biggest problems, especially for the smaller stations, are at a local level. While stations at that level reach a breakpoint after a year or two, small stations have to go 10 years before they make a profit.

For that reason, VPRT is in-terested in establishing media net-works. We want to change the cur-rent media laws so that these works can be put into place, o that smaller stations, with than 100,000 listeners, can establish a good financial base.

Q: Has the reunification of Germany posed any special problems to your organisation or to broadcasters in general?

A: No. The basic question is whether the media laws in eastern Germany will be established. After the election in December the states will be founded, and after that we have to act very quickly to [help influence the establishment of] media laws in the East.

It's important to note also that most of the people in the eastern part of Germany have been listening to Western stations. And that is where we have our big chance.

There will be major changes for private broadcasters as a result of the reunification of Germany. And broadcasters will need a strong, unified voice to represent them when all of these regulatory changes take place, ensuring their best interests are being served. And that's where VPRT comes in.

Bernd Rieger is chief executive director of the radio sector of VPRT (Verband Privater Rundfunk und Telekommunikation). He is one of three directors who head the new organisation, which is the result of a merger between the former BKS (Bundesverband Kabel und Satellit) and the former BPRT (Bundesverband Privater Rundfunk und Telekommunikation). The merger was ratified by the two organisations' new combined board of directors in Munich on October 8. In addition to Rieger, the other VPRT directors are: Günter Lass, deputy executive director, television sector; and Ursula Adach, director of sales, engineering and telecommunication.

energy of our printing, the needs of private radio broadcasters in Germany.

Q: What are the main goals of the VPRT?

A: We have six major objectives:
 1. To provide a strong, unified lobbying force. Now that all of our radio and television member stations are unified into one association, we will have more of a voice in influencing media law and regulations.
 2. To establish media laws that are more favourable to private radio broadcasters in Germany, especially in eastern Germany where the states are just now being established.
 3. To tackle the European [Commission] question. The German radio position in the EC is not as



positive as to serve as government lobbyists. In fact, ALPHA wants to become a member of VPRT. So the primary difference between us is that ALPHA serves broadcasters' commercial marketing, advertising and programming interests, and we are lobbyists for economic, wage and employee problems.

Q: One of the criticisms of BKS was that it was too broad-based to serve the needs of individual radio broadcasters. Do you think this will be a problem now with the formation of VPRT, and, if so, how do you plan to overcome it?

A: No. It is not a problem. Because we have merged together, we are now better equipped to deal with the problems of all of our members. BKS had only three people to deal with problems, VPRT has seven. And because we are divided into three separate areas of service - radio, television and telecommunications - with one person heading each, we can now better address broadcasters' needs.

Q: With the German broadcasting regulatory system as complicated as it is how do you plan to serve your members' individual needs?

A: We have contact with the relevant government officials in each of the regions, and [we intend] to lobby for similar broadcasting rules and regulations in each of those 11 regions. Our overall goal is to establish a uniformity of laws.

This becomes especially important in terms of the changes going on in the EC, because the EC is also trying to restrict broadcasting.

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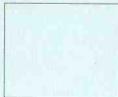
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VPRT - Lobbying For Favourable Media Laws

Bernd Rieger, chief executive director of the radio sector of Germany's VPRT (Verband Privater Rundfunk und Telekommunikation) talks to Sydney Ann Prescott.

strong as the positions held by other countries because of German media law and several media problems that are unique to Germany. There is no single federal regulatory body in Germany; instead, it is divided up into 11 separate states. So Germany as a whole isn't really represented in the EC. We are also hoping to form a European Association of Broadcasters within the next two years.

Q: Why did the BKS (Bundesverband Kabel und Satellit) merge with its former rival, the BPRIT (Bundverband Privater Rundfunk und Telekommunikation) to form the new VPRT?

A: To create a stronger, more unified voice which will help better serve our members. Now, instead of competing with each other we can focus all of our energies on serving the needs of private radio broadcasters in Germany.

Q: What are the main goals of the VPRT?

A: We have six major objectives:

1. To provide a strong, unified lobbying force. Now that all of our radio and television member stations are unified into one association, we will have more of a voice in influencing media law and regulations.
2. To establish media laws that are more favourable to private radio broadcasters in Germany, especially in eastern Germany where the states are just now being established.
3. To tackle the European (Commission) question. The German radio position in the EC is not as

4. To provide our members with more concentrated service in the separate areas of radio, television and technical telecommunica-



tions. As a unified force, the new VPRT will be more effective in serving our members in these areas.

5. To establish a service at the state association level and to help in the formation of regional radio networks.

6. To provide our members and their employees with educational seminars and programmes. Private broadcasting is still so young in Germany, and our members are in need of consultation and advice.

Q: How does the merger benefit the two former organisations, BKS and BPRIT? What kind of concessions were made?

A: Both associations' boards of directors were given the same number of seats, so neither side lost anything. And that was important. We spent more than half a year having very complicated discussions trying to work everything out. The main difficulty in the compromise was ensuring no one lost anything.

Q: How strong is your membership?

A: We have approximately 120 members, including the national private broadcasting organisations SAT 1, RTL Plus, Pro 7 and

TELE 5. We also represent several statewide private broadcasters such as Antenne Bayern, FFH, Radio RPR and 100.6.

Q: Do you think there will be any sort of rivalry between the recently established ALPHA (Arbeitsgemeinschaft Landesweiter Privater Hoerfunk Anbieter) and your organisation?

A: I don't think that ALPHA will be a competitor to us as an association because they are an informal network. The main goal of ALPHA is to bring statewide radio stations together to promote commercial interests, whereas our purpose is to serve as government lobbyists. In fact, ALPHA wants to become a member of VPRT. So the primary difference between us is that ALPHA serves broadcasting, advertising and programming interests, and we are lobbyists for economic, wage and employee problems.

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This becomes especially important in terms of the changes going on in the EC, because the EC is also trying to restrict broadcasting.

Q: What is on the horizon for German private radio broadcasters?

A: The biggest problems, especially for the smaller stations, are financial ones. While stations at the statewide level reach a breakeven point after a year or two, many small stations have to go five or 10 years before they make a profit.

For that reason, VPRT is interested in establishing media networks. We want to change the current media laws so that these networks can be put into place, and so that smaller stations, with fewer than 100,000 listeners, can establish a good financial base.

Q: Has the reunification of Germany posed any special problems to your organisation or to broadcasters in general?

A: No. The basic question is when the media laws in eastern Germany will be established. After the election in December the states will be founded, and after that we have to act very quickly to help influence the establishment of media laws in the East.

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Trans World Losses Prompt Red Dragon Rumours

by Hugh Fielder

Trans World Communications' pre-tax loss of £1.16 million for the first six months of this year has resulted in job losses at Piccadilly Radio and growing speculation that Red Dragon Radio will be sold by the end of the year.

Owen Oyston, Trans World's CEO has announced a "rigorous cost-cutting programme" and plans for "significant asset disposals" to reduce the company's £9 million debt - caused mainly by the acquisition of Piccadilly Radio last year - and the high level of UK interest rates.

Piccadilly Radio has announced 15 redundancies - around 20% of its work force - across the programming, production and engineering departments. This will almost certainly mean a cut in the station's specialist and documentary programmes. But the recently expanded local sales team has been left intact.

Trans World says that the cuts are directly related to Piccadilly's financial performance and that other stations in the group will not be affected.

Red Dragon in Cardiff is being tipped by city analysts as the "significant asset" that Trans World is likely to sell by the end of this year. The station is making an operating profit of over £1 million and is valued at between £8-9 million.

Authority To Consider Committee Revival

The Radio Authority will consider reviving the Radio Consultative Committee which expires when the Authority takes over from the Independent Broadcasting Authority (IBA) from January 1 1991.

After the final meeting of the committee last month the Authority's director of programming Paul Brown said that although there was no provision for a similar body under the Radio Authority, "a desire has been expressed that some sort of forum be maintained, probably on an annual basis."

The Radio Consultative Com-

mittee, which met three or four times a year, has been a valuable change for station MDs to meet with IBA officials on an informal basis with no agenda.

The Authority is also asking all stations to provide a draft proposal of performance when they convert their existing IBA franchises into new Radio Authority licences. The new licence will extend the existing franchise by three years or until December 31 1996, whichever comes sooner.

In addition, stations will be responsible for their own transmission facilities instead of renting them from the IBA. □

results together with £157,000 for the abortive merger talks with Yorkshire Radio Network. In addition, Trans Radio lost 250,000 on the Radio Radio sustaining service which was closed down last month. Outside radio, Trans World is also having to make provision for an anticipated annual loss for the Miss World competition of over £1.2 million. □

Nova Back As Pirate

by Paul Easton

Satellite station Radio Nova is back on the airwaves nearly two years after closing down for financial reasons.

Calling itself Party Radio Nova, despite the fact that it's a legal operation, the station is broadcasting a classic hit programme from 07:00-19:00 daily via an audio sub-carrier of WHSTV's Lifestyle channel on the Astra satellite.

Revenue will come from the station's own direct mail-order operation. Corporate sales director Vincent Monsey says Nova is buying discounted end-of-line or discounted stock such as hi-fi equipment, TVs, watches, toys etc which is being offered to listeners at bargain prices.

"Listeners will be able to order with their credit cards and the goods will be dispatched to them the following day by Securix."

Scholl-Latour says Nova is buying Monsey. But he stresses that customers' rights will be protected. "We are not a here-today-gone-tomorrow outfit. We buy and hold the stock ourselves and everything offered by Radio Nova is sold with the usual manufacturer's guarantee or a money-back offer."

Originally one of Dublin's "super pirates", Nova moved to the UK to launch its satellite service in May 1988. Before it went off the air in January 1989 the station's night-time programming was offered to other stations as a sustaining service although its only UK client was NorthSound in Aberdeen. The night-time programming is called Club Music which provides continuous dance music to clubs and pubs. □

Council Rejects BPI Appeal

The Press Council has rejected the British Phonographic Industry's (BPI) complaint against consumer magazine *Which?* over an article in *Janis* headlined "Compact disc rip-off".

The BPI complained that the article was inaccurate, misleading and failed to reflect the true cost of producing CDs while making unsubstantiated allegations of improper commercial conduct by record companies. The *Which?* article had concluded: "The record companies' case doesn't hold water. There is no reason why CDs should cost so much."

But the Press Council says there is a fundamental difference of both opinion and interest between the two sides and *Which?* is satisfied that there were no major inaccuracies in the article and that the term "rip-off" in the headline was not alleging improper conduct. □

Choice Approval

South London's Choice FM has had its request for an increase in transmitter power approved. Choice had complained that its signal could not be received in many parts of its main coverage area.

Wymers' BRMB Nights
Radio Wymers in Worcester is taking Birmingham's BRMB-FM/XTRA-AM overnight programming. Wymers had previously carried Radio BRMB's sustaining service until it closed down last month.

Jersey's FM Approach

Jersey in the Channel Islands, officially outside the UK, plans to adopt a 24-hour broadcasting service with a view to establishing a local commercial FM station. But the island's parliament has been opposed to commercial radio in the past and will want to vet any applications to the Radio Authority. In addition to the BBC's Radio Jersey service, two French stations - Contact 94 from L'Esch, Normandy, and Force 97.50 from Jersey - are broadcasting English-language programmes into the island and have financial backers and sales representatives in Jersey.

Orwell & Saxon Changes

Suffolk stations Radio Orwell in Ipswich and Saxon Radio Bury St Edmunds have changed their programme schedules, introducing a new classic "hits" magazine and singles package. The changes bring the stations closer to Radio Broadland in Norwich which took over Suffolk Radio Radio earlier this year. □

Bavarian Survey Reveals New Programming Methods

by Paul Andrews

Bavarian radio stations are increasingly aligning themselves to US-style formats, according to a recently published survey of programming and targeting methods among both public and private stations.

Over a quarter of the 46 stations questioned by Nuremberg research firm Puls said they defined their sound in format terms while two-thirds identified with a format to some extent. One third of the 46 identified their format as AC, and another 15% called themselves CHR stations. However, 30% rejected any comparison with the format system.

"We were a little surprised by how many mentioned US formats," says Puls, marketing director Irid Kapske. "Some time ago people didn't talk about them at all - it was a diversion in the German market - but they have changed during the past year."

"More programmers are going

to the US now and orientating themselves to the experience of that market, and are then adapting the format to the audience here. That part they still have to do more by instinct, though, because they don't yet have the feedback from listeners about what is 'German AC', for example."

Puls hopes to fill this gap following its recent introduction of playlist call research in Germany (M&M October 27).

The study, conducted in association with the newsletter Kabel und Satellit, also questioned programmers on what music they play and how playlists were developed. Pop was the most played style of music on Bavarian radio, with 33% of airtime, followed by German schlager with 20%, and then rock (10%), oldies (6%), funk (5%) and country (4%).

German-language titles account for at least a third of music

on some 55% of stations. Most played German artists are Matthias Reim, Herbert Grönemeyer, Nicki and Reinhard Fendrich. Local volksmusik also scored highly, with over half the stations surveyed playing it.

Some 37% of respondents, concentrated among the CHR-formatted stations, operate relatively strict playlists, ranging in size from 10 to 200 titles.

Three main methods of compilation were identified: personal taste, used by over a third of pro-

grammers; comparison with preset criteria, based on format, used by about a fifth of stations; and external factors such as currency, chart performance and other airplay, again employed by about a fifth.

Most stations (64%) use a computer-based programming system such as Selektor, which was the most popular commercial system mentioned, followed by Music Scan and Funky, although 28% of these claimed to have their own system. □

East European Panels Fail To Attract BID Delegates

Despite a record attendance at this year's Berlin Independence Days (BID) conference, held on October 23-25, organiser Wolfgang Doebeling says that only about 30 people participated in each of the six panels which focused on eastern Europe.

Doebeling: "It was depressing to see only 30 people attending panels where people from eastern countries were speaking. The thinking on the floor was 'why talk to these countries, they don't have any money'. The industry seems happy to sit and wait for two or three years before considering deals."

However, he says that those panelists who ventured west to Berlin, including three bus loads from Moscow, did leave satisfied. "They seemed to learn a lot about publishing and distribution. Particularly successful were the building-block discussions on how to put a label together. But they did look a little bewildered when the conference talked about crossing the Atlantic. They didn't have a clue."

Other topics discussed during the east European panels included copyright, distribution, licensing, promotion and marketing.

Doebeling says that the other two conference panels were more successful, due to a stronger fun element. They were titled 'Why Is All German Music You're Dead?' and 'Wake Up Britain, You're Dead!'. The official attendance at the conference was a record 2,320 delegates representing 764 companies from 26 countries.

More than 40 European radio

stations filed live and taped reports. They included Swedish and Finnish national radio, SER in Spain, the UK's BBC Radio 5 and private Red Dragon Radio in Cardiff, plus state broadcasters from Poland, Czechoslovakia and an Estonia-based regional. □

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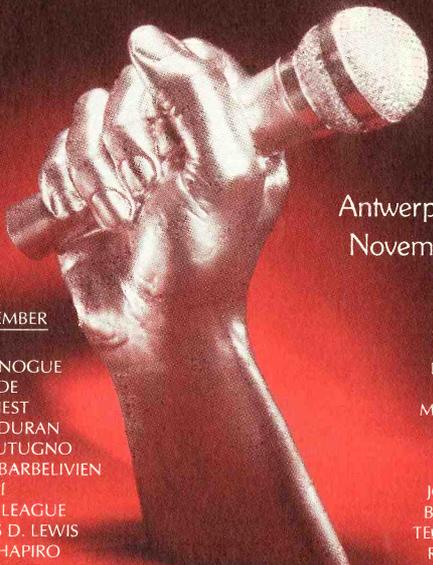
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F R A N C E

SNEP Tips Dramatic Drop In Music Industry Growth

by Emmanuel Legrand

After two years of rapid expansion, the French music industry is now experiencing a slowdown in growth. Trade organisation SNEP predicts that total growth in 1990 will be below 10%, a dramatic fall from the 35% sales increase registered last year.

SNEP reports an 8.4% rise during the first nine months of this year. While CD sales continue to grow at a good rate (31%), cassette sales were stable and single and LP sales continued to decrease.

Meanwhile, the percentage of sales for international product versus national have reversed. In 1989, sales of national product were higher than those for international (46.45% against 41.68%), but this year the situation is the opposite (45.8% against 43%).

September proved to be a particularly poor month in terms of

Mylene Farmer Scores German Radio Success

Radio stations have played a major role in launching Mylene Farmer in Germany, according to Marie-Agnes Beau, international promotion manager of Polydor France.

After her LP *Sans Contrefaçon* sold more than one million units in France, Beau says Farmer concentrated on the international market, especially Germany where it has sold 30,000 copies.

Beau: "There was an important marketing campaign in Germany and we realised that radio stations would play an important role in

the LP's success. When it was released in France two years ago, German radio programmers came to me in Paris and asked for the record, and played it even though it wasn't out in Germany.

"As a result, when the album was released in Germany, Farmer was already known by programmers, to a point where the new single *Douce*, was turned down by some stations because they played it two years ago!"

Due to the German success, Beau says Farmer's new LP will have an international release. □

Hachette Wins Approval For La Cinq Takeover

France's broadcasting authority, the CSA, has given publisher Hachette the go-ahead to take over the flagging private TV channel La Cinq. The move follows the

retiree of the former operator, press mogul Robert Hersant, who has reduced his shareholding in the channel from 25% to 10%.

With 25% of the shares, Hachette president Jean-Luc Lagardere, the new operator of the channel, is expected to implement drastic changes to the channel's structure and programming.

Meanwhile, Sylvio Berlusconi retains his 25% stake, but will have little input in day-to-day operations.

The new board of La Cinq will include six representatives from Hachette, including the new president of the channel, Yves Sabouret, and Jacques Lahn, VP of Hachette. There will be three

representatives from Berlusconi's company Fininvest, one from the Hersant group (Hersant himself) and two bank representatives.

The CSA has revealed that Hachette has committed itself to renouncing "all participation in the capital of radio stations other than Europe 1", which it owns. Designed by the CSA to prevent Hachette from being in a "dominant position", the commitment will not affect Europe 2, which works as a programme distribution company with a signal transmitted from Paris to local stations who subscribe to the programme. However, it will force Lagar-

der's group to sell its 10% stake in Hit FM, plus shares in local stations which Lagardere controls via his local daily papers.

Hachette's takeover of La Cinq has been strongly criticised by communications minister Catherine Tasea, who had urged the CSA to reallocate the frequencies owned by the channel. Among those who had hoped to benefit from her proposal were cultural channel La Sept and music channel MCM-Euromusique.

Following the CSA's decision to give the go-ahead to the Hachette takeover, Euromusique president Alain Guiraud issued a statement which said that if the channel was not allocated a Paris frequency, which would enable it to reach a potential audience of 12 million, it would be forced to close down.

Euromusique is currently involved on the TDFI satellite and in the south of France by Tele Monte Carlo, and in cities like Lyon and Toulouse. Its shareholders include CBS, PolyGram, NRI and cable operators. CBS president Henri de Bodinat has echoed the need for a frequency in Paris, saying,

"We don't want to go on losing Fr 25 million a year". □

French Industry Figures First nine months of 1990

	Sales (Fr million)	% Change Jan-Sept 1989	% Change	
			Units (million)	Jan-Sept 1989
Single	275.2	-19.9	19.6	-22.1
LP	55.3	-31.3	5.2	-52.1
Cassette	994.2	+ 2.7	28.6	+ 4.2
CD	1938.8	+31.1	34.2	+34.4
Video	41.2	+79.0	0.7	NA
TOTAL	3425.4	+ 8.4		

Source: SNEP

BMG Opens Quebec Subsidiary

BMG Canada, in collaboration with BMG France and BMG International, has announced the opening of BMG Musique Quebec, a subsidiary company which will focus on French-speaking acts and will be distributed by local independent Select.

BMG Musique Quebec will be run by respected Quebec indie producer Ian Tremblay, who has worked in the past with French artists such as Patricia Kaas and Les Rita Mitsouko.

The company will have two goals: to sign and develop local acts in Quebec and abroad, and to develop in Quebec French acts from the BMG France catalogue. It has already announced that it will market and promote BMG

France acts Patrick Bruel, Indochine and Zouk Machine.

Bernard Carbonez, BMG France president: "This association between a multinational company and an independent has never been tried before, but I am convinced that it is the key to the success. It proves that BMG is not afraid to invest in local markets and BMG France will assist the new company by all possible means."

Don Kollar, BMG Canada MD adds: "We are very excited about this joint contribution to French culture worldwide. This company will develop a strong French roster and promote artists from Quebec internationally." □

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Radio Italia Solo Scores Promotion First

by David Stansfield

In what is believed to be the first campaign of its kind, Radio Italia Solo Musica Italiana recently enlisted the help of 60 shops in Milan for a promotional exercise spotlighting national talent.

Station spokesman Filippo Broglia explains: "Every shop displayed product by local acts in their window and played their music. The whole area was transformed into an exhibition of Italian music and our listeners, who could win station T-shirts and stickers, were invited to judge the best window display?"

The station, which only airs national music, worked with both major and independent record companies for the event. Sandor

Mallasz, radio promotions manager at Warner's Music Italia: "This was a very special initiative. I don't remember anything like it before. The popularity of locally produced music is growing quickly and the involvement of Radio Italia Solo Musica Italiana helps a lot."

Warner Music artists featured included Ron, Ligabue and Massimo Priviero.

The campaign was followed by a party on October 28 for artists, musicians, record company personnel and journalists. Artists Marco Masini, Pierangelo Bertoli, Franco Fasano, Lijau, Lipstick, Enrico Ruggeri and Edoardo Bennato were all present.

New RTL 102.5 Execs Aim To Boost Profile

RTL 102.5 Hit Radio has appointed new executive staff who aim to boost the station's profile as a national broadcaster and have announced publicity campaigns directed at both the advertising industry and the public.

Pino Ruggero, who has worked in record production, has been named GM and Guido Monti, formerly a DJ at Radio Peter Flowers and Rete 105, station director. They replace Claudio Astorri who is now station director at Radio DeJay.

Monti and Ruggero both admit that the Bergamo-based station needs to be better known to both advertisers and the public. As a result, a campaign targeting the advertising sector will be launched in mid-November and will run through until January, with advertisements in the specialist press. It will be followed by a campaign aimed at the public, which will include adverts in leading daily newspapers and spots on TV.

Ruggero comments: "RTL 102.5 is the only station with a real CHR format and it is in the unique position of broadcasting nationally by using only one frequency."

"The station has sacrificed heavily by investing in its sole frequency policy and by only accepting national advertising. We aim

to prove to advertisers that they can get their message across loud and clear without frequency interference, a problem that affects all our multi-frequency competitors."

He adds that the station will launch its own advertising agency in Milan, called Open Space, when its current contract with SPER expires on December 31.

Meanwhile, RTL 102.5, which targets 18-36 year-olds, is forming closer working relationships with record companies. The result is co-promotions, such as that with Polydor for the *Police Greatest Hits* compilation album which included the station's logo on all TV advertising spots.

The station has developed from being an inter-regional outlet to cover 80% of national territory. The latest Audiradio listening statistics gave it an average daily audience of 200,000 but Ruggeri points out that figures released by Datamedia for July-September gave the station an average of 724,000 daily listeners. □

For The Record

The self-titled album by Dischi Recordi artist Marco Masini has sold 350,000 units and not as previously reported. □

Both events were held to celebrate the station's recent ratings successes. It scored an average daily audience of 1.05 million in the annual Audiradio survey

'Rock Cafe' Tops TV Ratings

The television version of the daily radio music show 'Rock Cafe' is attracting more viewers than any other TV music programme just weeks after its launch, according to research institute Auditel.

The institute says 1.95 million viewers watched the first 'Rock Cafe' to be screened by state-run RAI TV, which was shown on October 15 at 18.30-18.45. The figures give the show a 16% national audience share.

In contrast, 'Buzz', the MTV programme broadcast on private network channel Italia 1 at 22.30 the same day, attracted 812,000 viewers (4.79% national share).

"Be Bop A Lula", presented by Red Ronnie, followed with an audience of 321,000 (3%), while the new Italia 1 afternoon music show 'Radio Carilina 7703', which is screened on weekdays at 14.30, scored an audience of 436,000 (5.06%) on October 15.

'Rock Cafe's audience peaked at 2.3 million (22%) in its first

(M&M October 6) and 2.03 million in the latest three monthly audience research conducted by the Datamedia institute (M&M November 3). □

Political Party Promises Quality Pop

The League Of Lombardy, a political party which has bought and relaunched local station Radio Varese, promises to air "quality pop" instead of the type of music chosen by previous owners of the outlet.

Party spokesman Roberto Maroni: "The station was first owned by the Socialist Party which played supermarket music. The second owners played stereo-type local music, the kind of stuff you hear at the San Remo Song Festival. We intend to present quality pop music, mainly from the US. This will include artists such as Paul Simon and Bruce Springsteen."

The party bought the station for L 95 million (app. US\$ 84,000) from a left-wing co-operative. This year's Audiradio statistics gave it an average daily audience of 14,000 and the League has ap-

plied for a licence to broadcast as a community station.

Radio Varese will broadcast 24 hours daily, with live transmissions from 07.00 to 12.00. The station intends to introduce DJs but Maroni says: "They will be human, not the type of people you hear on the commercial networks"

With an annual budget of L 50 million, the station claims that it will double its audience within a year.

Maroni also says that the League is negotiating to purchase other stations in the region but not in Milan, where he says they have been confronted by political prejudice.

The League, whose policies are based on federalism, claims to be the fastest growing political party in northern Italy. At the last elections in Lombardy its share of votes rose from 7% to 21%. □

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Flemish Nostalgie Stations Sold

by Marc Maes

The last stage in the sale of Belgium's bankrupt Nostalgie radio network has been completed, with the new owners of the network's Flemish stations in Brussels and Antwerp, plus the franchise outlets, agreeing to continue operating the stations under the Nostalgie name.

The Flemish Nostalgie outlet in Brussels has been sold to NV Cristal, the company which operates French-language station Radio Cristal. The company's shareholders include Dirk Otte, head of advertising agency DOS, and Jacques Casier, a shareholder in Radio Cristal. After the deal was completed, Radio Cristal changed its name to Nostalgie on October 27.

Meanwhile, Nostalgie Antwerp has been sold to a new company called VRM, whose shareholders include Frank Leysen, MD of Radio Contact Antwerp.

Both companies refuse to reveal the sale price. However, France's Cherie FM recently paid US\$ 1.38 million for four Nostalgie stations - in Brussels, Liege, Namur and Charleroi (M&M November 3).

Commenting on the Flemish deal, Dirk Otte says: "It is important to note that only the stations

in Brussels and Antwerp were sold. The franchise stations in Flanders were not contracted to Propublic Benelux [the former owner] and are therefore not involved."

However, the Flemish franchise stations are to be united by the formation of a new group, which has signed a deal with Nostalgie France for the outlets to continue using the Nostalgie name and logo.

Otte says: "In terms of the franchise stations, the group will take care of national promotion and programme consultancy, and will control the format. However, all the stations will remain independent."

The group, which has not yet been given a name, includes NV Cristal, NV Immodos [Otte's company], SENB and a fourth party, which is likely to be a press group.

SENB was formed by Cristal NV, NV Immodos, Nostalgie France and press group Vers L'Avenir, and operates nine franchise stations in Wallonia. It plans to add two more to the group, in Liege and Charleroi, where existing Nostalgie stations have been taken over by Cherie FM. □

Majors Back VTM Compilation

Dutch-based Dino Music has announced a collaboration deal with CBS, PolyGram and BMG in Belgium for the future release of the 'Tien Om Te Zien' compilation albums.

Based on a chart show of the same name which is screened by Flemish commercial TV station VTM, three compilations have already been released by Dino. Each has sold more than 100,000 units, with total sales exceeding 350,000.

Under the new deal, each company will take turns at releasing editions. Volume 4 will be handled by CBS, volume 5 by BMG and volume 6 by Dino/CNR.

Jan van Akooy, GM at Dino Music Benelux in Hilversum: "Because of the level of success and the fact that a substantial part of the repertoire had to be licens-

ed from other companies, we have now teamed up with the Belgian record industry. Many companies there, who invest in Flemish talent, were not pleased to see us topping the Belgian charts with a compilation album, even though we have an office in Belgium."

Tien Om Te Zien Vol 4 was scheduled for release at the end of October and will be accompanied by an ad campaign on VTM. Special marketing manager Linda Coopman: "Volume 4 will be a Belgian premiere and will also be released on video, featuring footage supplied by VTM."

Meanwhile, BMG Ariola plans to release a compilation based on '10 Qu'On Aime', the French-language television version of 'Tien Om Te Zien' which is screened by RTLTVi. The album is expected out in January. □

Boudisque Signs CBS Deal For King Bee LP

by Howard Shannon

Amsterdam-based independent Boudisque has signed a distribution and marketing deal for King Bee's *Royal Jelly* LP with CBS International, marking the first time that the label has secured a pan-European release with a major.

The deal was signed by Boudisque MD Ruud Jacobs and CBS International senior VP Jorgen Larsen at the beginning of October. Each European territory has an option on release within 30 days and marketing will centre on Germany, France and the UK. Boudisque keeps distribution in the Benelux, where *Royal Jelly* was issued on October 29.

Under the terms of the deal, Boudisque has drawn up guidelines for the marketing of the album, which reflect its "original" method of breaking dance acts.

Jacobs: "The November 5 release by CBS of *Royal Jelly* will follow this company's established

marketing plan. CBS must allow at least two weeks between making promotional white label copies available and commercial distribution."

He adds that he expects to see Benelux shipped figures to rise from 6,000 to 10,000 by November 2. No figures are yet available for CBS shipped units.

Under its Go Bang! label, Boudisque has had a series of European dance hits this year, particularly with D Shake, House Of Venus and GTO. At one point in August, Go Bang! held the top 3 positions in a chart compiled by UK black newspaper, Echoes.

"Since then, all of our output has attracted attention," says Jacobs.

Last summer, King Bee scored a hit with *Dope Demand*, which was released in Germany by CBS after peaking at no. 5 in the Dutch singles chart. □

BLUE & Masters Launch

November 9 will see the launch of IIC's BLUE & Masters label, when MTV Europe presenter Ray Cokes hosts an artist showcase to be held in Brussels.

Priority acts at the label include Blue Blot, whose forthcoming second album features the title track single *Bridge To Your Heart*, and BJ Scott, who will shortly release a follow-up single to *C'Est Extra*,

entitled *Hey Nana*.

Whereas sister label Jill Records concentrates on French repertoire, BLUE & Masters handles all other-language product.

CBS MD Bert Cloeckaert says his company has recently completed distribution (Pierre Rapsat) and licensing deals (Pascal Douay, BJ Scott) with BLUE & Masters.



Blue Blot

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BLUE BLOT (signed to B.M.G.)

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PIERRE RAPSAT (distributed by C.B.S.)

PIERRE ROGER (producer - songwriter)

PASCAL DOUAY (licensed to C.B.S.)

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SCANDINAVIA

NRK Ad Campaign Under Attack

by Paul Andrews

Several commercial radio stations in Norway have slammed an advertising campaign undertaken by state-run NRK Radio, which was based on airtime on private outlets. Designed to boost the public broadcaster's flagging audiences, many stations describe the campaign as "insulting", while others say it reflects NRK's now desperate position in the radio market.

The controversial NRK 250,000 (approx. US\$ 42,000) included nine spots of 25-75 seconds aired nationally on local private stations, plus regional advertising in most of NRK's 17 broadcast regions.

Eighteen commercial stations in 13 cities agreed to carry some of all of the ads, which publicise NRK's news and information services, plus its drama, music and youth programmes.

However, some privates have criticised a number of the ads as "negative" and insulting to local radio.

The first station to refuse some of the spots was Oslo's easy-listening Radio Limelight, which pioneered advertising on other stations in the capital. MD Andersen Morten: "There were five ads we didn't play, which said things like 'this station doesn't have the latest news and traffic information, it only has rubbish!'"

However, Limelight did accept ads for programmes and services which it does not provide.

Uppland Staff Visit Holland

Swedish public service regional Radio Uppland is gearing up for a more competitive future following a recent staff visit to Holland. About 25 people took part in the trip, visiting a number of Dutch local and national stations.

Station manager Mats Akerslund says they were particularly interested in Amsterdam-based private station Radio 10 Gold. "With commercial radio likely to start in Sweden soon, the way radio sounds is certainly going to change. We came here because we want to be ready for a commercial future - we have to be ready to take on the ideas of formatting and programming that they use here."

Only Tromsø's Studentradion refused outright to air the campaign. Anneliese Karlsen, a member of its management committee, says the station was "insulted" by the content of the ads. "We do a lot of news and programmes similar to those offered by NRK, so some of the ads were not true about us. Other commercial stations probably weren't so offended because they are music-based."

However, she adds that Studentradion which turned down the spots, would consider carrying any future NRK campaign if the message was different.

One station which ran all the ads was Kopervik's Radio 102. Head of music Egil Houeland: "We had no problem about it at all. We are confident about our own standing, and therefore did not risk losing listeners. People know about NRK programmes anyway, because they were there long before local private radio appeared six years ago."

Bankrobbers Paised For US Deal

Swedish heavy rock band Glorious Bankrobbers are poised to sign a US record deal, following their appearance on Music & Media's Scandinavian showcase CD (M&M September 22).

Signed to Planet Records in Sweden, the group recently played six dates in New York. Plans for Records president Mats Olsson: "There was already interest from Geffen, MCA and Giant, plus an offer from a US independent hard rock company. And Atlantic, Epic and Elektra were also there. We hope to sign something within a couple of weeks."

"The CD got them exposed all

"I regard the campaign as NRK desperately trying to win back something it has lost. It must have suffered at the hands of commercial radio because it is now saying 'if you can't beat them, join them.'"

Houeland adds that he is trying to turn the situation to his advantage. He says he is devising a follow-up campaign aimed at "traditionally conservative" local advertisers, which will feature the message "Now that even NRK uses it, there's no excuse not to advertise on local radio".

Airtime for the NRK campaign was booked by Bjorn Jensen, distribution manager of Oslo-based agency Radio Reklame. He says: "NRK has been losing a lot of listeners to local radio since the journalists' strike a few months ago. The aim of the campaign was to win them back by emphasising the quality and variety of NRK programmes, and in particular the services it provides that local radio can't." □

over the world. We have had telexes and faxes from the US, and even one from Tokyo, asking for more information. We have also had offers from Europe, for instance from Musidisque in France."

Glorious Bankrobbers, who Olsson likens to Guns N' Roses and Skid Row, have already released an album, *Dynamic Sex Doze*, in Sweden. The title track, which was voted joint third best song on the Music & Media CD by Scandinavian DJs, has since received considerable airplay in the region, while the video has been screened on MTV Europe's 'Headbanger's Ball'. □

Finnish Copyright Rules Tightened

By Kari Helopaita

Performances, discos, shopping centres and cinemas. Until now public performance royalties covered radio and TV airplay only.

Similar laws already exist in many European countries, including fellow Nordic nations Sweden, Denmark and Norway. Gramex, which handles this area of copyright protection, estimates around Fmk 12 million (US\$ 3 million) may be derived from this new source.

For the first time, record companies, producers and recording artists will benefit from the public performance of their product in

Les Rita Mitsouko

Virgin Records has just released 'RE', a double album which features remixes of some of Les Rita Mitsouko's best-known recordings produced by such names as Conny Plank, William Orbit, Tony Visconti and Jesse Johnson. Chris White reports.

Led by husband and wife team Fred Chichin and Catherine Ringer - who have now collaborated for 10 years and are both lyricists, composers, musicians and producers - Les Rita Mitsouko make eccentric pop coupled with strong dance beats.

'RE' is their fourth album - the first, *Rita Mitsouko*, was released in 1984 and immediately esta-

blished that Chichin and Ringer, who have their own recording studio as well as a publishing and film company called Six Sarl, had done for more than two years.

The album features 11 remixes including *Marcia Baila*, *Nuit d'Ivresse*, *C'est Comme Ca* and their new single *Hip Kit*, remixed by William Orbit. The album is available on CD, cassette and as a double album, and in a limited edition as five 12" records.

According to Tania Davies, Virgin Records label manager with responsibility for Europe, both radio and clubs play an important role in promoting the album.

"Les Rita Mitsouko are very popular in the clubs and that avenue of promotion will be exploited to the full. They have also made a video for the single



blished them as one of the first French pop acts with a serious chance for crossover. The album's first single, the catchy *Marcia Baila*, picked up good airplay on German stations like SWF, SR and BR.

The second album, *The No Compendio*, followed in 1988 and the third, *Marc Et Robert*, in 1988. The latter is undoubtedly their strongest effort to date with songs like *Singing In The Shower* (featuring Ron and Russell Mael from the Sparks), *Le Petit Train and Tongue Dance*.

RE was officially launched with a press conference for the French media. They were the first

interviews that Chichin and Ringer, who have their own recording studio as well as a publishing and film company called Six Sarl, had done for more than two years.

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SPOTLIGHT

Sally Natasha Oldfield

- Signed worldwide to CBS Germany
- Publishing: BMG
- Publisher: Musikverlage in Munich, with some tracks co-licensed by EMI Songs
- Management: self-managed
- Current album: *Natasha*, released October 15
- Current single: *Natasha*, released September 17
- Production: Colin Thurston (Duran Duran, Talk Talk, Nik Kershaw) in London's Livingston and Solid Bond Studios
- Promotion: media tour this month; appearances on high-rating entertainment TV shows, including the East German DFF's 'Wenn schon dann' ZDF's 'Tele-illustrierte', 'Der Grosse Preis' and 'Frank & Frei'
- Marketing: ads in mass circulation magazines like the WOM Journal, Karstadt's music newspaper, TV programme magazine Hoer Zu, women's magazines such as Petra and numerous city

- event monthlies; all aimed at Germanly's large MOR audience
- Foreign release: Austria, Switzerland

Since the release of her last album, Dublin-born artist Sally Oldfield has adopted her favourite name, *Natasha*, set up her own studio and taken control of her repertoire and own management. The result of the newly found self-confidence is *Natasha*, her eighth solo album.

All the tracks on the LP, which notched up 15,000 pre-release orders in Germany, were written by Oldfield and the title track single is currently receiving some 50 airplays per week on German radio.

Besides the 'Sallyyngie' records made with her brother Mike 'Tubular Bells' Oldfield, she debuted with *Waterbear* in 1978. It was followed by *Celebration*, *Mirrors*, *Mandala* and *Easy*, before she switched to CBS in 1986. Since then she has released *Femme* (1987) and *Instincts* (1988). □

Jovanotti

- Signed to Yo Productions, distributed by CBS
- Publisher: Deolays Gang/CBS
- Management: Claudio Cecchetto, Milan
- Current album: *Giovani Jovanotti*, released October 22
- Current single: *Ciao Mama*, released October 22
- Production: recorded at the Emodia studio in Milan and Medicina Biadella Studio in Modena; produced by Claudio Cecchetto
- Promotion: live broadcast on Radio Deolay on October 24, including a phone-in and featuring tracks from the LP; the artist has his own 15-minute spot on RAI TV's Saturday variety show 'Fantastico'
- Marketing: 30-second TV ads on private network channels Canale 5 and Italia 1; spots on national private station Radio Deolay; a free cassette in the monthly magazine Deolay Show, featuring a

radio version of the artist presenting the LP

- Tour: no dates planned
- Foreign release: Spanish and English-language versions of the LP will be recorded for release in Spain and the UK; dates not finalised

After being a DJ at Radio Deolay, Jovanotti has become a TV presenter at the UK's BBC 2 and MTV Europe and US, as well as a successful recording artist.

His first album, *Jovanotti For President* (1988), sold 450,000 units and his second LP, *La Mia Moto*, which was released in 1989, sold 500,000 units. In the same year, his single *Welcome* reached no. 17 in the UK charts, under the name Gino Latino.

Known as the 'White Rapper' to MTV audiences in the US, Jovanotti includes rap, rock and reggae on his latest LP, for which he wrote the lyrics to 10 of the 11 songs. The tracks *Only You* and *Never Let Me Go* were recorded in English. □

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SINGLE OF THE WEEK

Happy Mondays

Kinky Afro - Factory/London
The juvenile delinquents of indie-dance give a taste of things to come with the first track of their soon to be released new album. *Kinky Afro* is a mesmerising song, driven by ringing guitars, floating synths, thundering drums and great vocals. Its predecessors, but still holding one half of a groove. Produced by Paul Oakenfold and Terry Osborne. Already massive in the UK and now breaking all over Europe.

Blur

She's So High - Food
A gentle, psychedelic guitar song with a dreamy melody. The song features a backward guitar solo, and that is not the only 60s reference. Quality indie pop.

Indigo Girls

Hammer And A Nail - Epic
A fine example of what inspired songwriting can accomplish. Acoustic folk with spine-shivering, sweet vocal harmonies.

New Kids O/T Block

Let's Try Again/Doh! I (Blow Your Mind) - CBS
Both songs on this double A-sided single lean heavily on vintage soul music. The falsetto vocals, strings and melodies on these ballads are a well-performed tribute to the memory of the great Motown groups.

Bizz Nizz

Get Into Trance - Byre
This is the dance formula in full effect: fierce grooves, adrenaline-frenched raps and a catchy pop chorus.

Western Block

Right Here Right Now - Epic
A throbbing bass, atmospheric piano licks and strings form the foundation for this soul/dance track. The melodies and Terri Symon's vocals are of exceptional quality.

P Smurf

The End - BMG
Another German/American dance collaboration in the Snap and Twenty 4 Seven vein. A love rap in an up-tempo, yet mellow setting.

George Michael

Freedom - Epic
A stirring Bob Diddley beat, a gospel approach and a great piano riff are the main features of this addictive hit candidate.

Midnight Oil

Bedlam Bridge - CBS
Once again taken from their *Blue Sky Mining* album, this is a protest song in a melodic pop setting. Subtle, and sung with a touch of despair. One of their best singles to date.

Paul McCartney

Birthday - Parlophone
The raucous Beatle track in an electrifying live version, recorded at Knobhead. Flawlessly mixed by Bob Clearmountain. Also check out the B-side *Good Day Sunshine*.

Robert Palmer & UB40

I'll Be Your Baby Tonight - EM
A Bob Dylan-written song in a cheerful reggae vein, taken from Palmer's forthcoming album *Don't Explain*. Palmer produced. A hit.

Red Box

Train - EastWest
The duo's new single is a relentlessly rocking, electro-driven song, profiting from a highly original arrangement. Give it a play!

The Fat Lady Sings

Manscared - EastWest
An interesting EP consisting of three solid, moody and guitar powered rock songs from this cult four-piece. Check out the title cut.

Living Colour

Love Rears Its Ugly Head - Epic
A great track for those fanatics of New York's bluesy, funky, soulful and notably rocking. Wonderful guitar-playing and that deliciously raucous voice are old fashioned in the best sense of the word.



ALBUM OF THE WEEK

Whitney Houston

I'm Your Baby Tonight - Arista
With most of the material written, produced and arranged by the US's hippest producers LA Reid & Babyface, Houston moves closer to CHR than ever before. *My Name Is Not Susan* is indicative of the album's overall aesthetic - upbeat, vibrant and energetic. Other highlights include *Anytime*, the Luther Vandross-produced *Who Do You Love* and the duet with Stevie Wonder, *We Didn't Know*.

King Bee

Royal Jelly - Torsio Dance
Once again taken from their *Blue Sky Mining* album, this is a protest song in a melodic pop setting. Subtle, and sung with a touch of despair. One of their best singles to date.

Electrify 101

Electrified Memories - Mercury
Cool soul might be a contradiction, but it is in fact what Electrify 101 produce. It's dance music that leans more towards melodies than to rhythms.

Rosanne Cash

Interiors - CBS
Cash Jr has come up with a mature and well-balanced, entirely self-produced album. Every track was written or co-written by the artist and the material is a mixture of mellow, sweet and moody songs, all held together by a committed vocal delivery. Try *I Want A Cure*, *Dance With The Tiger*, *Real Women* and *Paralyzed*.

Technotronic

Ya On This (Remix Album) - ARS/Cip
Before *Pump Up The Jam*, no one would have believed that a Belgian band could make it big all over the globe. Technotronic proved us all wrong, and the hits on this album show why. Happy Tronics, irresistible rhythms and Ya Kid K's tomboy raps lose none of their charm in these remixes, provided by some of the bigger names in clubland like Bernard Sumner, Todd Terry and the Dust Brothers.

Pet Shop Boys

Behaviour - Parlophone
The fifth album by the gifted duo of Neil Tennant and Chris Lowe is another journey into commercial pop writing. Cleanly produced by Pet Shop Boys and Harold Faltermeyer, the new stuff is again electro-based, with floating keyboards dominating. But there are also contributions from guitarist Johnny Marr and from the Balanescu String Quartet. Check out *Jenksylo*, *To Face The Truth*, *Only The Wind* and *The End Of The World*.

Herman Brood & His Wild Romance

Freeze - CBS
Brood is a Dutch institution capable of creating serious rock & roll mayhem. His songs owe as much to rock as to new wave and are always straightforward, a little pushy and great fun. A great wall of guitar sound, along with Brood's grungy vocals, provide the hard rocking music the Dutch know so well. A good album, which guests Clarence Clemons. Best: *Blue Ice Moon*, *The Talking and On Top Of You*.

Mica Paris

Contribution - 4th & Broadway
Paris's second album proves once again that she is one of the best soul vocalists around. Co-produced and largely written by the duo Camus Celli and Andres Levin, the LP has the right grooves for Paris to shine. *Prince (If I Love U 2 Nite)* and *Mantronix (Just To Be With You)* wrote marvellous songs for her, and there is a splendid cover of Smokey Robinson's *More Love*. Meanwhile, the funky title cut, featuring Rakim and Nile Rodgers, is the perfect opener for the LP.

IT'S NO !!

EXPLOSIVES CHART BUSTERS

Explosives features the major new releases by established and new artists. It includes recent releases still in need of support on European radio.

SINGLES OF THE WEEK

- Red Box - Train** (East West) (CBS)
- Julio Iglesias - Can't Help Falling In Love** (Parlophone)
- Paul McCartney - Birthday** (Epic)
- Indigo Girls - Hammer And A Nail**

SURE HITS

- Happy Mondays - Kinky Afro** (Factory/London)
- George Michael - Freedom** (Epic)
- Living Colour - Love Rears Its Ugly Head** (Epic)
- Janet Jackson - Love Will Never Do (Without You)** (A&M)
- Midnight Oil - Bedlam Bridge** (CBS)
- Robert Palmer & UB40 - I'll Be Your Baby Tonight** (EHI)
- Kim Appleby - Don't Worry** (Parlophone)

EURO-CROSSOVERS

- P Smurf - The End** (Logic/BMG Ariola)

EMERGING TALENT

- The Fat Lady Sings - Manscared** (East West)
- Horse - Careful** (Capitol)
- Blur - She's So High** (Food)
- Bizz Nizz - Get Into Trance** (Byre)
- Western Block - Right Here Right Now** (Epic)

ENCORE

- Beats International - Burundi Blues** (Go! Discs)
- Inga Hume - Do I Have To** (WEA)

ALBUMS OF THE WEEK

- Whitney Houston - I'm Your Baby Tonight** (Arista) (CBS)
- Pet Shop Boys - Behaviour** (Parlophone)
- King Bee - Royal Jelly** (Torsio Dance)
- Technotronic - Ya On This (Remix Album)** (ARS)
- Electrify 101 - Electrified Memories** (Mercury)
- Herman Brood & His Wild Romance - Freeze** (CBS)
- Mica Paris - Contribution** (4th & Broadway/Island)
- Public Image Ltd - The Greatest Hits, So Far** (Virgin)
- 10,000 Maniacs - Hope Chest** (Elektra)
- Morrissey - Bona Drag** (HMY)
- Rosanne Cash - Interiors** (CBS)
- The Sisters Of Mercy - Vision Thing** (Mercury/Release/WEA)

YESTER HITS

the Eurochart top five from five years ago.

NOVEMBER 10 - 1985

- Singles**
 - Steve Wonder - Part-Time Lover** (Motown)
 - Simple Minds - Alive And Kicking** (Virgin)
 - A-Ha - Take On Me** (Warner Brothers)
 - David Bowie & Mick Jagger - Dancing In The Street** (EMI America)
 - Tina Turner - We Don't Need Another Hero** (Capitol)
- Albums**
 - Dire Straits - Brothers In Arms** (Virgin)
 - Madonna - Like A Virgin** (Sire)
 - Bruce Springsteen - Born In The U.S.A.** (CBS)
 - Sting - Dream Of The Blue Turtles** (A&M)
 - Stevie Wonder - In Square Circle** (Motown)

W H I T N E Y H O U S T O N

(wherever)
WHETHER YOU ARE

HIGH OR LOW IN THE CHART

BE SMART!

BOOK YOUR PERSONAL

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AMSTERDAM 31.20.669.1961

MUSIC & MEDIA

united kingdom

Most played records compiled on BBC stations and the major independents.

- The Beautiful South - A Little Time
- Whitney Houston - I'm Your Baby Tonight
- Aztec Camera - Good Morning Ben
- Belinda Carlisle - (He Never) Lets Me See The Sun
- Public Image Limited - Don't Ask Me
- Robert Palmer - UB40 - It's Not Your Fault
- Elton John - You Gotta Love Someone
- Righteous Brothers - Unchained Melody
- A-Ha - Crying In The Rain
- George Michael - Wand'ring Far From You
- Hot House Flowers - Home
- Maria McKee - Show Me Heaven
- Paul Simon - The Obvious Child
- Jason Donovan - I'm Doing Fine
- Kim Appleby - Don't Worry
- Prefab Sprout - We Live In The Sun Go
- Janet Jackson - Love Me Tender (Where You Are)
- del Amitri - See In The Rain
- Stazoo Quo - The Anniversary Waltz
- Blue Pearl - Love Boat

switzerland

Most played records on the national chain DR3 3 and the private stations, Radio Akropolis, Basilek, Radio Pharus, Radio 2 and Radio 24. Compiled by Media Control, Basel.

- Steve Miller Band - The Jester
- London Beat - I've Been Thinking About You
- Whitney Houston - I'm Your Baby Tonight
- Maria McKee - Show Me Heaven
- George Michael - Hungry For Love
- Pet Shop Boys - So Hard
- INXS - Susie Blue
- Steve Thompson - Beating Heart
- Roxette - I'm In Good Luck
- Yaya Con Dios - Don't Ask Me
- DNA feat. Suzanne Vega - Tom's Diner
- Leo Sayer - Ray On Me
- UB40 - Kingdom Town
- Shakin' Stevens - This Champagne
- Bonnie Tyler - By Your Side
- Maria McKee - Show Me Heaven
- Depêche Mode - World's On Fire
- Steve Thompson - Beating Heart
- New Kids On The Block - Tough

holland

Most played records compiled on the national stations Radio 2 and Radio 3 as compiled by Stichting Nederlandse Top 40.

- Whitney Houston - I'm Your Baby Tonight
- Stevie Wonder - Kiss Me For Me
- Trackmaker Kecks - Met Het In 2
- Eggy Pop - Candy
- Eros Ramazzotti - Doki Doki
- Rene Froger - Just For Me
- Maria McKee - Show Me Heaven
- Orelia Adams - Get Her
- George Michael - Freedom
- Betty Boo - Don't Do It
- Paul Simon - The Obvious Child
- Mariah Carey - Versed In Love
- A-Ha - Crying In The Rain
- Concrete Blonde - Joy
- Brighton And Dark - Herman Filanders - Duet
- Frankie Knicker - Love Me
- Lively Colour - Love Remains In My Heart
- M.C. Hammer - Here You See Her
- Steve Miller Band - The Jester

germany

Most played records on the ARD stations and the major privates. Compiled by Media Control, Baden Baden.

- London Beat - I've Been Thinking About You
- A-Ha - Crying In The Rain
- Pet Shop Boys - So Hard
- Mariah Carey - He Never Lets Me See The Sun
- M.C. Hammer - Here You See Her
- Whitney Houston - I'm Your Baby Tonight
- George Michael - Wand'ring Far From You
- DNA feat. Suzanne Vega - Tom's Diner
- Yaya Con Dios - Don't Ask Me
- Max Priest - Close To You
- Sally - The January
- New Kids On The Block - Tough
- Charles D. Lewis - Susie Blue
- Dave Stewart - Jack Tatum
- Wilson Phillips - Rescue Me
- P.M. Sungen - I Don't Know My Love
- George Michael - Hungry For Love
- Purple - Schutz - Heiße Mi Gerade Hot Golden
- INXS - Susie Blue

austria

Most played records on the national pop channel Ö3. Compiled by Media Control, Baden Baden.

- London Beat - I've Been Thinking About You
- Whitney Houston - I'm Your Baby Tonight
- Sinead O'Connor - The Lesson's New Clothes
- Maxi Priest - Close To You
- Bonnie Tyler - By Your Side
- John Farnham - This Invention
- Wendie - The Power
- Dance With A Stranger - The 550's Hit
- Craig McLachlan & Chuck J. - How Do You Feel
- DNA feat. Suzanne Vega - Tom's Diner

france

Most played records on the AM and FM stations as compiled by Media Control, Strasbourg.

Radios Peripheriques (AM Stations)

- Patrick Bruel - Ains Regarde
- Marc Lavoinie - Au Foucille
- Johnny Hallyday - Calma
- Michael Suardou - Mea Jura
- Pauline Ester - Le Monde En Feu
- UB40 - Kingdom Town
- Elle - Bon Coeur Ça
- Il Capitain - C'Qu'Nou Sèpre
- DNA feat. Suzanne Vega - Tom's Diner
- Francis Cabrel - Tout Le Monde Y Faut
- Eros Ramazzotti - C'Est Grand
- Alain Chamblot - Sans Peur C'Est Grand
- Mary Kate & Ashtory - George Michael - Hungry For Love
- Free - Don't Dream of Women
- L'Amirante Louis - Trio - Clean On The Run
- London Beat - I've Been Thinking About You
- Francis Feldman - Petit France
- Vannessa Paradis - On La Tu Que Je T'Aime
- Chico El Buleria - Frenesi & Amore

Radios FM

- DNA feat. Suzanne Vega - Tom's Diner
- Paris Brabant - Aveugles
- Dave Stewart - Jack Tatum
- Maxi Priest - Close To You
- Clara Danesi - You're In Love
- George Michael - Hungry For Love
- Mariah Carey - He Never Lets Me See The Sun
- UB40 - Kingdom Town
- Double Dee - Road Love
- INXS - Susie Blue
- Mecano - Live Home And Live Foreign
- M.C. Hammer - U Can't Touch This
- Albanan Myfya - Book Your
- Phil Collins - This Just The Way It Is
- Mark Brown - Here You See Her
- New Kids On The Block - Tough
- Maria Lavoinie - Au Foucille
- Waz - True In The Good
- Sydney Youngblood - Ain't No Sunshine
- Depêche Mode - World's On Fire

finland

Most played records on 25 private stations as compiled by Discopros Tamper.

- Pekka Ruuska - Kukaan Ei Muista
- Timo Tavarainen - Mies On Mies
- Arja Korhela - Kyykkösoitto
- Kirkko - Osa Loppua
- Mariah Carey - He Never Lets Me See The Sun
- Yaya Con Dios - Don't Ask Me
- John Farnham - This Invention
- Kim Lomax - Here You See Her
- Kolmas Mäiten - Tuo Aikaa
- London Beat - I've Been Thinking About You

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	ORIGINAL LABEL	(PUBLISHER)
1	2	4	I'm Your Baby Tonight	Whitney Houston - Arista (Kearfisk/Solar)		
2	3	15	Tom's Diner	DNA feat. Suzanne Vega - AM (Rondor Music)		
3	1	10	I've Been Thinking About You	London Beat - Arness/RCA (Warner Chappell)		
4	9	5	Lying In The Rain	A-Ha - Warner Brothers (Screen Gems/EMI)		
5	5	12	Praying For Time	George Michael - Epic (Morrison Leahy Music)		
6	8	6	So Hard	Pet Shop Boys - Parlophone (Cape Music)		
7	7	7	Show Me Heaven	Maria McKee - Epic (Famous/Ensign Music)		
8	13	9	Suicide Blonde	INXS - Mercury (Tel Musik/MCA Music)		
9	4	10	Tonight	New Kids On The Block - CBS (M.Starr/EMI Aprilis, Lancetotti)		
10	11	19	Close To You	Maxi Priest - 10 Records (Various)		
11	10	5	The Obvious Child	Paul Simon - Warner Brothers (Paul Simon/Pastern)		
12	6	4	Have You Seen Her	M.C. Hammer - Capitol (Linchpub/Big/Blue)		
13	2	7	You Gotta Love Someone	Elton John - Rocket (Big Fish Music)		
14	17	6	The Jester	Steve Miller Band - Capitol (Warner Chappell)		
15	13	11	Release Me	Wilson Phillips - S&W (Epic Blackwood/Walsh)		
16	15	21	It Must Have Been Love	Roxette - EMI (Jimmy Fun Music)		
17	20	4	Alors Regarde	Patrick Bruel - RCA (14 Productions)		
18	16	32	Kingston Town	UB40 - Virgin (Spars Florida)		
19	9	9	Ich Hab' Getrauert Von Dir	Talking Back - Poljor (Karguar Musik)		
20	12	7	Jack Tatum	Dave Stewart & Spiritual Cowboys - RCA (Eglobe/BMG/Rondor)		
21	21	5	A Little Time	The Beautiful South - Go/Dics (Go/Dics Music)		
22	29	3	(We Want) The Same Thing	Belinda Carlisle - Virgin (Fonit/Sony/Sire/UK/Virgin)		
23	25	5	Good Morning Britain	Aztec Camera & Mick Jones - WEA (Warner Chappell)		
24	14	26	What's A Woman	Yaya Con Dios - Arista (Yaya Con Dios/BMG Music)		
25	40	2	Don't Ask Me	Public Image Limited - Virgin (Copyright Control)		

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	ORIGINAL LABEL	(PUBLISHER)
26	34	3	Movies	Hothouse Flowers - London (Warner Chappell)		
27	35	3	Rhythm Of The Rain	Jason Donovan - PWL (Warner Chappell)		
28	18	16	Vision Of Love	Mariah Carey - CBS (Vision Of Love/Bea Jamme)		
29	36	3	Mother Universe	The Soup Dragons - Saw TV (Snip-Big Life Music)		
30	41	7	Nah Neh Nah	Yaya Con Dios - Arista (Yaya Con Dios/BMG Music)		
31	37	6	Rue Fontaine	Marc Lavoinie - Arpeg (Arpeg)		
32	32	3	We Let The Stars Go	Prefab Sprout - Kitchware (Kitchware/EMI)		
33	24	11	Soca Dance	Charles D. Lewis - Polydor (Glen Music)		
34	46	2	I'll Be Your Baby Tonight	Robert Palmer feat. UB40 - EMI (Copyright Control)		
35	50	2	Waiting For That Day	George Michael - Epic (Morrison Leahy/Westminster)		
36	45	2	Spit In The Rain	del Amitri - AM (PolyGram Music)		
37	26	9	Fascinating Rhythm	Basie O'Matic - Virgin (Gustina/Virgin/Bagle/Penn)		
38	31	26	Verdammst, Ich Lieb' Dich	Mathias Reim - Poljor (Karguar Musik)		
39	39	14	We Love To Love	F.M. Spanish & Double Key - CBS (Int Hand Music/Siegal)		
40	ME		Unchained Melody	Righteous Brothers - Warner/Baby (MPL Communications)		
41	ME		That's Freedom	John Farnham - Whitsay/RCA (Warner Chappell/Image)		
42	28	9	Groove Is In The Heart	Deee-Lite - Elektra (Debmoly)		
43	25	5	I Can't Stand It	Twenty 4 Seven - Freeway Records/BCM (Nansu/Freaky/CatTalk)		
44	ME		Alles Am Lot	BAP - Electrola (BAP Musikverlag)		
45	30	10	The King Of Wishful Thinking	Go West - Chrysalis (Campbell Comely/Zomba)		
46	ME		Don't Worry	Kim Appleby - Parlophone (Copyright Control)		
47	ME		I'm Doing Fine	Jason Donovan - PWL (All Boys Music)		
48	ME		Little Brother	Blue Pearl - M&M's Modulo Big Life (Big Life Music)		
49	ME		Let's Push It	Innocence - Goodtime (MCA/ReproMusik)		
50	33	3	From A Distance	Cliff Richard - EMI (Rondor Music)		



hot 100

SINGLES



THIS WEEK	LAST WEEK	WKS on CHARTS	TITLE	ARTIST	ORIGINAL LABEL	(PUBLISHER)	COUNTRIES CHARTED
1	1	10	I've Been Thinking About You	London Beat	Anxious/RCA	(Warner Chappell)	UK, DB, NL, ACH, S, DK, N, SF
2	13	3	I'm Your Baby Tonight	Whitney Houston	Arista	(Kear/Epic/Solar)	UK, DB, NL, EA, S, DK, N, SF
3	5	5	So Hard	Pet Shop Boys	Parlophone	(Cage Music)	UK, DB, NL, CH, S, PDK, SF
4	4	15	Tom's Diner	DNA feat. Suzanne Vega	A&M	(Rondor Music)	F, DB, EA, CH, GR, I
5	2	8	Show Me Heaven	Maria McKee	Epic	(Famous/Ensign Music)	UK, DB, NL, P, N
6	10	2	Unchained Melody	Righteous Brothers	Verve/Polydor	(MPL Communications)	UK, F
7	7	7	Cult Of Snap	Snap	Logic/Ariola	(Fellow/Warner Chappell/Zomba/Son Of Logic)	UK, DB, NL, EA, CH, S, DK, N, SF, GR, I
8	6	32	Kingston Town	UB40	Virgin	(Sparta Florida)	F, DACH
9	3	5	A Little Time	The Beautiful South	Go!Discs	(Go!Discs Music)	UK, F
10	9	5	Crying In The Rain	A-Ha	Warner Brothers	(Screen Gems/EMI)	UK, F, DB, NL, A, DK, N, GR, I
11	34	3	Take My Breath Away	Berlin	CBS	(Warner Chappell/Famous)	UK, F
12	11	23	A Toutes Les Filles	Felix Gray & Didier Barbevilien	Talar	(Zone Musique)	FB
13	8	12	Megamix	Technotronic	ARS	(Bogam/BMC Publishing)	UK, F, DCH, DK, N, SF
14	19	18	Le Jerk!	Thierry Hazard	CBS	(CBS Music)	FB
15	16	6	World In My Eyes	Depeche Mode	Mute	(Grabbing Hands/Sonet)	UK, F, DB, EA, CH, DK, SF
16	15	5	Have You Seen Her	M.C. Hammer	Capitol	(Unichappell/Bust-It)	UK, DB, NL, CH, SF
17	14	28	Verdammt, Ich Lieb' Dich	Matthias Reim	Polydor	(Kanguruh Musik)	DB, NL, ACH
18	41	6	Une Femme Avec Une Femme	Mecano	Ariola	(Ba Ba Blaxi/BMG Music)	FB
19	17	10	Ich Hab' Getrauert Von Dir	Matthias Reim	Polydor	(Kanguruh Musik)	DACH
20	18	25	I Can't Stand It	Twenty 4 Seven	Freaky Records/BCM	(Nanada Freaky/Cat-Talk)	UK, DE, CH, S, DK, GR, I
21	21	23	It Must Have Been Love	Roxette	EMI	(Jimmy Fun Music)	DACH, DK, N, I
22	28	11	The Joker	Steve Miller Band	Capitol	(Warner Chappell)	UK, DB, NL, ACH, S
23	26	21	U Can't Touch This	M.C. Hammer	Capitol	(Jobete/Bust-It)	F, DE, ACH, S, DK
24	25	11	Praying For Time	George Michael	Epic	(Morrison Leahy Music)	F, DACH, S, PDK, GR, I
25	44	3	(We Want) The Same Thing	Belinda Carlisle	Virgin	(Future Furniture/Shipwreck/Virgin)	UK
26	12	6	The Anniversary Waltz - Part One	Status Quo	Vertigo	(Various)	UK, F
27	22	3	Kinky Afro	Happy Mondays	Factory	(London Music)	UK
28	39	4	Alors Regarde	Patrick Bruel	RCA	(14 Productions)	FB
29	20	16	Soca Dance	Charles D. Lewis	Polydor	(Glem Music)	F, DB, DK
30	30	8	Suicide Blonde	INXS	Mercury	(Toi Muziek)	F, DB, NL, CH, DK, SF, GR, I
31	29	20	It's On You	M.C. Sar & The Real McCoy	ZYX/Mikulski	(Wintrup Musik)	FB, NL, EA, CH
32	24	14	Blaze Of Glory	Jon Bon Jovi	Vertigo	(Bon Jovi/Pri/Warner)	DACH, S, PDK, I
33	38	13	What Time Is Love? (Live At Trancentral)	KLF	KLF Communications	(E.G./Zoo/Warner Chappell/Copyright Control)	UK, DB, NL, DK, SF
34	NE		Step Back In Time	Kylie Minogue	PWL	(All Boys Music)	UK, F, F
35	23	6	Blue Velvet	Bobby Vinton	Epic	(Chappell Morris)	UK, F
36	27	13	The Party	Latino Party	Polydor	(Copyright Control)	F
37	40	3	Working Man	Rita MacNeil	Polydor	(Copyright Control)	UK, F
38	31	11	Groove Is In The Heart	Deee-Lite	Elektra	(Delovely)	UK, DB, NL, CH, DK, SF, GR
39	32	14	Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini	Bombalurina	Carpet	(Campbell Connelly & Co)	DB, A, PDK, N, SF
40	37	25	What's A Woman	Vaya Con Dios	Ariola	(Vaya Con Dios/BMG Music)	F, DACH, GR
41	58	5	Hey Little Girl	Mark Boyce	Epic	(CBS Music/EMI Music)	F
42	47	17	Naked In The Rain	Blue Pearl	W.A.U./Mr Modo	(Big Life (E.G. Music/Copyright Control))	DB, ACH, S, GR
43	36	6	Never Enough	The Cure	Fiction	(Fiction Songs)	UK, DB, EA, CH, SF
44	35	21	Close To You	Maxi Priest	IO Records	(Various)	DACH, DK, GR
45	85	2	Are You Dreaming ?	Twenty 4 Seven	Freaky Records/BCM	(Stop & Go Music)	DB, CH, DK, I
46	42	21	Vous Etes Fous	Benny B.	Vie Privee	(Copyright Control)	FB
47	45	14	Tonight	New Kids On The Block	CBS	(M.Starr/EMI April/A. Lancelotti)	DB, NL, A, P
48	33	21	Maldon	Zouk Machine	Ariola	(Virgin Music)	F
49	43	21	Ooops Up	Snap	Logic/Ariola	(Minder/Warner Chappell/Zomba)	F, DE, ACH, DK, GR, I
50	52	4	More	The Sisters Of Mercy	Merciful Release/WEA	(EMI/Eldritch/Lost Boys/Rightsong)	UK, D, F
51	54	3	The Obvious Child	Paul Simon	Warner Brothers	(Paul Simon/Pattern)	UK, NL
52	NE		Close To Me	The Cure	Fiction	(Fiction Songs)	UK
53	51	3	Petit Franck	Francois Feldman	Phonogram	(Marilyn/Carole)	F
54	66	6	Rue Fontaine	Marc Lavoine	Avrep	(Avrep)	FB
55	NE		Don't Worry	Kim Appleby	Parlophone	(Copyright Control)	UK
56	NE		Sadness Part I	Enigma	Virgin	(Copyright Control)	D
57	53	5	I've Got You Under My Skin	Neneh Cherry	Circa	(Warner Chappell)	UK, DB, NL, S
58	48	22	White And Black Blues	Joelle Ursull	CBS	(Warner Chappell)	F
59	89	8	Ritmo De La Noche	Lorca	Carrere	(Pink/Hanseatic)	FB
60	55	15	We Love To Love	P.M.Sampson & Double Key	CBS	(2nd Hand Music/Siegel)	DP
61	49	23	Insieme 1992	Toto Cutugno	EMI	(Edizioni No. 2)	FP
62	59	7	Thunderstruck	AC/DC	Atco	(J. Albert & Son)	DN, NL, CH, DK, SF
63	88	2	Dressed For Success	Roxette	Parlophone	(Jimmy Fun Music)	UK, F
64	98	2	I'm Doing Fine	Jason Donovan	PWL	(All Boys Music)	UK, F
65	NE		I'll Be Your Baby Tonight	Robert Palmer feat. UB40	EMI	(Copyright Control)	UK
66	60	4	Good Morning Britain	Aztec Camera & Mick Jones	WEA	(Warner Chappell)	UK
67	93	2	Waiting For That Day	George Michael	Epic	(Morrison Leahy/Westminster)	UK, F
68	46	4	Let's Try It Again/Didn't I	New Kids On The Block	CBS	(EMI/Mighty Three/Island)	UK, F
69	NE		Fantasy	Black Box	Groove Groove Melody	(EMI Music)	UK
70	61	6	Rockin' Over The Beat	Technotronic feat. Ya Kid K	ARS	(Bogam/BMC Publishing)	DB, CH
71	65	13	Avant De Partir	Roch Voisine	GM/Ariola	(Ed. Georges Mary)	FB
72	NE		Tom's Diner Rap	Alter One	ZYX	(Rondor Music)	D
73	57	3	Rien Que Pour Ca	Elsa	GM/Ariola	(Ed. Georges Marie)	FB
74	83	3	Ultimo Imperio	Atawalpa	Ginger Music	(Ginger Music)	E, I
75	50	4	From A Distance	Cliff Richard	EMI	(Rondor Music)	UK, F
76	80	4	En Del Av Mitt Hjarta	Tomas Ledin	Record Station	(Acosta/Sweden Music)	S
77	62	5	Crazy For You	David Hasselhoff	White Records/Ariola	(Young Musikverlag)	DACH
78	96	8	Lily Was Here	David A. Stewart & Candy Dulfer	Anxious/RCA	(D'n'A/BMG Music)	F
79	76	3	Mother Universe	The Soup Dragons	Raw TV	(Soup/Big Life Music)	UK
80	71	3	Love Is Such A Lonely Sword	Blue System	Hansa/Ariola	(Hanseatic)	DA
81	91	2	Substitute	Izabella	Virgin	(EMI Music)	S
82	70	19	Aime Moi	Claude Barzotti	Zone Music	(Zone/Barzo Music)	FB
83	NE		The Invisible Man	Dance With A Stranger	RCA	(BMG Music)	DA
84	81	5	Aimer D'Amour	Boule Noire	Kimono/Carrere	(Albert Hammond/Warner Chappell)	FB
85	72	3	Let's Push It	Innocence	Cooltempo	(MCA/Repromusic)	UK
86	63	5	Spin That Wheel	Hi Tek 3 & Ya Kid K	CNR	(Bogam/BMC/EMI)	UK
87	94	2	You Gotta Love Someone	Elton John	Rocket	(Big Pig Music)	UK, F
88	64	3	Don't Ask Me	Public Image Limited	Virgin	(Copyright Control)	UK
89	56	7	It's A Shame (My Sister)	Monie Love feat. True Image	Cooltempo	(Chrysalis/Jobete/Virgin)	UK
90	NE		My Rising Star	Northside	Factory	(Copyright Control)	UK
91	74	26	Se Bastasse Una Canzone	Eros Ramazzotti	DDD	(DDD/Una Lira/Scorribanda)	ED
92	92	4	Marie Jeanne	Michel Sardou	Trema	(ART Music)	FB
93	100	2	Three Babies	Sinead O'Connor	Ensign	(EMI Music)	UK, F, I
94	NE		Love Will Never Do (Without You)	Janet Jackson	A&M	(Flyte Tyme/MCA)	UK
95	67	13	Where Are You Baby?	Betty Boo	Rhythm King	(Rhythm King Music)	DE, CH
96	79	21	Step By Step	New Kids On The Block	CBS	(Maurice Starr Music)	F, DP
97	RE		Black Velvet	Alannah Myles	Atlantic	(EMI/Bluebear Waltzes)	F
98	99	2	Something To Believe In	Poison	Enigma	(Cyanide/Willesden/Zomba)	UK
99	73	7	Scandalo	Gianna Nannini	Ricordi/Polydor	(Gienna/Z-Music)	I
100	NE		Candy	Iggy Pop	Virgin USA	(James Osterberg/Bug)	NL

UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece.

NE = NEW ENTRY
RE = RE-ENTRY

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hot BREAKOUTS

NATIONAL HITS READY TO EXPLODE!

uk & ireland	germany, austria switzerland	france	italy
Kylie Minogue Step Back In Time (PV) 1	Enigma Sadness Part 1 (Virgin/Ger) 1	Marc Lavoine Rue Fontaine (Amp) 1	Francesco Baccini Le Donne De Modena (CCD) 1
The Cure Close To Me (Riviera/Poly) 2	After One Tom's Diner Rap (ZYX/Ger) 2	Michel Sardou Mario Jeanne (Trem) 2	Mango Nella Mia Città (Font Cera) 2
Kim Appley Don't Worry (Parlophone) 3	Muenchner Freiheit Komm Zurück (CBS/Ger) 3	Nes Vagabonds Nos Plus Belles Années (Carrera) 3	Francesco De Gregori La Donna Canone (CBS) 3
Robert Palmer & UB40 I'm Your Baby Tonight (Epic) 4	Claudia Jung Fang Mich Auf (Echiv/Ger) 4	Les Infidèles Revelo (Epic) 4	Chico Secchi Project I Say Yeah (GOD) 4

spain	scandinavia	benelux	advertisements
Radio Futura Corazon De Tiza (Ariola) 1	Izabella Substanz (Virgin/Swe) 1	Isabella A He Lekker Beest (CNR/Hol/Bel) 1	A HOT HIT? THIS COULD BE YOUR OWN HOT BREAKOUT!
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La Trampa Arropo Y Suspiro (Zafra) 3	Niklas Stromstedt Vart Du In Gif (Hearnsong/Swe) 3	Crazy Horse Hobby (Ariola/Bel) 3	MUSIC & MEDIA
Azucar Moreno A Cabaña (Epic) 4	Hanne Boel Lights In Your Heart (Moldey/Dan) 4	BZN Over The Hills (Mercury/Hol) 4	MUSIC & MEDIA

MUSIC & MEDIA EUROCHART hot 100 SINGLES

Rank	Artist	Title
1	A Little Time	4
2	A Touts Les Filles	9
3	Amer-D'Amour	12
4	Alone Forever	82
5	Are You Dreaming?	28
6	Black Velvet	45
7	Blame Of My Glory	71
8	Blue Velvet	53
9	Cameo	58
10	Close To Me	97
11	Close To You	59
12	Crab For The Rain	21
13	Dick's Worry	100
14	Don't Ask Me	35
15	Drum For Success	100
16	Family	72
17	From A Distance	64
18	Growin' In The Heart	38
19	Have You Seen Her	14
20	It's A Your Baby Tonight	65
21	I'm Doing Fine	64
22	I'm Your Baby Tonight	65
23	Free Bein' Thinking About You	65
24	I've Got You Under My Skin	57
25	It's A Your Baby Tonight	65
26	I'm Doing Fine	64
27	I'm Your Baby Tonight	65
28	Free Bein' Thinking About You	65
29	I've Got You Under My Skin	57
30	It's A Your Baby Tonight	65
31	I'm Doing Fine	64
32	I'm Your Baby Tonight	65
33	Free Bein' Thinking About You	65
34	I've Got You Under My Skin	57
35	It's A Your Baby Tonight	65
36	I'm Doing Fine	64
37	I'm Your Baby Tonight	65
38	Free Bein' Thinking About You	65
39	I've Got You Under My Skin	57
40	It's A Your Baby Tonight	65
41	I'm Doing Fine	64
42	I'm Your Baby Tonight	65
43	Free Bein' Thinking About You	65
44	I've Got You Under My Skin	57
45	It's A Your Baby Tonight	65
46	I'm Doing Fine	64
47	I'm Your Baby Tonight	65
48	Free Bein' Thinking About You	65
49	I've Got You Under My Skin	57
50	It's A Your Baby Tonight	65
51	I'm Doing Fine	64
52	I'm Your Baby Tonight	65
53	Free Bein' Thinking About You	65
54	I've Got You Under My Skin	57
55	It's A Your Baby Tonight	65
56	I'm Doing Fine	64
57	I'm Your Baby Tonight	65
58	Free Bein' Thinking About You	65
59	I've Got You Under My Skin	57
60	It's A Your Baby Tonight	65
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69	I've Got You Under My Skin	57
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73	Free Bein' Thinking About You	65
74	I've Got You Under My Skin	57
75	It's A Your Baby Tonight	65
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94	I've Got You Under My Skin	57
95	It's A Your Baby Tonight	65
96	I'm Doing Fine	64
97	I'm Your Baby Tonight	65
98	Free Bein' Thinking About You	65
99	I've Got You Under My Skin	57
100	It's A Your Baby Tonight	65

MUSIC & MEDIA EUROPEAN top 100 ALBUMS

Rank	Artist	Title
1	AGADIC	5
2	Almanac '91	37
3	Bob Dylan	57
4	CDZ	77
5	Carrera/Domingo/Pavese	53
6	Clayton	53
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99	Clayton	53
100	Clayton	53

MUSIC & MEDIA top 3 SINGLES IN EUROPE

Country	1	2	3
UNITED KINGDOM	Unchained Melody The Beatles (Mercury)	A Little Time The Beatles (Mercury)	Take My Breath Away Burt Reynolds
GERMANY	I've Been Thinking About You Linda Ronstadt (Mercury)	Tom's Diner Dina Kaes (Mercury)	So Hard Patricia Kean (Poly)
FRANCE	Kingston Town Linda Ronstadt (Mercury)	The Jerk! The Jerk! (Mercury)	A Touts Les Filles Patricia Kean (Poly)
ITALY	Scandalo Gloria (Mercury)	So Hard Patricia Kean (Poly)	Serious Linda Ronstadt (Mercury)
SPAIN	I Can't Stand It Tina Turner (Mercury)	World In My Eyes The Police (Mercury)	Cult Of Snap The Police (Mercury)
HOLLAND	The Joker Linda Ronstadt (Mercury)	Verdamm't, Ich Lieb' Dich Patricia Kean (Poly)	Have You Seen Her Linda Ronstadt (Mercury)
BELGIUM	Verdamm't, Ich Lieb' Dich Patricia Kean (Poly)	I've Been Thinking About You Linda Ronstadt (Mercury)	A Touts Les Filles Patricia Kean (Poly)
SWEDEN	I've Been Thinking About You Linda Ronstadt (Mercury)	En Del Av Mitt Hjärta Linda Ronstadt (Mercury)	Substitute Linda Ronstadt (Mercury)
DENMARK	Jeg Er Bar' So' Go' The Police (Mercury)	World In My Eyes The Police (Mercury)	It Must Have Been Love The Police (Mercury)
NORWAY	Crying In The Rain Linda Ronstadt (Mercury)	I've Been Thinking About You Linda Ronstadt (Mercury)	Show Me Heaven The Police (Mercury)
NORWAY	So Hard Patricia Kean (Poly)	World In My Eyes The Police (Mercury)	Never Enough The Police (Mercury)
FINLAND	I Use To Love Her Linda Ronstadt (Mercury)	A Little Time The Beatles (Mercury)	The Anniversary Waltz - Part One The Beatles (Mercury)
IRELAND	I Use To Love Her Linda Ronstadt (Mercury)	I've Been Thinking About You Linda Ronstadt (Mercury)	So Hard Patricia Kean (Poly)
SWITZERLAND	It Must Have Been Love The Police (Mercury)	Ich Hab' Getrauert Von Dir Linda Ronstadt (Mercury)	I've Been Thinking About You Linda Ronstadt (Mercury)
AUSTRIA	Tom's Diner Dina Kaes (Mercury)	Close To You Patricia Kean (Poly)	People Linda Ronstadt (Mercury)
GREECE	Tom's Diner Dina Kaes (Mercury)	Close To You Patricia Kean (Poly)	Praying For Time George Michael (Epic)
PORTUGAL	Nao Ha Escute No... Linda Ronstadt (Mercury)	Close To You Patricia Kean (Poly)	Insomnie 1972 Linda Ronstadt (Mercury)

MUSIC & MEDIA top 3 SINGLES IN EUROPE

Country	1	2	3
UNITED KINGDOM	The Rhythm Of The Saints Lauryn Hill (Mercury)	Behaviour The Police (Mercury)	Rocking All Over The Years The Police (Mercury)
GERMANY	Luxus Herbert Grönemeyer (Mercury)	Live Herbert Grönemeyer (Mercury)	Matthias Reim Matthias Reim (Mercury)
FRANCE	Alone Again Linda Ronstadt (Mercury)	Rien Que Pour Ça Linda Ronstadt (Mercury)	Scene De Vie Linda Ronstadt (Mercury)
ITALY	Cambio Linda Ronstadt (Mercury)	La Spina Occidentale Linda Ronstadt (Mercury)	Le Navelle Linda Ronstadt (Mercury)
SPAIN	In Concert Linda Ronstadt (Mercury)	Their Greatest Hits Linda Ronstadt (Mercury)	Listen Without Prejudice George Michael (Epic)
HOLLAND	Tour Of Duty Linda Ronstadt (Mercury)	Put To Rest 1977 - 1990 Linda Ronstadt (Mercury)	X Linda Ronstadt (Mercury)
BELGIUM	Of Zo Linda Ronstadt (Mercury)	In Concert Linda Ronstadt (Mercury)	Funks For Udan Linda Ronstadt (Mercury)
SWEDEN	Nix Strömström (Mercury)	Recycler Linda Ronstadt (Mercury)	Dark Passion Linda Ronstadt (Mercury)
DENMARK	Pretty Woman Linda Ronstadt (Mercury)	In Concert Linda Ronstadt (Mercury)	Stereo Linda Ronstadt (Mercury)
NORWAY	East Of The Sun, West Of The Moon Linda Ronstadt (Mercury)	Recycler Linda Ronstadt (Mercury)	Arja Koriseva Arja Koriseva (Mercury)
FINLAND	Recycler Linda Ronstadt (Mercury)	Ota Lähelle! Linda Ronstadt (Mercury)	The Rhythm Of The Saints Linda Ronstadt (Mercury)
IRELAND	Enlightenment Linda Ronstadt (Mercury)	Recycler Linda Ronstadt (Mercury)	Matthias Reim Matthias Reim (Mercury)
SWITZERLAND	Luxus Herbert Grönemeyer (Mercury)	The Razor's Edge Linda Ronstadt (Mercury)	Jeder Tag Zaehl Linda Ronstadt (Mercury)
AUSTRIA	Matthias Reim Matthias Reim (Mercury)	World Power Linda Ronstadt (Mercury)	Step By Step Linda Ronstadt (Mercury)
GREECE	No Prayer For The Dying Linda Ronstadt (Mercury)	In Concert Linda Ronstadt (Mercury)	In Vivo Linda Ronstadt (Mercury)
PORTUGAL	Mingos & Os Samurais Linda Ronstadt (Mercury)	In Concert Linda Ronstadt (Mercury)	In Vivo Linda Ronstadt (Mercury)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ORIGINAL LABEL	COUNTRY ORIGIN	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ORIGINAL LABEL	COUNTRY ORIGIN	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ORIGINAL LABEL	COUNTRY ORIGIN	
1	1	1	Campy/Dingo/Pravine	In Concert...	UK/DE/NL/EACH/SK/SP/GR	UK	35	27	6	Judas Priest	Parade	UK	UK	69	11	3	Jane Birkin	Amour Et Fantaisie	FR	FR	
2	2	1	George Michael	Listen Without Prejudice	UK/DE/NL/EACH/SK/SP/GR	UK	36	34	6	Lucio Dalla	Cambio	ITA	ITA	70	74	1	Polo Hofer & Schmetterband	Eden	AUT	AUT	
3	5	2	Paul Simon	The Rhythm Of The Saints	UK/DE/NL/EACH/SK/SP/GR	UK	37	34	12	Mariah Carey	Uptown	UK/DE/NL/EACH/SK/SP/GR	UK	71	72	4	Niklas Stromstedt	Om	SWE	SWE	
4	3	4	Iron Maiden	No Prayer For The Dying	UK/DE/NL/EACH/SK/SP/GR	UK	38	35	5	Ella	Rien Que Pour Ce Qu'On A	FR	FR	72	42	5	Alannah Myles	Alannah Myles	AUS	AUS	
5	4	3	AC/DC	The Razor's Edge	UK/DE/NL/EACH/SK/SP/GR	UK	39	NE	1	Technotron	Trip On This	UK	UK	73	53	56	Tina Turner	Foreign Affair	UK	UK	
6	7	5	INXS	X	UK/DE/NL/EACH/SK/SP/GR	UK	40	NE	1	The Sisters Of Mercy	Victim	UK	UK	74	70	18	Marco Masini	Marco Masini	ITA	ITA	
7	8	1	Soundtrack - Pretty Woman	Pretty Woman	UK/DE/NL/EACH/SK/SP/GR	USA	41	42	18	Toto	Past To Present: 1977 - 1990	UK	UK	75	82	2	BZN	Horizon	NL	NL	
8	1	2	ZZ Top	Recyclor	UK/DE/NL/EACH/SK/SP/GR	USA	42	30	14	Michael Bolton	Sound Provider	UK	UK	76	NE	1	Elmer Food Beat	30 Centimeters	FR	FR	
9	NE	1	Pet Shop Boys	Behaviour	UK/DE/NL/EACH/SK/SP/GR	UK	43	44	4	London Beat	In The Blood	UK	UK	77	NE	1	Cloiseau	Of Za	BEL	BEL	
10	6	6	Herbert Groenemeyer	Luxus	DACH	DACH	44	31	3	The Charlatans	Some Friendly	UK	UK	78	87	3	Isabel Pantoja	La Cancion Española	SPA	SPA	
11	11	3	The Police	Their Greatest Hits	UK/DE/NL/EACH/SK/SP/GR	UK	45	52	15	Patricia Kaas	Scènes De Vie	FR	FR	79	78	3	Soundtrack - Top Gun	Top Gun	UK	UK	
12	10	11	Jon Bon Jovi	Blaze Of Glory	UK/DE/NL/EACH/SK/SP/GR	USA	46	NE	1	Lucio Battisti	La Spola Occidentale	ITA	ITA	80	83	3	Phil Collins	Easy On Me	UK	UK	
13	12	11	Matthias Reim	Matthias Reim	UK/DE/NL/EACH/SK/SP/GR	DACH	47	89	5	Slayer	Seasons In The Abyss	USA	USA	81	84	14	The Notting Hillbillies	Missing - Presented Here A Good Time	UK	UK	
14	14	1	Westernhagen	Live	UK/DE/NL/EACH/SK/SP/GR	DACH	48	51	5	Fabrizio De Andre	Le Nove	ITA	ITA	82	81	4	Gianni Nannini	Spartaco	ITA	ITA	
15	15	10	Phil Collins	But Seriously	UK/DE/NL/EACH/SK/SP/GR	UK	49	47	3	Wilson Phillips	Wilson Phillips	UK	UK	83	38	2	Hortense	Boon Ding	UK	UK	
16	NE	1	A-Ha	East Of The Sun, West Of The Moon	UK/DE/NL/EACH/SK/SP/GR	UK	50	40	3	Soundtrack - Tour Of Duty	Tour Of Duty	USA	USA	84	77	3	Clannad	Anam	UK	UK	
17	17	21	New Kids On The Block	Step By Step	UK/DE/NL/EACH/SK/SP/GR	USA	51	43	13	Sinead O'Connor	I Do Not Care	UK	UK	85	85	3	Jose Luis Perales	A Mis Amigos	ESP	ESP	
18	15	11	Vaya Con Dios	Night Owls	UK/DE/NL/EACH/SK/SP/GR	USA	52	41	23	Madonna	I'm Breathless	USA	USA	86	50	2	Jean Michel Jarre	Waiting For Cousteau	FR	FR	
19	13	13	Status Quo	Rocking All Over The Years	UK/DE/NL/EACH/SK/SP/GR	UK	53	69	11	Joe Cocker	Live	UK	UK	87	10	2	James Last	James Last In Holland	UK	UK	
20	16	12	Snap	World Power	UK/DE/NL/EACH/SK/SP/GR	UK	54	68	2	Julian Lloyd Webber & R.P.O.	Live	UK	UK	88	100	2	The Drifters	The Very Best Of King & The Drifters	USA	USA	
21	18	10	Depeche Mode	Violator	UK/DE/NL/EACH/SK/SP/GR	UK	55	33	7	Chris De Burgh	High On Emotion	UK	UK	89	66	19	Zouk Machine	Maldon	UK	UK	
22	20	11	M.C. Hammer	Please Hammer Don't Hurt 'Em	UK/DE/NL/EACH/SK/SP/GR	USA	56	19	31	Gary Moore	Soft	UK	UK	90	74	4	The Vaughan Brothers	Family Style	UK	UK	
23	14	11	Led Zeppelin	Remasters	UK/DE/NL/EACH/SK/SP/GR	UK	57	17	6	Bob Dylan	Under The Red Sky	UK	UK	91	72	4	Francesco Baccini	I Pianoforti Non E' Mio Forte	ITA	ITA	
24	11	4	Patrick Bruel	Alors Regarde	UK/DE/NL/EACH/SK/SP/GR	FR	58	41	13	Erste Allgemeine Verunsicherung	Nippomak's Rache	UK	UK	92	27	4	Wildcater	Herzuben	UK	UK	
25	19	18	Elton John	Regning With The Past	UK/DE/NL/EACH/SK/SP/GR	UK	59	19	12	Charles D. Lewis	Soca Dance - Do You Feel It	UK	UK	93	NE	1	Claudio Jurg	Soyez Ence	UK	UK	
26	10	11	Soundtrack - Days Of Thunder	Days Of Thunder	UK/DE/NL/EACH/SK/SP/GR	USA	60	36	10	Prince	Gratia Bridge	UK	UK	94	14	16	Mango	Sitka	UK	UK	
27	23	14	Roger Waters	The Wall Live In Berlin	UK/DE/NL/EACH/SK/SP/GR	UK	61	57	6	The Waterboys	Room 10 Room	UK	UK	95	44	5	New Model Army	Impunity	UK	UK	
28	NE	1	Imi Hendrix	Comrades 1967 - 1970	UK/DE/NL/EACH/SK/SP/GR	UK	62	41	5	Mina	Ti Conosco	UK	UK	96	NE	1	Yves Duteil	Bicentenaire D'Enfance	UK	UK	
29	21	21	Eros Ramazzotti	In Ogni Senso	UK/DE/NL/EACH/SK/SP/GR	UK	63	36	2	Megadeth	Rust In Peace	UK	UK	97	NE	1	Gipsy Kings	Mosaique	UK	UK	
30	37	1	David Hasselhoff	City For You	DACH	DACH	64	23	11	Rock Wozine	Hellno	UK	UK	98	RE	1	Janet Jackson	Phyllis Nelson	UK	UK	
31	NE	1	New Kids On The Block	New Kids On The Block	UK	UK	65	55	4	Flippers	Stetten Tage	UK	UK	99	RE	1	Ultimo De La Fila	Nuevo Pequeno Catalogo De...	UK	UK	
32	11	46	UB40	Labour Of Love	UK/DE/NL/EACH/SK/SP/GR	UK	66	50	2	Smokie	Smokie Forever	UK	UK	100	NE	1	Freda	Undan For Undan	UK	UK	
33	3	3	Van Morrison	Enlightenment	UK/DE/NL/EACH/SK/SP/GR	UK	67	45	7	Rossella Gucchi	Quello Che Non	UK	UK								
34	24	4	The Shadows	Reflection	UK	UK	68	15	49	Roxette	Look Sharp	UK	UK								



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"Radio Jocks do it standing up" could now be a contender for those tedious car stickers you keep seeing everywhere. It's becoming increasingly fashionable to do your show in the vertical position, as with a station physiotherapist tells me it makes breathing easier and enables you to "let your body move to the music". Pat Sharp at **Capital FM** and **Jakki Brambles** at **BBC Radio 1** are two notable practitioners of the art, and now stations like **Atlantic 252**, **Horizon** and, most recently, **Radio Nova** have designed their studios so that the DJ has to stand. But what about those of us on the graveyard shift? Surely the whole point of working then is that you can do it lying down?

The retail price of advertising in eastern European countries has come my way: 30 seconds on

R A Y D I O

Gosteleradio in the USSR, audience around 120 million, yours for US\$ 1.600. Fancy Poland? Well, drop a few tens of millions of listeners and 30 seconds are yours for a snip at US\$ 60. My station's sales department is studying it closely.

I've also had a rather interesting little magazine from Poland drop through my letterbox. It's called **Foronama**, and claims to be the first publication for record collectors in Eastern Europe. The publisher, **Wojciech Zajac** tells me that contributions are welcome from all over the world, and if you want to get in touch, you can contact them at PO Box 114, 31-829 Krakow 31, Poland.

I hear the new ruling by senior management at the IBA in London, which proposes to ban alcohol sponsorship of peak-time IR programmes, was dreamed up over a quiet beer or two at their Brompton Road headquarters.

Proof that reports of your death should never be exaggerated (sic). According to **Lydia Richardson** at **Deutsch Gramophon**, virtually all stocks of a 25-CD set of **Leonard Bernstein** recordings sold out within 24 hours of his death. And that's 25 CDs, boys and girls, up-

wards of US\$ 200 per batch! **Noel Edmonds** to return to radio? Well the former **BBC Radio 1** breakfast presenter, television prankster, partner in **Unique Broadcasting** and self-confessed helicopter freak (he even runs a firm which hires them) could be well on his way to confirming a syndicated show from **Unique**. We won't get to see the woolly jumpers that way, Noel!

Red Ronnie, **Radio Deejay** and **comcolers** in Eastern Europe? This devoted a 'Be **Bop Alupa**' show to his acquisition of the white guitar, much loved by the late (but revived) **Jim Hendrix**. Red convinced his bank manager that his own house would act as a guarantee for the cost of the guitar, £ 160,000 (plus tax and expenses, which he bought, by satellite, at a Sotheby's auction). But what would Jimi have made of recent on-air remarks from Red, criticising the young male presenter of the TV version of 'Rock Cafe' for being gay?

And so to the anniversaries for this week (not many actually). **Neil Young** is 45 on November 12. **Petula Clark** is 58 and **AnniFrid 'Frida' Abba** is 45 on November 15. Still on the **John Lennon** memorabilia, on Novem-

ber 12 it will be 10 years since **Geffen Records** released **Starting Over**, his last single, and on November 15 it was followed by **John and Yoko's** final LP, **Double Fantasy**.

The current jingle package on **Greater Manchester Radio**, produced by local firm **Alfasonud** some years ago, has a local girl from Rochdale doing the vocals. **GMR** is now about to air an update, again made by **Alfasonud**, but this time minus the local singer. It seems a certain **Lisa Stansfield** was no longer available for jingles.

And still on jingles in Manchester, tuning in during a visit the other day, I noticed that both **Freddie Kelly 103** and rival station **KFM** were using the same backing track for one of their jingles. The jingle company blamed it on a typing error and now **Kelly 103** have withdrawn their version!

Before I forget, I must wish good luck to my dear friend **Brian Yates**, from **CBS** in London, who (as I write) is off to New York to take part in the marathon. I shall play the **Spencer Davis Group's 'Keep On Running** especially for you...

Ray Dio

MAKING WAVES

Chiltern - Operating With A Three-Track Mind

- Format: Hot FM, CHR; Horizon, dance; Supergold, oldies
- Core artists: Hot FM - Phil Collins, Sinead O'Connor, Dire Straits, Prefab Sprout; Supergold - Elvis, Beatles, Cliff Richard, Buddy Holly
- Top show: Hot FM drive-time, simulcast across all three
- Target audience: Hot FM

- 15-35; Horizon 15-30+; Supergold 35-55+
- Hours on air: 24
- Actual audience: 700,000; weekly reach 35%
- Address: Broadcast Centre, Chiltern Road, High Wycombe, Bedfordshire LU6 1HQ, UK. Tel: (0)582 666001
- Ownership: Anglia Television (20%), Capital Radio (20%)
- Frequencies: various

Paul Robinson, programme controller for Chiltern group: "We have four FM stations and one AM. This breaks down into The Hot FM on three frequencies, but each carrying separate news and commercials. It is contemporary hit with a mix of classic oldies and album tracks. Horizon is an incremental based in Milton Keynes which broadcasts up-front dance. On three AM frequencies we simulcast an oldies station, Supergold.

"The Hot FM stands for a

fast-paced music station. We are involved in a lot of concerts; we recently sponsored **Erasure**, **David Bowie**, **Adamski** and **Prefab Sprout**. Gigs are heavily branded.

"We are also involved with around 200-300 roadshows annually using three vehicles. Two are like the **BBC Radio 1** open-fronted lorry, one sponsored by **Anglia TV** and the other by **Central TV**, the third vehicle is a 10 metre high ghetto blaster on wheels.

"We have a deal with **Luton Football Club** for promotion at the moment. Recently we were involved with the **Milk Marketing Board** at Silverstone race track. Any opportunity and we grab it.

"Both FM and AM programming use Selector. Supergold is distributed to our three AM transmitters and to other subscribing IR stations by satellite. There are plans to repeat this with FM.

"The Chiltern Group got rid of all cartridges, with commercials and jingles on computer hard disc. A presenter simulcasting can fire three separate sets at once. It uses an American programme from **Audio Design**. Jingles come from **Standard Sound** recorded in Dallas.

"Charts are The Network Chart, a **Billboard US** chart show presented in-house, a local top 30 show with separate editions for each FM - interesting to see the regional variations here - and a

Chiltern Network

week and dance chart from Music Soul & FM-only.

"We carried the syndicated **World Cup** commentary from **Unique Broadcasting** on AM. Excellent material. We also took its **Nat West Live** Action series of concerts.

"**Playlist** suggestions are by head of music **Clive Dickens**; the final decision is based on a weekly joint meeting with other department heads.

"We are well serviced by record companies, being so close to London. Future plans? We have just taken a share in the Bristol-based incremental station **For The People**. We are also interested in bidding for a national IR licence." □

BELGIUM

Radio Promotion - Private Versus Public Tactics for generating airplay and sales

The implications of current changes in Flemish broadcasting law, aimed at outlawing the bigger networks, have yet to be felt by those involved in promoting product on radio. Marc Naevz examines the way record labels currently target both private and state radio stations.

Plans by the Flemish community council to ban networks such as the **Radio Contact** group (M&M November 3) are likely to have a significant effect on the way record companies target their promotional activities. While most labels indicate they will continue to work with **Radio Contact**, regarded as a major part of any promotions strategy, the decision could lead to a decline in the number of options open to radio promo staff in general.

Given the huge number of radio stations in Belgium, labels are keen to target them carefully. While most record companies are well aware of the relationship between TV music shows and TV advertising (being May 1989 and June 1990 the Belgian record industry spent over Bfr 83 Million - app. US\$ 27 million - advertising on VTM) it is only recently that the majority of major labels have had specific radio promotions departments. The exception is **PolyGram**, which has had a separate radio team for five years.

Developing strategies

BMG Ariola has recently restructured part of its promo team and, since August 1, **Nero Soetert** has been working full time with the state channels **BRT** and **RTBF**. She is currently working with the new **Yaya Con Dios'** single **Nah Ne Nah** and both **Radio 1** (R21) and **Studio Brussel** have highlighted the album. (It was named 'Album du Weekend' on R21 and 'album of the day' on **Studio Brussel**.)

Label manager **Stef Cockmartin**: "Promotion is all about strategy. I keep a list of tactics to promote every record and that gets elaborated on by the head of promotion. **Yaya Con Dios** are the

perfect example of how our plans led to both sales and airplay. **What's a Woman** was first broadcast the same day it was available in the shops and this twin campaign brought optimal results. Sometimes, however, we must generate airplay by getting TV appearances. It doesn't work if a song is made in 'Superhit' on VTM without getting radio play. Retailers will get the record in, but the consumer will not be ready."

Last September, **EMI Belgium** appointed **Marjolaine de Groot** to handle the radio campaign for its priority acts such as **The Radios** and **Leyers**, **Michiels & Soulsister**. "A lot of it depends on how you deal with the programmers," she says. "I don't mind spending some time in our files chasing background info on artists before I start my tour. This helps build a solid relationship with programmers. For me, radio promotion means being on the road a lot."

The new **Leyers**, **Michiels & Soulsister** single, **Before We Staried**, was released on a Tuesday and delivered to all BRT stations plus **Radio Contact** immediately. The other major stations received it a day later. "Belgium is really a kind of patchwork," says **Lu Behiels**, head of promo at **EMI**. "The private places new releases and boost sales, and stations like **Radio 1**, 2 and **Studio Brussel** act as an added stimulus if they air certain records enough times."

"Radio promotion means being on the road a lot," Marjolaine de Groot

Most people working in radio promotion agree that Belgium's private stations are the most useful when it comes to breaking new material and the most "traditional outlets" like **BRT** and **RTBF's** second channel are still influential in boosting sales after a long period.

"The big advantage we have, compared to the Dutch stations, is that certain programmes on BRT radio really go in depth with artists, airing up to 5 album tracks as well as interviews," says **Behiels**. "Belgian programmers don't take

things for granted. They really listen to our records, and often come back to us with ideas or points of view."

Programme schedules Programming schedules are also important for labels deciding when to release a record. Monday



Technoronic

is a popular day to launch a new release with only **Studio Brussel**, **System 21** (R21's weekend output) and the private have weekend schedules which allow for new product.

"We do plan our releases just after the weekend - that's how we started with **Technoronic** at R21," says **Jeroen Mulders**, head of promotion at **CNR**. "They picked up **Pump Up The Jam** before the private did and we have done the same with every new **Technoronic** release." Other state stations and major private providers their copies two or three days later.

"I'm currently working on the new **Clouseau** album **Yo Zo**. The LP, the follow-up to **Hoeroz**, has passed platinum in pre-orders (57,000 units on October 12). **Mulders**: "The Clouseau album may be rather easy for us to promote, as the doors are wide open already, and I would not take them as an example of how to promote Belgian talent. It's much more difficult with **Technoronic**. The new **Remix** album only has one new song on it, and everybody has heard the other stuff by now. This is really a very difficult product when it comes to radio-promotion."

"**Studio Brussel** refused to air the **Megamix** single, but had **Rockin' Over The Bear** on their playlists. Both **Radio Contact** and **Top FM** have been very receptive to the **Megamix** and another very important tool in breaking this sort of repertoire is the clubs - we

have a club-mailing list of 50 important discos all over the country."

Clubs have also played a very important role in breaking **Confert's Sound of C**, and the title had already charted before **Distrisound** signed the distribution deal with **USA Records**. "The only thing we could do was introduce them with the more traditional media," says **Bernard Navez**, who handles radio promotion for **Distrisound** in the French-speaking territory. "But the big problem with dance music here is that the state broadcasters won't play it until it has become a hit. Acts like **Plaza**, **Technoronic** and **Benny B** are really what young people want to hear, and private like **Contact** and **KFM** are doing better than the state broadcasters."

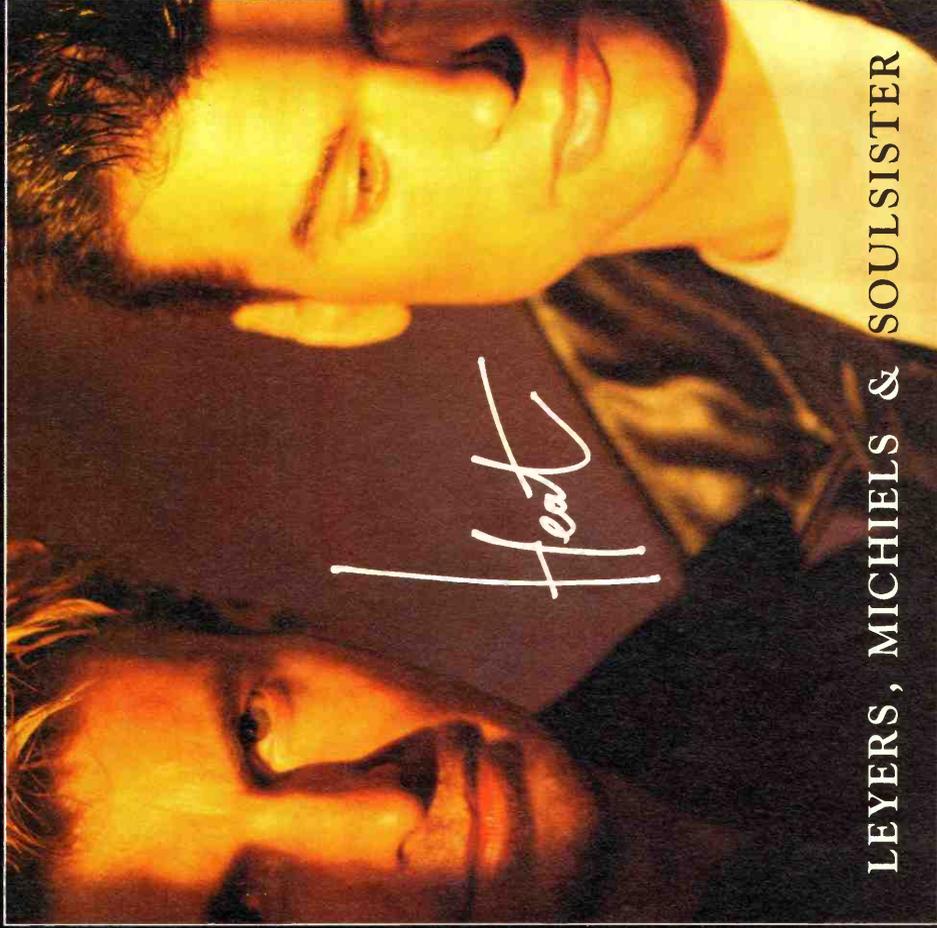
French private **RTL** is also an important tool for promoting product in the French part of

"State broadcasters won't play dance music it until it has become a hit," Bernard Navez

Belgium. **Navez**: "Technically, seen we really can't do anything about getting promotion on **RTL** but the station is very influential and, in my opinion, it is second to **RTBF**, far ahead of **R21** and **La Une**."

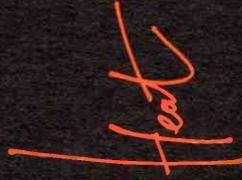
Navez's Flemish speaking colleague **Marleen Bassez** agrees about the importance of networks like **Contact** and individual stations like **Antigonon** and **Go**: "We hand out some 150 copies of a new release to press and radio on the Flemish side alone, and in return we ask for copies, and in return we ask for copies, and in return we ask for copies. We consolidate this by meeting programmers whenever we can."

It was in October 1989, after years of in-fighting over the so-called broadcast fee, that **Belgian private stations** began receiving official samples from the record industry again, following an agreement between **IFPI** and **Radio Contact**. Now, with the **Flemish networks** coming under official scrutiny again, record companies may be forced to rethink their position once more.



LEYERS, MICHIELS & SOULSISTER

THE ALBUM



LEYERS, MICHIELS & SOULSISTER



Restructuring Radio To Finance TV

Public broadcasting in Flanders gets a total overhaul

BRT, the Flemish Belgian state broadcaster is in the middle of a total revamp. And, as Marc Maes reports, the reorganisation has meant more than just adopting a new logo and jingles.

From the audience's point of view, the great BRT revamp began on April 1 this year when Studio Brussel, its youth radio outlet, was given more air-time. Since then, each division within BRT has undergone major changes, the most far-reaching being the introduction of radio advertising.

Audience research

Piet van Roe was appointed director-general of BRT radio in 1986 and has followed the BRT revolution from the beginning, as the private radio sector became increasingly professional. That same year the research group (Piet Marwick) wrote in a report that "BRT should become more audience-friendly".

"The next question we asked ourselves was: what does our audience want?" says van Roe. "We commissioned further research from Censydam and they developed a model which used seven programming strands. This was, however, an ideal situation. We had four frequency ranges and so we developed four channels for four types of listeners." Each BRT channel was given a clear profile and horizontal programming was introduced where possible.

Van Roe says the restructuring was done to head off future competition: "We wanted to stay ahead and concentrated our efforts in the areas where we had already lost some 15% of our audience to private radio. We started giving each channel a clear profile, we launched Studio Brussel, we introduced the regional information programmes and, finally, we have made a real effort to go out and meet our audience."

As a result, BRT has been able to recover some 12% of its audience from the privates. Today, 75% to 80% of the potential audience in Flanders tunes in to one of the four BRT stations. The cost

of the revamp, organised by Lenders Deroost, is running at Bfr 30 million (app US\$ 1 million) per year and is due to be completed in November 1992.

"We have to monitor the situation closely," says van Roe, "and constantly update what we are doing. We have two tools for this: firstly an audience-survey based on 1500 day-by-day diaries and, secondly, a permanent audience scan, based on some 150 interviews per day."

As part of the overhaul, the method of programming has been altered. Previously each channel had its own programme director who had their own airtime allocation, personnel, budgets and separate production-units. Today programming is directed by a coordination committee, a "think tank", which is kept constantly up to date with the latest ratings and audience requirements.

"Instead of having a director for each channel, we now have one programme director and one production director. The production units still produce programming but it is the "think tank" which decides where programmes are broadcast. Only after a project has had their approval are funds allocated."

Financial constraints

BRT only receives 51.5% of the funds raised through radio and TV tax. And since the success of VTM and other stations chasing the Flemish audience, BRT TV has found itself short of funds to compete with their programming.

"My opinion has always been: give BRT government money and leave the advertising to private TV and radio. This seems to me to be the most healthy solution," says van Roe. "When they decided to introduce radio advertising to finance the TV operations I said this was no way out of the problem. BRT's big problem is one of financing TV and not of financing radio. The radio side is doing quite well, but TV production is about 10 times more expensive, and I don't think the proceeds from radio ads will be enough to solve that. I was also afraid of how allowing advertising could harm radio, once the door had been opened."

A listener survey, carried out on behalf of BRT, concluded that 75% of the audience had no problems accepting advertising, provided its share of airtime was restricted and no programmes were interrupted. Ad spots are now limited to 90 seconds per hour and there are no programme breaks for commercials.

On September 1, the sales house VAR, (Vlaamse Audiovisuele Regie), was launched, with BRT taking a 55% stake and press group VUM on 45%. VAR has responsibility for negotiating all advertising on Studio Brussel, Radio 1, Radio 2 and sponsorship agreements for Radio 3, plus various co-production deals both for radio and TV. The agency hopes to bring in Bfr 300 million (app. US\$ 10 million) in 1991.

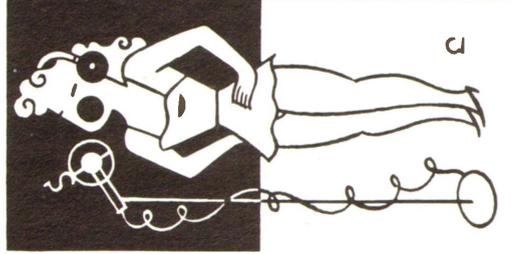
Meanwhile, VAR claims that ad sales so far have exceeded all expectations and about 80% of the 1990 target had been reached by

mid-October (M&M October 13). The effect of this on the private radio sector, which launched a vigorous campaign against the



BRT director-general, Piet van Roe decision to allow advertising on BRT, has yet to be really felt. The fear is that, while the most popular private stations will not suffer, the smaller outlets will be increasingly squeezed. □

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Calling In The Consultants

A look at Europe's radio advisers

Does your programming lack sparkle? Do all your DJs sound the same? Are your advertising revenues backsliding and your promotion campaigns falling flat? Do not panic. Help may be at hand, for a price, in the shape of a radio consultant. Chris Fuller reports.

For years an established and thriving business in the US and Australia, radio consultancy has only recently begun to make significant in-roads in Europe. In most territories this has coincided with the growing number of stations and increased market competition.

Taking the lead

Following the lead taken by Jeff Pollack, a Los Angeles-based programming and research specialist



Jeff Pollack

who has become well-established in Europe with his work at France's Europe 2 and Skyrock, US advisory and management services such as Cody/Leach Broadcast Architecture (CLBA) and Radio Services International (RSI) have also begun to seek European clients.

Another well-known American radio programmer, Rick Sklar, widely credited for making New York's influential WABC the most listened-to station in the US in the 60s and 70s, has joined forces with British music and news specialist Dave Bowen to form Bowen Sklar Programming.

And Colin Walters, former head of the UK's Picoadilly Radio, operates both his own radio management consultancy, firm Laurel Benedict, aimed principally at the UK, and has launched a joint, research-based venture with Jeff Pollack aimed at Europe. A recent Laurel Benedict commission saw the installation

of Walters as acting CEO at Dublin's troubled Century Radio. Such a flurry of new consultancies would appear to indicate plentiful new business opportunities, though Walters believes many may have arrived too soon: "In practice, I think a lot of them won't even get past the starting gate, let alone finish the race. In the UK, at least, the radio industry is still at a very early stage of development as far as justifying a range of consultancies which could be sustained by the stations themselves. I think some so-called 'consultants' will have to have an awful lot of stamina and/or deep pockets if they are going to survive."

Defining the role

With the Manchester-based Laurel Benedict, Walters aims to fill gaps in all levels of management, from programming through sales to chief executive level. Walters: "What we specialise in is having on tap at any given time, people in every branch, who can be wheeled in to solve a station's problem for a period of six to 12 months or just to help launch a station. Secondly, we'll help people trying

"Looking to implant an American formula into a very different marketing situation is bound to fail!"

John Catlett

to get significant shareholdings within the industry. We can do that most easily by helping them put together, or become part of, applications for licences."

The Walters/Pollack venture, however, is more European in scope and is "essentially a research company, though the sort of high-powered expensive research that we might seek to do remains pretty alien to this country even though it is a way of life in the US.

"Long-term, what is going to happen is that stations will be

forced into doing quality focus group research on public perception of their stations. Secondly, they will have to do auditorium-testing to make sure they are playing it right. Thirdly, they will have to do callout research on the current playlist to make sure the stuff they are playing is full of verve and interest and giving pleasure.

"As competition increases, I'm sure more stations will feel the need for this kind of research, though our general aim at this time is to establish a basis for the future and our overheads are very low."

A more programming-orientated venture, Bowen Sklar retains offices in Swindon and New York and will initially aim to build a UK base before looking to Ireland and then mainland Europe. Its first client is the Bristol-based GWR group, with the initial brief to advise on Bournemouth station 2R's format change, from MOR to top 40.

Staff training

According to Bowen, a well-known figure in UK radio management with spells at Hereward, Radio Aire and GWR, the firm's central service is called "Contract Programming". This includes the compiling of weekly playlists tailored to individual stations' requirements, staff training and the

co-ordination of competitions and promotions.

With deregulation, Bowen says there is simply not enough programming talent to go around, which is where consultancies can play a 'vital' role: "I think our company offers realistic services at a time when many stations really need them. Top talent is hard to find, and, if found, is very expensive.

"A lot of these new stations are, by necessity, going to be on very tight budgets - they have to learn how to budget. We can provide



Colin Walters

the necessary expertise in these areas and provide top talent for bottom dollar."

Presenter-training will also be central to Bowen Sklar's operation: "Lack of good on-air talent is a big problem for UK radio. We can provide continuous training, providing regular airchecks and on-site instruction. It remains true in this country that an awful lot of presenters are unaware of their responsibilities to the audience, advertisers and the station as a whole. There are a lot of jocks who are broadcasting to their mates."

Walters agrees there is "a very severe lack of presenter talent. The industry has expanded quickly in recent years and it takes time for new people to come through the various channels and to develop ability. Also, a greater concern, the style of radio programming which has developed in commercial radio does not lend itself to emergence of quality presenters. We have, by and large, one style which tends to be very current-bit oriented and with presenters prone to flippant jokes and schoolboy humour."

Mainland Europe

In mainland Europe, it is this lack of trained on-air talent that Dutch-based Ad Roland has tackled head-on, with notable success. Roland stages regular intensive training courses for presenters at his studio complex in Beusichem, Holland, with a client roster of mainly West German

commercial stations including Kiel's Radio Schleswig-Holstein (RSH), Nuremberg's Radio F, Mannheim's Radio Regenbogen and, a recent addition, Munich's Charivari outlet.



Ad Roland

"Ad Roland has been vital to the sound, shape, style and success of this radio station," says Hermann Stumpe, programme director and MD of RSH, one of the country's leading commercials. "There are very few radio people in Europe with his knowledge, and no one else with the ability to pass it on to others. A young industry such as commercial radio needs strong guidance. More European-based consultants like Roland are needed if this sector is to grow quickly."

Roland, a well-known Dutch radio personality, began his European Media Services consultancy on an informal basis six years ago, initially with RSH. Now his reputation has spiralled to the

point where "I am in the happy position of taking on only those commissions that I believe I will really enjoy."

"When we started, RSH could not attract staff from the ARD

perly communicate on radio or anything about consoles, microphones of programming."

Aside from hands-on staff training, Roland has also been instrumental in the development of

"I take on only those commissions that I believe I will really enjoy,"

Ad Roland

stations because at that time private stations had an amateur image," he says. "There resulted a difficult situation whereby staff had to be recruited from a pool of totally inexperienced people. Many of them had the required talent, but few knew how to pro-

formats at a number of stations. Indeed, at RSH, he is credited with the first precise audience-targeting in Germany, and later introduced Selector into the country at Nuremberg's Radio F.

Roland: "I never needed to advertise, but with the success of

(other stations)

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SUCCESS

RSH Radio F, people started looking upon me as consultant. Basically, I act as a mirror. People setting up new stations, who may not necessarily have any experience in commercial radio, appear to need the kind of feedback that we can provide. It's knowing about audience targeting, about record appeal and burnout, about how people will react to different records during different daysparts. This may be commonplace in the US but in many European countries they still represent new concepts!

Format diversification

In its application of new formats, Bowen says it will judge each station according to its individual market: "Top 40 is, of course, very tempting to adopt because the majority of the research is done for you in the shape of the national chart. But, in a competitive market, there's a tendency for a top 40 format to be adopted in spite of the needs of the audience. Just look at the welcome that Jazz FM has got in London, for example, and it clearly demonstrates that non-top 40 for-



Dave Bowen

formats can work if devised and executed properly!

Along with Pollack, another American radio expert with a strong European reputation is John Catlett, a US broadcasting

and marketing specialist who came to Europe in the mid-80s to run the influential pirate, Laser. As a consultant, over the past three years Catlett has been closely involved with the development of Irish low-wave station Atlantic 252 plus, earlier this year, London's Jazz FM.

"Stations will be forced into doing quality focus group research,"

Colin Walters

Catlett sees the growth in radio consultancies as a direct response to the increased number of stations: "In the UK, for example, commercial radio broadcasters felt that a monopoly was their God-given right in their marketing area. Now, of course, the introduction of the incremental stations is changing that." But he warns that those who simply "look to implant an American formula into what is a very different marketing situation are bound to fail".

In Catlett's view, some consultants are tacticians doing specific tasks, such as "figuring out how to put a music computer into a station" while others are longer-term strategists. "With Atlantic 252 in particular I was hired on the same day as the manager, on a long-term basis, to work on the overall direction that would make the station fit the mould that the board of directors had planned for, but that would meet the market needs of 1989 and 1990 when the station was finally launched. The original plans had been drawn up about five years before when the market was very different."

Cost-effectiveness

Used properly, consultants can be extremely cost-effective, says Catlett: "When I talk to a station

and they say 'well I could hire you but I really need to spend another £25,000 on advertising', I can tell them that any additional amount spent on advertising or staff or whatever can't compare to the additional benefit he gets out of having an outside professional with experience there, to give him

an informed, independent view of what's going on. To observe and suggest things, to guide, to evaluate and so on!"

"Another advantage is that "when you've finished with the consultant you don't have to pension him off or keep him on just because the state rules that you cannot fire people. Consultants are hired and let go much more easily."

Catlett's preferred way of working is "to deal directly with the station manager and be given the freedom to tell him things he may not necessarily want to hear.

"Top 40 is very tempting to adopt because the majority of the research is done for you,"

Dave Bowen

It can be very frustrating to arrive at a station, be asked to solve a particular problem and then discover that's not really the problem that needs dealing with at all. But if that's your brief in many cases you are powerless to do anything about it."

On the matter of price, none of the consultants interviewed for this article were prepared to reveal their charges, several saying that fees varied greatly according to

the precise nature of commissions and their duration. The US-based company, Cody Leach Broadcast Architecture (CLBA), is targeting market leaders in West Germany, France, Italy and the UK with research 'packages' ranging from US\$ 15,000 for station performance audits to US\$ 80,000 for six-month consultations on format design and development.

Whether a vital addition for the long-term prosperity of radio, or unjustified expense in an infant industry which must find its own way, opinion on the real value of consultants in Europe remains divided. In the view of Benny Brown, presenter of the European version of the 'American Top 40' and himself a former station manager: "If a station is in a competitive marketplace and is having a hard time and needs to do better, then expenses such as research and audience analysis become necessary. But if that radio station is doing just fine then it's hard to justify spending the extra money just to prove a point.

"Consultants seem to me like the guys who know the way but

can't drive the car. There are too many who will tell you what's wrong with your radio station but can't fix it. A competent programme controller will already have his own set of consultants anyway. I'm not damning them, they have a role and can be useful, but for a station to look to a consultant to pull it out of trouble is dangerous!" □

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(Liberationist)

Angela Bond
Music Radio Consultant
Tel.: (44) 71 638 1174 Fax: (44) 71 256 5680
(44) 263 712 530

AD George Michael: Freedom
Barry White: I Wanna Do It
The Village People: Stop Beating
Jason Donovan: I'm Doin' Fine
Mickie: World In The Back
Geroni Wheeler: Don't Stop
Caron Wheeler: Live In The
Lanzeros: Cool More Bases
Betty Boo: Don't Do The
Disco: Whatever Happens-Parade
Cumbalaria: Fly Betty Betty
Paul Peek: Naked In The Rain
MC Hammer: How You Seen Her
Maria McKee: Show Me Heaven
Adams: The Space Jingle
Cedric Carter: Rhythm Only
Hatsue: How Blowing

RADIO EXPRES - Antwerp
Marc Hollander - Head Of Music
P.P. Hans Ram: Vertentom Op
London Beat: I've Been
Bonnie: Crown - Promise Me
Sandra Reemer: La Cataloga
New Kids On The Block: Tonight
MC Sca: It's On You
Daisy Springfield: Arrested By
Jellyfish: Anderson - Am Alle
Anti - Craving In The Rain
Roxi: G'mme Love
AD Maru McKee: Show Me Heaven
Wendy McMillan: Aminda
Willy Sommers: How Van Hi

RADIO ANTIGONE - Antwerp
Piet Keizer - Dir.
P.P. Cumbalaria: Through Before You
A List:
Beverly Craven: Promise Me
New Kids On The Block: Tonight
Van Cos Dins: Nah Nah Nah
Paul Simon: How You Seen Her
Hi Power: Simba George
London Beat: I've Been
MC Sca: It's On You
Mushka Reem: Vertentom Ich
John Donon: Rhythm Of The
Zoo: Gladys Madero
Concrete Blonde: Joy
P.P. Righteous Brothers: Unchained
Something Happens-Parade
Cumbalaria Beat: I Like You
Martha Carey: Loves Takes Time

- Radio station
- TV station
- Record company/purchaser
- Video company/purchaser
- Retailer rec/vide
- Wholesaler rec/vide
- Merchandiser
- Artist/manager/agent
- Music Publisher
- Marketing Company
- Pro-Audio
- Studio
- Others (pls specify)



U.S. - VIENNA
Guenter Legak - Head Of Music
AD Danc' With A Stranger: The
Vays Con: Dns: Nah Nah Nah
Soc: Cut: Cut: Cut
Whitney Houston: I'm Your Baby
A List:
ZZ Top: Whiskey Houston
Van Morrison
Paul Simon

ITALY
RETE 105 - Milan
Alex Pirelli - Prog. Dir.
P.P. George Michael: LP
INXS: LP
Pet Shop Boys: LP
A.H. LP
Nelson: Love & Affection
John Bon Jovi: LP
Whitney Houston: I'm Your Baby
AD Culture Beat: I Like You
Dee-Lee: LP
Goo Goo Dolls: The Time Of My
Life
Adventure Of Savie: V Body
Minnie Driver: It's A Shame
Rolling Stones: Satisfaction
The Firm: Growy: Tran
Barry White: Don't Do Me
Sybil: Make It Easy On Me
Carly Simon: Better Not Tell
LP London Beat

RAI STEREO - Rome
E. Molinaro - Dir.
Elmohamdi - Prog. Dir.
LP London Beat
INXS: Scudo Blonde
Luce Dala: Atmos: All Right
Wilson Phillips: Release Me

NEW ENTRIES:
The Cars: Never Enough
Marah Carey: Love Takes Time
Van Morrison: Real Deal Gone
Chrispin: De Acorde Nitate
L'2: Night And Day
AD Bombadilla: Fly Betty Betty
Guns: R'esses: Knock
Take 'n' Give: I Love U
Van Cos Dins: Nah Nah Nah
Living Colour: Trip
Vaughn Brothers: Tick Tock
Public: In The Rain
The Barbies: Bottoms-Sublime
T.C. Young: Running Dimes
Boosy King: Merry Fives
Margaretenez

RADIO DIMENSIONE - Milan
Carlo Manca - Music Director
AD George Michael: Waiting For
The Wind: King Of The Love
Vanilla Ice: Ice Ice Baby
Innocence: Let's Put It Back
LP New Kids On The Block
AD Jon Bon Jovi: Miraloe
Sine Wainwood: One And Only
LP The Cars: Forever In The
The Outfield: For I Was Wrong
LP Sisters Of Mercy

COULEUR 1 - Lausanne
Gerdard Saund - Head Of Music
P.P. New Kids On The Block
Luce Dala: Atmos: All Right
Wilson Phillips: Impulsive
LP London Beat
AD Jon Bon Jovi: Miraloe
Sine Wainwood: One And Only
LP The Cars: Forever In The
The Outfield: For I Was Wrong
LP Sisters Of Mercy

PAR AVION BY AIRMAIL

Music & Media
P.O. Box 9027
1006 AA Amsterdam
The Netherlands

PP Vain: Love Is A Killer
Lil' Jon: Prigun: Ent - Sacramento
The Cars: Close To You
Danza Invidiosa: Naturaleza
Kylie: Imogen: Snap Back In
Marah Carey: Love Takes Time
A.H.: Surreal: Surrealizing
Blondie: New Kids On The Block
Nerth: Cherry: Fly: Got You

Popular FM/CADENA COE - Madrid
Carlos Sifio - Music Director
A List:
21 Jigones: Cerca Del Aire
INXS: Scudo Blonde
The Cars: Near As The Heart
DINA: Suzanne Vega: Tom's Dream
Sine Wainwood: One And Only
AD Pet Shop Boys: So Hard
The Union: Furion Los Celos
The Chimes: True Love
La Guardia: Donde Nace El Rio

TOP 97.1 - Madrid
Raul Marchant - Music Mgr.
Ne: Playlist:
INXS: Scudo Blonde
PP Michel Galabru: 1 + 1 = 3
Carra Nerman: Scandalo
MC Hammer: How You Seen Her
LP Red Hot Chili Peppers
CANAL SUR RADIO - Andalucia
Paco Sanchez - Music Director
AD Heros Del Silencio: On The Way
Up
Eros De Ferro: Entres Dros
Hulk & Otter: I'm Close
Vaughn Brothers: Telephone
Pet Shop Boys: So Hard
AD La Union: Toracion
C.Estrangolados: Corazones
Centes: Sines Inhibic: Luck
L'2: Time: It's End In Tears
Lulu: Lushway: U-God: Good Guy

RADIO 16 - Madrid
Jorge De Anton - Prog. Dir.
P.P. MC Hammer: How You Seen Her
INXS: Scudo Blonde
Michael Bolton: Georgia
Cheap Trick: Can't Stop
John Bon Jovi: Got You
Whitney Houston: I'm Your Baby
Breathin': A Prayer
Alicia Keys: In The Rain
Nim: Tam Coc: Espaldas Mojadas

RADIO 16.5 - Madrid
Leticia Velazquez - Head Of Music
PP Eddie Bricken: Mama Got Me
P.P. Sine Wainwood: One And Only
LP Pet Shop Boys: Being Boring
AD George Michael: Waiting For
The Wind: King Of The Love
Vanilla Ice: Ice Ice Baby
Wilson Phillips: Impulsive
LP London Beat
AD Jon Bon Jovi: Miraloe
Sine Wainwood: One And Only
LP The Cars: Forever In The
The Outfield: For I Was Wrong
LP Sisters Of Mercy

RADIO STAR - Vicenza
Maurizio Marelli - Prog. Dir.
PP Sybil: Make It Easy On Me

SWEDEN
RISKRIPAD 1 - KLANG & CO.
Weekdays 12:30-3 PM
P.P. The Cars: Forever In The
Wilson Phillips: Impulsive
LP London Beat
AD Jon Bon Jovi: Miraloe
Sine Wainwood: One And Only
LP The Cars: Forever In The
The Outfield: For I Was Wrong
LP Sisters Of Mercy

RADIO APF4 - Lund
Hans Strandberg - Music Dir.
PP Kim Wilde: World's Perfect
Ten City: Whatever Makes You
Ten Fireheat

SFR - Norrkinging
Jonas Karlsson - Head Of Music
A List:
Tomas Ledin: Et Del Av Mitt
Dr. Alban: No Coke
London Beat: I've Been
Lil & Susie: Boyfriend
Christer Sandelin: Jay Tron
Whitney Houston: I'm Your Baby
Diana Strömstedt: Vår Du Å
Maria McKee: Show Me Heaven
Lilias-Substitute
P.C. Hammer: How You Seen Her
Pet Shop Boys: So Hard
Nerth: Cherry: Fly: Got You
Jon Bon Jovi: Blaze Of Glory
Sine Miller Band: The Joker
One Jackson: Black Cat

RADIO OT - Västerås
Siv Hansson Östberg - DJ/Prog.
AD Whitney Houston: I'm Your Baby
Maria McKee: Show Me Heaven
MC Hammer: How You Seen Her
Soc: Cut: Cut: Cut
Marah Carey: Love Takes Time
Lil & Susie: Boyfriend
Robocrowd: Hegem
Smoke: Living Near Door To

LP Da'Nene

NORWAY
NRK Oslo
Vidar Lønn-Arnesen - Prod.
A List:
Lil & Susie: What's The
Elton John: Sacrifice
Gary Puckett: Walking By Myself
A.H.: Cryin' In The Rain
Dum Dum Boys: Englefs
Nerth: Cherry: Fly: Got You
Rowette: It Must Have Been
Platyn: Carry Love Takes Time
Bekking: Fly

SAF RADIO CITY - Stockholm
Martin Looaga - Head Of Music
A List:
27 Jigones: Cerca Del Aire
INXS: Scudo Blonde
The Cars: Near As The Heart
DINA: Suzanne Vega: Tom's Dream
Sine Wainwood: One And Only
AD Pet Shop Boys: So Hard
The Union: Furion Los Celos
The Chimes: True Love
La Guardia: Donde Nace El Rio

CITY 103 - Gothenburg
Lars Bodin - Music Director
PP Carly Simon: Better Not Tell
AD George Lamond: Look Into
Ten City: Whatever Makes You
Tiffany: New Inside
Ruby Turner: It's A Cryin'
Taveling Wilburys: She's My
Kon Kan - Liberty
Indecent Obsession: Stay
Kim Wilde: Flowers In Perfect
AD Flora: Tiki - Tigerkatt
LP Red Hot Chili Peppers
RADIO GOETEBORG
Leif Livvitz - Head Of Music
AD Taveling Wilburys: She's My
Sine Wainwood: One And Only
Lou Rawls: It's Together
Sinead O'Connor: Three Babes
Wilson Phillips: TV
Dr. Alban: No Coke
Arbuck: Sangre - Lente
Frankie: All Can Do
Sine Miller Band: The Joker
Van Morrison
Taveling Wilburys
Janet Jennings

HIT FM - Stockholm
John Björkling - Prog. Dir.
A List:
Lil & Susie: Boyfriend
Lilias-Substitute
Public: In The Rain
The Outfield: For I Was Wrong
Pet Shop Boys: So Hard
Nerth: Cherry: Fly: Got You
Nim: Tam Coc: Espaldas Mojadas
AD DJ City: Whatever Makes You
Grymings: Mitt Bastaera
Ten City: Whatever Makes You
Innocence: Let's Put It Back
Wilson Phillips: Impulsive
Pet Shop Boys: So Hard
Nerth: Cherry: Fly: Got You
Dina: Suzanne Vega: Tom's Dream
Sine Wainwood: One And Only
D.Brown: On The Way Up
D.Brown: On The Way Up
Sine Wainwood: One And Only
A.B.: Best: Misunderstanding
Nerth: Cherry: Fly: Got You
N.T.C. Filizjan: In The Evening

John Farham: In Your Hand
Salter: The Secretary
Brother Brother: All American
Pet Shop Boys: Jalousy
Duran Duran: Sensous
Chivalita Grace

RADIO 1 - Oslo
Bjørn Flaaland - DJ
AD George Michael: Freedom
Blondie: New Kids On The Block
Paul McCartney: Birdseye
Lilias-Substitute

RADIO OT - Västerås
Siv Hansson Östberg - DJ/Prog.
AD Whitney Houston: I'm Your Baby
Maria McKee: Show Me Heaven
MC Hammer: How You Seen Her
Soc: Cut: Cut: Cut
Marah Carey: Love Takes Time
Lil & Susie: Boyfriend
Robocrowd: Hegem
Smoke: Living Near Door To

HIT FACTORY
Tony Burton-D/Prog.
PP Etton John: Got You Love
AD Steve Vane: Caravan
Lilias-Substitute
Sughrill: Gang: Rappers
Van Morrison: Real Deal Gone
LP Pet Shop Boys
Sine Booker
Taveling Wilburys

RADIO MOTOR - Oslo
Grete Torv - Head Of Music
PP Tere Oja: Jay Tron
LP Västerås: Boyengroups

RADIO 102 - Haugesund
Egil Houstad - Head Of Music
AD Aztec Camera: Good Morning
Beautiful South: A Little Time

Elton John: You Gotta Love
Van Morrison: Real Deal Gone
Pussycat: Something To Believe
Chivalita Grace: Heartbeat
Freda Jensen: We Let It Be
ZZ Top: Concrete And Steel
Taveling Wilburys: Tick Tock
Jon Bon Jovi: Miracle
M.King: R'esses: Knock
LP Taveling Wilburys
Van Morrison
A.H.
Paul Simon
Whitney Houston
Sine Booker
Ruby Turner
IN Maria McKee
Lil & Susie

STUDENTEREN THORSO
Rune Hagen - Head Of Music
A List:
LP Sæster Albrigten
A.H.
Sere Vines
Dum Dum Boys
Buckram Girls
The Call
Cherard
Peques
Dr. Alban: No Coke
Cocotte Tains

RADIO NORDB - Harstad
Tom Berg - Head Of Music
AD Johnny Gill: Fly
Carly Simon: Better Not Tell
Sinead O'Connor: Three Babes
Debbie MacLain: Who's
Delbert McClinton

DENMARK
DANMARKS-RADIO - Arhus
Leif Livvitz - Head Of Prog.
A List:
London Beat: I've Been
Tulussey: Jay Tron: Ba So Go

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Pet Shop Boys: So Hard
Bombalura: In My Body
Beverly Craven: Promise Me
Maxi Priest: Close To You
The Outfield: For I Was Wrong
Maria McKee: Show Me Heaven
James Jackson: Black Cat
Wilson Phillips: Release Me
Rowette: It Must Have Been
LP Hanneb

RADIO VOICE - Copenhagen
Bo Berg - Prog. Dir.
PP Thomas Anders: Et Des Me
Vanilla Ice: Ice Ice Baby
Sine Wainwood: One And Only
A.H.: Surreal: Surrealizing
Robert Palmer: UB: I'm Back

A List:
Whitney Houston: I'm Your Baby
Rockers B: Choice: Ti Mid
Hill & Cross: So Close
Inner City: That Man
Soc: Trip: On A Long Lonely
Tere Campbell: Road And
Jimmy Barnes: Let's Make It
Lil & Susie: Boyfriend
Niklas Strömstedt: Om
London Beat: I've Been
James Ingram: (Don't) Three Babes
Van Morrison: Real Deal Gone

RADIO VIBORG
Hennig Kristensen/Poul Foged
Head Of Music
A List:
Bob Marley: Jahmen: Could You
Harris: Temple Of Love
Sine Miller Band: The Joker
C.I.F. Richard: From A Distance
Tina Turner: Be Tender With My
Craig McKee: Kumbaya
Soc: Trip: On A Long Lonely
Stevie Nicks: A Little Time
Sine Wainwood: One And Only
Mylene Farmer: Douces
AD B.Traugott: A Few
Lil & Susie: Boyfriend
Johnny Rivers: Nena
Lulu: Lushway: U-God
Sinead O'Connor: Three Babes

UPTOWN FM - Copenhagen
Niels Pedersen - Head Of Music
PP Etton John: Got You Love
London Beat: I've Been
Maria McKee: Show Me Heaven
Whitney Houston: I'm Your Baby
Niklas Strömstedt: Om
Pet Shop Boys: So Hard
Rockers B: Choice: Ti Mid
Sine Wainwood: One And Only
Tina Turner: Rhythm Only
Black Box: Crazy
Tomas Ledin: Et Del Av Mitt
Sine Wainwood: One And Only
Soc: Trip: On A Long Lonely
Beautiful South: A Little Time
Duran Duran: Forever In The
Sonia: End Of The World
Harry Connick Jr.: Accep For

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RADIO ABC - Randers
SLig Harry Nilsson - *Prog. Contr.*
A List:

He's Due Ohh - Effar
 Charles D Lewis- Soa Dance
 David Kingfield- Arrested
 London Beat- I've Been
 Mylene Farmer- Doesks
 Whitney Houston- I'm Your Baby
 Mikiel Curry- Love Times
 Twenty 4 Seven- Aa No
 Nyaboi- It's My World
 When We Kng Of Ashford
 Doolin's Doolin's Prog Mad
 Kim Wilde- World In Perfect
 Sound O' Compass- Three Babes
 Sebastian- Heart Of Land
 Dee-Lize- Groove Is In

RADIO SYDXYSTEN - South of Copenhagen
Peter Jorgensen - Head Of Music
A List:

London Beat- I've Been
 Maria McKee- Show Me Heaven
 Presidents- Send Of Purpose
 Cliff Richard- From A Distance
 Christiani- Greenbank Drive
 Pisoni- Something To Believe
 Pp!- Sangsons- We Love To Love
 Whitney Houston- I'm Your Baby
 Pebbles- Giving You The
 Sound Of The Moon- The Obvious Child

RADIO VIKTOR - Esbjerg
Thomas Kristiansen - Head Of Music
LP Black Box Fantasy
A List:

London Beat- I've Been
 Pet Shop Boys- So Hard
 Lisa Sayer- Ray On Me
 Nilsson- Love And Affection
 Theocracy- Jig To Go
 Hanson- 4 Seven- Are You
 Twenty 4 Seven- The Joker
 Whitney Houston- I'm Your Baby
 Maria McKee- Show Me Heaven

R.F.F. - Lisbon
Luís Loureiro - Head Of Music
A List:

Luís Nilsson- Paulo
 George- Believe
 Whitney Houston- I'm Your Baby
 George Michael- Praying For
 My Answer- Praying For
 My Answer

CORREIO DA MANHA - Lisbon
Paul Pego - Prog. Dir.

AD **AD** Kevin- Keep Our Love
 The Cure- Close To Me
 The Sex Pistols- God Save The Queen
 Dee-Lize- Groove Is In
B List:

AD **22 Top** Concrete And Steel
 The Cure- Close To Me
 Lisa Sayer- Ray On Me
 Backstreet- Backstreet
 Belinda Carlisle- We Want
 The Boys- Unbelievable

RADIO MIA - Amadora
João Lourenço - Head Of Music
A List:

João Lourenço - Head Of Music
 The Turner- Be Tender With Me
 Maria McKee- Show Me Heaven
 The Llic- Time- The Laundry
 George Michael- Waiting For
 The Sound Of The Moon- The Obvious Child
 AD **Cure** - Close To Me
 The Public Enemy
 Roxette- Dressed For Success
LP Black Box Fantasy

G R E E C E

ERA 2 - Athens
Vassila Tokas - Head Of Music
A List:

Cool Down Zone- Waiting For
 MC Hammer- Praying For
 My Answer- Praying For
 My Answer
 Twenty 4 Seven- Are You
 Hanson- 4 Seven- Are You
 Pet Shop Boys- So Hard
 Always Next To You
 Lisa- Allright
 Caron White- Live! In The
 Heat- Prizes- Peace Through
 Heat- Upp- Corry Style Pizza

JGAS JERONIMO GROOVY - Athens
Takis Fotiou - DJ/Prod.

AD **1** A-Ha- Cryng In The Rain
 Jon Bon Jovi- Dying Ain't
 Much Sex- The Clash
 George Michael- Praying For
 My Answer- Praying For
 My Answer
 George Michael- Praying For
 My Answer
 George Michael- Praying For
 My Answer
 George Michael- Praying For
 My Answer

RADIO I, 91.1 FM - Helsinki
John Linman - Prog. Dir.
A List:

Waylon Jennings- Workin'
 M.Kongler- Adams- Poor Boy
 AC/DC- Money
 George Michael- Praying For
 My Answer- Praying For
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 My Answer

DISCREP - Tampere
Tuuli Lehto - Co-Ord.
A List:

The KLF- What Is Love
 Whitney Houston- I'm Your Baby
 Mikiel Curry- Love Times
 Twenty 4 Seven- Aa No
 Nyaboi- It's My World
 When We Kng Of Ashford
 Doolin's Doolin's Prog Mad
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Personally ...

My single tips week are *Waiting For Love* by Cool Down Zone, a brilliant funk/pop record from Britain. Then there is the Swedish Pop Star, who has been in the business for a long time. *Night And Day* will be his comeback to big audiences. Dave Stewart's *Love Shines* is a wonderful ballad which really moves you. As for the albums, *Lulu's Highway* is the best soul record at the moment with no weak songs on it. Truly, there is the new album from Charley, a man who still makes great music.

SARF RADIO

SARF Radio is a Stockholm-based local station with a contemporary-top 4 format. Nearly half of the Stockholm population under 30 tune in to it daily.

TOM ADAMS
Radio F

AD Ann Thomas- Turn On The Light
 Isabel Varell- Gah Nicht
 Andrew White- I'm Only Wounded
 LP Brian Duran
 Wilson Phillips

OLIVIER ALARDET
Volage FM

TP Pebbles- Giving You The
 Lulu's Highway- Heaven Knows
 Billy O'- Girlfriend
 LP Pet Shop Boys
 A-Ha

LUIGI ARIEMMA
Radio Dimensione Suono

TP George Michael- Waiting For
 Jimmy Somerville- To Love
 Ten City- Whatever Makes You
 LP Aswad
 Red Hot & Blue

TOM BLOMBERG
NOS

TP Robert Palmer/UB 40- I'll Be
 Jimmy Somerville- To Love
 Kim Appley- Don't Worry
 LP Morrissey
 Hall & Oates

MATHS BROBERG
Rikarzon 23

TP Mary Katari- Bankiero
 Christiani- Greenbank Drive
 Robert Palmer/UB 40- I'll Be
 Jimmy Somerville- To Love
 Reggie Philharmonic Orch.

MICK BROWN
Capital Radio

TP Zoe- Sunshine On A Rainy Day
 Atomic- Flashback Jack
 Fabrizio- Bombalamb- Seven Little Girls
 LP Pet Shop Boys
 The Drifters

ALISON CRAIG
Radio Four

TP Ben Liebrand- Move To The
 Price- New Power Generation
 Robbie G- Co- Come Together
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Radio Stereo 103

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 Kim Appley- Don't Worry
 LP Lucio Battisti
 Pet Shop Boys

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TP Brother Brother- All American
 Hall & Oates- Give It Up
 Pebbles- Giving You The
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17:00pm-17:15pm MTV's Coca-Cola Report	17:15pm-17:30pm MTV News Round-Up	17:30pm-18:30pm MTV Prime with Martha Quinn	18:30pm-19:30pm MTV's Greatest Hits	19:30pm-20:00pm MTV at the Movies	20:00pm-23:00pm VJ Rey Cokes	11:00am-11:30am MTV Spotlight 11:30am-13:30pm US Top 20 Countdown 13:30pm-14:00pm XPO
23:00pm-23:30pm Saturday Night Live	23:30pm-23:45pm MTV's Coca-Cola Report	23:45pm-00:00am MTV News Round-Up	00:00am-01:00am MTV's Greatest Hits	01:00am-03:00 VJ Meiken Wexo	03:00am-07:00am Night Videos	14:00pm-17:30pm VJ Meiken Wexo 17:30pm-18:30pm Yo! MTV Raps with Fab 5 Freddy 18:00pm-18:30pm Week in Rock 18:30pm-19:00pm The Big Picture 19:00pm-21:00pm US Top 20 Countdown 21:00pm-23:00pm 120 Minutes 23:00pm-23:30pm XPO
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Serious Hits - Live And On The Airwaves

Phil Collins, proof of the power of personal promotion

Phil Collins's '...But Seriously' European tour was a massive event taking in 11 countries and involving nearly 50 concerts. The album itself topped the LP charts in 14 European countries, and now, one year after its release, Phil Collins is at it again with the 'Serious Hits...Live' album. In this special supplement Music & Media salutes his success.

It has to be said that the undeniable success of...*But Seriously* was not entirely a one-man operation; and Phil would be the first to agree that behind every hit record there is a team of record company people, looking after the marketing, promotion and sales, and a management company whose contribution and workload should not be underestimated.

That the artist should get the plaudits (and deservedly so) is not at issue, particularly when, as is the case with Phil Collins, you make an album that captures the imagination of an entire Continent. The facts and figures relating to...*But Seriously* are well documented but that won't stop us running through them just one more time.

Sales in Europe since the album's release last November now exceed eight million, testimony to the quality of Phil's work and the dedication of two record companies - Warner Music International, which represents Phil Collins for the world outside the US and the UK, and Virgin Records, his UK record company.

He has topped the album chart in 14 European countries and the record has gone platinum in Austria, Finland and Norway;

double platinum in Belgium, Denmark, Holland and Portugal; triple platinum in Italy, Sweden and France; quadruple platinum in Germany and Switzerland; six times platinum in Spain; and seven times platinum in his native UK.

There have of course been four major hit singles from the album: *Another Day In Paradise*; *I Wish It Would Rain*; *Something Happened On The Way To Heaven*; and *That's Just The Way It Is* - and a tour of immense international proportions, even in these days of world tours.

Planning the campaign

It had been five years since Phil Collins released his last solo album, *No Jacket Required*, and it was not a time to be complacent even if the man had constantly been in the public eye with his tours and recordings with both Genesis and Eric Clapton and the film 'Buster'. So the campaign to launch...*But Seriously* had to be carefully considered and well constructed.

Peter Ritchie, director international marketing/artist development, Warner Music International, knew exactly what message he wanted to get across. "It was an album, taking into account the

songs and the musicians involved, with which we planned in conjunction Phil Collins as the musician, rather than the all-round entertainer that some of the soundtracks suggested. The title told us it was a more serious Phil Collins."

"The whole process started well before the release of the album when Tony Smith, Phil's manager, and I toured round Europe playing the album to our key territories and presenting the campaign plans and merchandising ideas. This really got

me decided in conjunction with Phil and his manager Tony Smith... they were very active and very involved!"

Co-ordinating Phil's promotional activities in continental Europe was Jaquelyne Ledent-Vilain, director of European promotion Warner Music Europe: "Without doubt Phil Collins is the hardest working of all the artists I have worked with in 17 years. He is someone who, when he decides to go out and do promotion, will dedicate himself to the task.



Friendly rivals... Jan Webster, MD Virgin Records (centre), celebrates with Warner Music International's marketing & artist development senior VP Kick van Hengel (left) and Peter Ritchie (right).

everybody excited about the record which was exactly the reaction we had hoped for."

The personal touch

Phil Collins's personal contribution to the campaigns was a major part of the planning that took place prior to the release of...*But Seriously*, as Peter Ritchie recalls: "Phil's availability and willingness to do promotion work gave us the chance to reaffirm the point that Phil Collins is one of the world's premier musicians.

His co-operation, for an artist of his calibre, was quite amazing. "He did an extraordinary amount of work but throughout the campaign the emphasis was for Phil to do quality promotion. He didn't do everything, that was never the intention, but he did a great deal more than many other artists have ever done."

"He is very co-operative and really understands the value of one-on-one interviews from the point of view of radio stations and newspapers. The whole exer-

"He is the only person who can put across the right message about his album to the media and, ultimately, the public. He is professional and respects the people he works with and the people who make up his audience. I think he likes meeting people and his manner is easy and comfortable. I know that everyone in European media appreciated just how much promotion work he did do... he was averaging 15 interviews a day at one point!"

Overseeing Phil's activities in the UK was Nick Godwyn, head of promotion for Virgin Records, who quite simply states: "Firstly, Phil Collins makes very good records. Couple this with the fact that he is prepared to do an awful lot of promotional work... you can't ask for more."

"He is interested in the radio reaction to his records, who's playing it and who isn't, and he understands radio promotion. His attitude to things is very businesslike and he has the same attitude

continues on page 55

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RADIO  VISION

continued from page 53

when dealing with his releases. He takes time to give a reasoned response to any request that is made to him... they are all carefully considered. But all the time things have to be right and the nice thing is that he does listen to advice about what are the right things to do. He has no preconceived ideas about what he should or shouldn't do."

A radio perspective

Dominique Dufresne, programme director for NRJ in Paris, has no doubts about Phil's commitment: "Phil has visited us on many occasions, he is one of our favourite guests, and it seems to me that his promotional work level is exceptional. It has certainly had an impact on his record sales in France where he is incredibly popular."

Across at Skyrock, programme director Laurent Bouneau is equally enthusiastic: "Phil's visit to us was incredible... he is undoubtedly the artist of the year as far as Skyrock is concerned. A lot of our progress and success over the past couple of years has been

down to Phil Collins.

"This year for us has really been Phil Collins versus Selector... we couldn't get through a programme even now without programming a couple of Phil Collins's tracks, which is a decision we make... and the Selector wouldn't!"

Italy, too, is full of Phil Collins fans and one of them is Bruno Ployer, programme director for Rome's Radio Dimensione Suono: "We had a very good visit from Phil. We played some album tracks and the singles and talked with Phil about his music for about 30 minutes. He was very sincere, very relaxed, very cooperative and very helpful!"

Rafael Revert, music manager of SER Spain, squeezed a lot out of Phil's visit to his station. "He visited us for a one-hour interview special and he also did an interview for our own magazine and some special greeting messages for the station. He really did everything we could have asked, was really very nice and even spent time posing for photos with our staff."



Phil receives a special award for sales of over 6 million copies of '... But Seriously' in continental Europe from Ramon Lopez, chairman and CEO Warner Music International.

Lutz Ackermann, head of music at NDR 2 Hamburg, may not have got a personal visit from Phil but they got the next best thing: "Although Phil didn't get along to our studio we did get an interview with him when one of our people went to see him in another part of Germany which

was very good for us!" Interestingly, but perhaps not surprisingly, even those stations who didn't get a visit from Phil in person are also suitably impressed and understanding. As Werner Hoffmann, DJ and producer with WDR in Cologne, says: "We didn't manage to get a visit from

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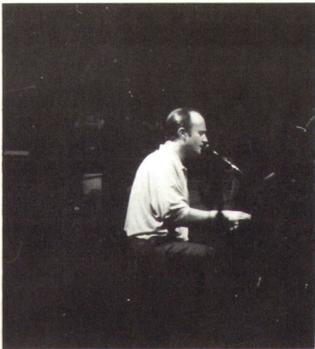
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SPECIAL SUPPLEMENT

Phil this time around because he didn't visit Cologne... it was a disappointment but we understood the situation with the pressure on his time."

Capital Radio's head of music Richard Park believes the London station plays a particular role. "Capital is Phil Collins's local radio station and we know he is a great fan," says Park. "He has always treated us with great warmth and we have the utmost respect for his work."

"We have played the cover of the... *But Seriously* album because the listeners wanted it that way. He is a popular performer and his accessibility and helpfulness have undoubtedly added to its popularity. Some other artists would do well to learn from and follow his example

both Warner Music International and Virgin made available a special Phil Collins interview on CD. "The CD interviews were intended to create a promo package that was different," recalls Peter Ritchie. "Every major release has a promo pack usually made up of the same sort of things but we wanted to do something different. The whole purpose was to get coverage on radio stations which Phil was not going to be able to visit in person. The general reaction seemed to be pretty good and usage was good... we gained some valuable airtime!"

Jaquelyne Ledent-Vilain agrees: "The CD interviews were valuable. They were a good tool for us to use in Europe as it was important for stations he could not visit to have something they could use.



Phil with Virgin Records' team at the end-of-tour party. From l-r: Nick Godwyn, Jan Webster, Libby Griffin, Jeremy Loscelles, Phil Collins, Tony Barker, Mark Williams and Mike Lawrence.

to help the sales of their records!"

Robin Valk, head of music at BRMB in Birmingham, is another who believes that Phil Collins leads by example. "He is a very busy man who has found time to visit BRMB pretty regularly and if he has done this with stations around the country then it might account for his enormous popularity. He has worked very hard in terms of promotion."

"Of all the major stars Phil Collins does more than his fair share of promotion and is generally very accessible... he is a good interviewer and good value for money in terms of radio promotion. There are those stars who only come down off the mountain when it suits them... but he is not one of them."

CD interviews

With the radio stations and newspapers which were not able to get a personal one-to-one interview with Phil Collins in mind,

You have to remember that a complete European promotional tour would take two months and Phil Collins does not have that sort of time."

Europe's radio stations appear to be split on the value of CD interviews. Laurent Bouneau at Skyrock: "We didn't need to use it because Phil came to us but we would have used the CD interviews." Frits Spits, presenter at NOS in Holland: "I don't particularly like them, the questions are fine but they are not my questions and that makes the interview less personal. I have used them but I don't really like them doing it!"

Bruno Ployer from Radio Dimensione Suono: "The CD interview was very interesting but we didn't use it as Phil came to our studios. If the artist was not around we would probably have used them... but not as a straight interview... we would have used them around tracks from the

album."

Rafael Revert at SER: "I will use CD interviews but only if I know we are the first station in Spain to get them. They are a good idea especially if the artist cannot visit the station." Dominique Dufrest from NRJ has a similar opinion: "The CD interviews are not for us... we only use artists' interviews if they come into the studio or we can go out and do our own interview on the road. But I can see the value of them for other stations which Phil was not able to visit!"

Werner Hoffmann at WDR: "I would never use CD interviews on my show but there are other shows on our station that would use them." Lutz Ackermann from NDR 2: "As a large station in Germany we would do our own interviews with major artists and would certainly never use the CD interviews. The size and importance of our station requires us to present our own interviews!"

In the UK the situation was very much the same. Phil Riley at Radio Aire, a station that Phil Collins did not visit: "We did use the CD but, it has to be said, reluctantly. They are second best to getting access to the artist but we would only use them for major artists like Phil Collins, Springsteen or Michael Jackson."

Robin Valk at BRMB takes a similar view: "The syndicated interviews are something we would use very reluctantly and very sparingly. We do appreciate them but would never say no to them as they have value but I would rather take the time to send someone to London to do an interview if the artist wasn't coming to Birmingham."

Paul Williams at BBC Radio 1 is another who would not use a syndicated interview: "Radio 1 would not use promo CD interviews... it is our policy to have the person in the studio or at least on air in person if we go out and do an interview. That accessibility is important for us in terms of promotion. But they are a brilliant idea for smaller stations and, let's face it, there are always going to be places where the artists cannot get to because of schedules."

In Denmark, Bo Berg, from The Voice of Copenhagen, made the best of not getting Phil and made do with the CD. "It was a good idea and we used it in a clever way. Normally, you can see into our studios at street level through the windows but this time

SPECIAL SUPPLEMENT



Phil poses with Warner Music International staff at the New York end-of-tour party. From l-r: (front row) - Tony Smith (manager), Collins and Kick van Hengel, (middle row) - Mattias Wachmeister (Warner Music Sweden), Eva Doldo (Warner Music Spain), Kai Hayashi (Warner Music Japan), Peter Ritchie (Warner Music International), Elena Zannoni (Warner Music Italy), Jaquelyne Ledent-Vilain (Warner Music Europe), Jean-Noël Ognot (Warner Music France), and Tim Colbin (Warner Music Australia); (back row) - Lars Bennicke (Warner Music Denmark), Alexander Maurus (Warner Music Germany) and Dick Pieren (Warner Music Holland).

we pulled down the curtains and told people that Phil Collins was being interviewed in the studio. There were crowds outside just looking at the curtains and listening to the interview through the speakers we set up outside... everybody seemed to enjoy it!"

Serious Hits... Live!

But what has unquestionably been Phil Collins's year thus far did not end with the success of... *But Seriously* and a record-breaking world tour. There is now a double live album and longform video which are set to complete Phil Collins's domination of European music in 1990.

Peter Ritchie has been busy putting together the new campaign: "The live album will be presented as a greater hits package as there are no plans for a compilation his album. This album will stand as Phil Collins's greatest hits and this is how it will be presented, with the title *Serious Hits... Live!*"

"Again, both Phil and Tony Smith have been closely involved with all the sales material, merchandising and TV commercials to go with the new album. We will provide all our affiliates with the basic tools and guidelines and allow them to adapt the campaign to meet their local market conditions. They have freedom to be creative and imaginative. The in-store merchandising is based around the carousel theme used on the live shows and it should create a tremendous impact as a window display, especially as we

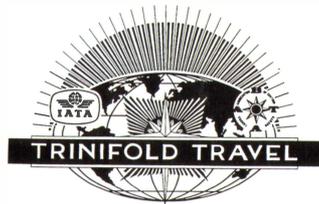
come up to Christmas. "We don't really expect Phil to be available for promotion work this time around... it would be unrealistic after he has spent 10 months touring... so there will be

both a CD interview and video interview available. This live album is essentially a marketing album and it is up to all of us around Europe to create clever, effective

continues on page 9

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SPECIAL SUPPLEMENT

continued from page 7

and imaginative marketing campaigns."

Virgin's Libby Griffin agrees that the live album is very much a greatest hits collection: "Not only that, it is also a collection of Phil's favourite tracks, as he had to edit a two-and-a-half-hour show into a double album, so he has included the tracks he wanted. The shows were fantastic and this is a record of the shows. We are looking at TV advertising using live footage from the shows in conjunction with the album graphics."

And the men from the radio stations across Europe seem to be in agreement with Focke. As Fris Spits says: "Nowadays, live albums are a much better quality than they used to be... the production is better and they have the same power and quality as studio albums. I will probably play Phil's live album - if it's as good as the show I saw then I'll be satisfied."

Warner Music Europe's Rainer Focke will be co-ordinating activities in Europe. "The backbone of the campaign will be TV advertising wherever possible. Again this will be humorous and amusing. That will be the first major push, then the various territories will build and create their own campaigns and plans... local ideas are important to add to the material that is supplied centrally."

Airing the live LP
One of the problems that occa-

sionally faces a live album is that of radio play. Focke is confident: "I don't see any problems with airplay. The live album will contain different versions of the songs with all the atmosphere of the shows. I believe radio stations will play the live album... all his work over the past year has built up a lot of goodwill towards Phil Collins in Europe and he is very popular."

And the men from the radio stations across Europe seem to be in agreement with Focke. As Fris Spits says: "Nowadays, live albums are a much better quality than they used to be... the production is better and they have the same power and quality as studio albums. I will probably play Phil's live album - if it's as good as the show I saw then I'll be satisfied."

Bruno Ployer adds: "As we are a hit-orientated station we could play old hits as well as new ones but sometimes the length of a live track is a problem. The quality, length of the song and the popularity of the artist are the factors we would consider." Laurent Bouneau has similar concerns: "We do not usually play

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live tracks although it does depend on the quality of the recording and the artist!"

Rafael Revert does feature live tracks but explains: "They are not a problem for us although we usually try to feature new tracks or a different version of a hit song rather than just a live version of an old record!" Lutz Ackermann makes a similar point: "Live tracks are not a problem so long as they are not too long, of good quality and if the audience noise is not too loud. We would prefer to play something new rather than just a live version of an old song. But we are happy to programme live tracks!"

Bo Berg has no such reservations: "So long as the quality is good then I have no problem with playing live tracks and I will certainly play live tracks from Phil Collins' album because he is a major artist for our station!"

The fact is that Phil Collins is a major artist by any standards... But *Seriously* has been in the UK album chart every week since its release a year ago and it topped the European Top 100 for 16 consecutive weeks. Who said nice guys don't win? □

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Phil Collins's '...But Seriously' European tour was a massive event which visited 11 countries during a four-month period between April and July this year. Nearly 50 concerts took place at venues as far apart as Birmingham and Madrid, Stockholm and Dublin. There were 11 concerts in Germany and 16 in the UK, including five nights at London's Royal Albert Hall and Wembley Arena.



Phil Collins, live on stage

Overseeing the whole of this event was John Giddings of Solo Promotions. He had the dual role of promoter for all the UK dates and agent for the concerts in continental Europe. Even an experienced promoter and agent such as Giddings looks back on the Phil Collins tour as a very special event.

"Without doubt it was one of the most incredible tours I have ever been involved with. The ticket demand throughout the UK and Europe was extraordinary... there were at least 50 people applying for each ticket!"

"I have never seen an artist work so hard as Phil Collins, not just performing for over two-and-a-half hours, but finding time to do press, radio and TV interviews as well... he would find time for everybody."

As he allocated the shows in Europe to individual promoters, it became clear to Giddings that they only wanted one thing: "They all called and wanted him to do open air concerts because the ticket demand in every country was so huge.

"But throughout the planning of the tour Phil said he did not want to do outdoor concerts, but to play more intimate indoor venues. In the end, the ticket demand was such that he did agree to do two open air concerts in Germany."

Peter Rieger Concert Promotion was in charge of the German leg of the tour and Peter Rieger recalls the story of the outdoor concerts: "I talked to Tony Smith and Phil about outdoor concerts but they refused me on more than one occasion. I even flew to New York and got refused again... I

was very upset and left very quickly. Having got one outdoor show for Hanover, I still persevered and finally Phil told Tony that he would do a second outdoor concert in Hanover. He really only wanted to play indoor venues but I think he likes German audiences!"

Interestingly, Phil Collins' European tour was put together without any major sponsorship. "There was no sponsorship at all" explains Giddings, "because Phil didn't want any. It was more important to him that we collected money for the homeless at

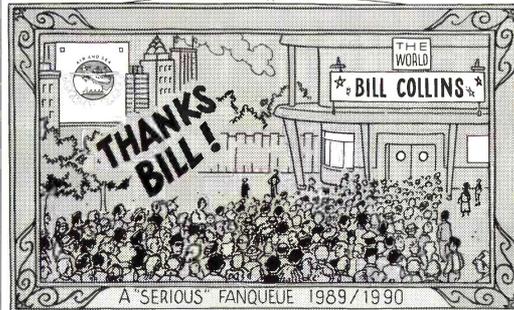
every show we did... he was more concerned that this took place rather than taking money for himself from sponsors."

For Peter Rieger, one of Germany's leading promoters who has worked with many of the world's major artists, Phil Collins stands out as an extraordinary man. "He is a total professional... to be honest I don't know anyone else who works like he does. He is business like but also a very nice guy. Perhaps because he had success for over 15 years he knows how to handle it better than some younger artists. He is

not demanding at all - not in an unreasonable way - but you know you have to deliver a professional operation!"

John Giddings has similar thoughts: "The biggest pleasure was that everyone worked as a team, from Tony Smith and Phil downwards. They are in control of everything they do and the way in which it's done. They demand professionalism and their attitude and hard work encourages everybody else to be just as professional!" □

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"I Want To Stand Up And Be Counted"

A year after he began the promotion work for ... But Seriously, and less than a month after finishing the worldwide 'Serious' tour, Phil Collins is at it again.

This month (November) sees the release of his 'Serious Hits ... Live' album and October meant yet more promotional work for the man dubbed "the hardest working superstar in the business".

At Shepperton studios in England, Collins was spending a day ostensibly making a TV commercial for the new album. That in itself is a five or six hour job. Yet, in-between takes and scene changes, Collins was busy doing both a syndicated radio and video interview (complete with pages and pages of station IDs), dealing with a separate video crew making a documentary... and talking to Music & Media. "It's like doing Live Aid in one room" was how he summed up the day.

Grabbing a chance while the crows changed scene two into scene three of the TV commercial, Collins talked about European radio. "I don't listen to much radio while I'm on the road but some stations stick out in my mind as stations I usually visit. They are always so different as you go around Europe. Some of

the French stations are quite chaotic and some of the German stations are very together in a sort of BBC way. I know there are an awful lot of radio stations out there and we did quite a lot of them that needed to be done.

"What we did varied from station to station; some wanted detailed information about the songs while others wanted to just play the songs while we talked about various things and the music played in the background."

As he travelled around Europe visiting radio and TV stations and doing press interviews, Collins was aware of people's surprise at seeing him: "It was weird, people kept saying 'we don't get artists of your calibre or status doing this sort of thing'. To me it was strange; I have an alternative. I can either let people in the media make up their own minds or I can go out there and tell them.

"I am not trying to attract attention or set standards for other artists; you have a choice of whether you're going to do it. I chose to do it because there were questions that were going to be asked and conclusions which assume things about my album or songs and I don't like assumptions. People will always make up their own minds but at least I would like to steer them in the right direction."

The idea that Phil Collins is a man who will do "anything" to promote his albums is something that Collins is at pains to correct: "There are things I certainly won't do. I take advice from people on which stations to visit and which interviews to do and then we get on with it. For instance, on a day trip to France I will work all day quite happily... that is what I go there for."

Collins has fond memories of his visits to radio stations in Italy

and France particularly: "You get the feeling that anything can happen on French and Italian radio. There's always a dozen people in the control room. It's sort of quite loose but still together in that inimitable Italian and French fashion."

As another Phil Collins album campaign takes shape, Collins explains just why he gets so involved in every facet of the marketing and promotion of his albums: "I wanted to stand up and be counted.

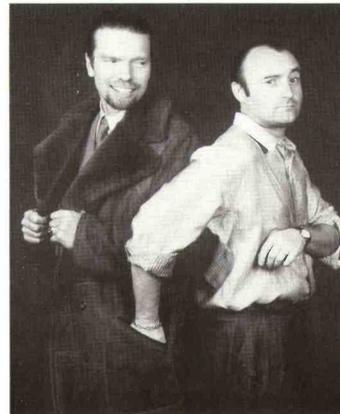
"If people saw things that they didn't like, in the ads or on the posters for my albums I wanted to say that was me, it was my idea, or it was my fault. I didn't want other people answering for me. Album covers, posters, the marketing... everything, it's a representation of me and therefore everything relating to me should be something I'm proud of." □

(advertisement)

Thanks For Some Serious Design

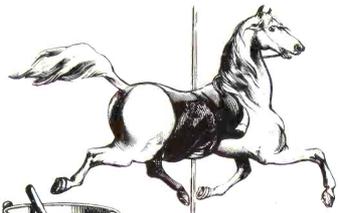


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Phil Collins with Richard Branson, as they appeared in the TV commercial for the ... But Seriously' album... Branson as the salesman and Collins as the customer.

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FOR A
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SUCCESSFUL TOUR



Phil

All the best!

Juergen Pauffenberger

HUGH PADGHAM
PRODUCER

FACE VALUE HELLO, I MUST BE GOING NO JACKET REQUIRED ...BUT SERIOUSLY

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TEL: 071 351 5167 FAX: 071 352 1514

On The Record - A Phil Collins Discography

Solo album releases

- Face Value (1981)
- Hello, I Must Be Going! (1982)
- No Jacket Required (1985)
- 12"ERS (comp. of special remixes of 6 songs from No Jacket Required) (1987)
- ...But Seriously (1989)
- Serious Hits... Live (1990)

Music for films

- Take A Look At Me Now - 'Against All Odds' (single/1984)
- Separate Lives - Love Theme from 'White Nights' (single/1985)
- Buster - the original motion picture soundtrack (1988)

Releases with Flaming Youth

- AK 2 (1969)

Releases with Genesis

- Nursery Cryme (1971)
- Foxrot (1972)
- Genesis Live (1973)
- Selling England By The Pound (1973)
- The Lamb Lies Down On Broadway (1974)
- A Trick Of The Tail (1976)
- Wind & Waving (1977)
- Seconds Out (1977)
- And Then There Were Three (1978)
- Duke (1980)

Albums

- Three Sides Live (1981)
- Genesis (1982)
- Invisible Touch (1986)

Releases with Brand X

- Unorthodox Behaviour (1975)
- Moroccan Roll (1977)
- Livestock (1977)
- Masques (1978)
- Product (1979)
- Do They Hurt? (1980)
- Is There Anything About? (1982)

As producer

- John Martyn: Glorious Fool (1982)
- Frida: Something's Going On (1982)
- Adam Ant: Strip (1984)
- Philip Bailey: Chinese Wall (1984)
- Eric Clapton: Behind The Sun (1985)
- Eric Clapton: August (1986)
- Stephen Bishop: Bowling In Paris (1988)

As sideman (partial listing)

- Brian Auger: Another Green World (1976)
- Thin Lizzy: Johnny The Fox (1976)
- Cafe Jacques: Round The Back (1977)
- John Cale: Guts (1977)

- Elkie Murphy: Just A Story From America (1977)
- Brian Auger: Before And After Science (1978)
- Brian Auger: Music For Films (1978)
- Rod Argent: Moving Home (1978)
- Robert Fripp: Exposure (1979)
- Peter Gabriel: Fear Gabriel (1980)
- Robert Plant: Pictures At Eleven (1982)
- Robert Plant: The Principle Of Moments (1983)
- Eric Clapton: Journeyman (1989)
- Tears For Fears: The Seeds Of Love (1989)

Various

- The Secret Policeman's Other Ball (1982)
- Do They Know It's Christmas (single/1984)
- The Prince's Trust 10th Anniversary Birthday Party (1987)
- The Who: Live - Featuring The Rock Opera 'Tommy' (1989)

Solo home videos

- The Phil Collins Video EP (1983)
- Live At Perkins Palace (1983)
- No Jacket Required (1985)

Genesis home videos

- Three Sides Live (1982)
- Genesis Live (The Mama Tour) (1983)
- Invisible Touch (1987)
- Genesis Videos, Volumes 1 & 2 (1988)
- The Invisible Touch Tour (1989)

(advertisement)

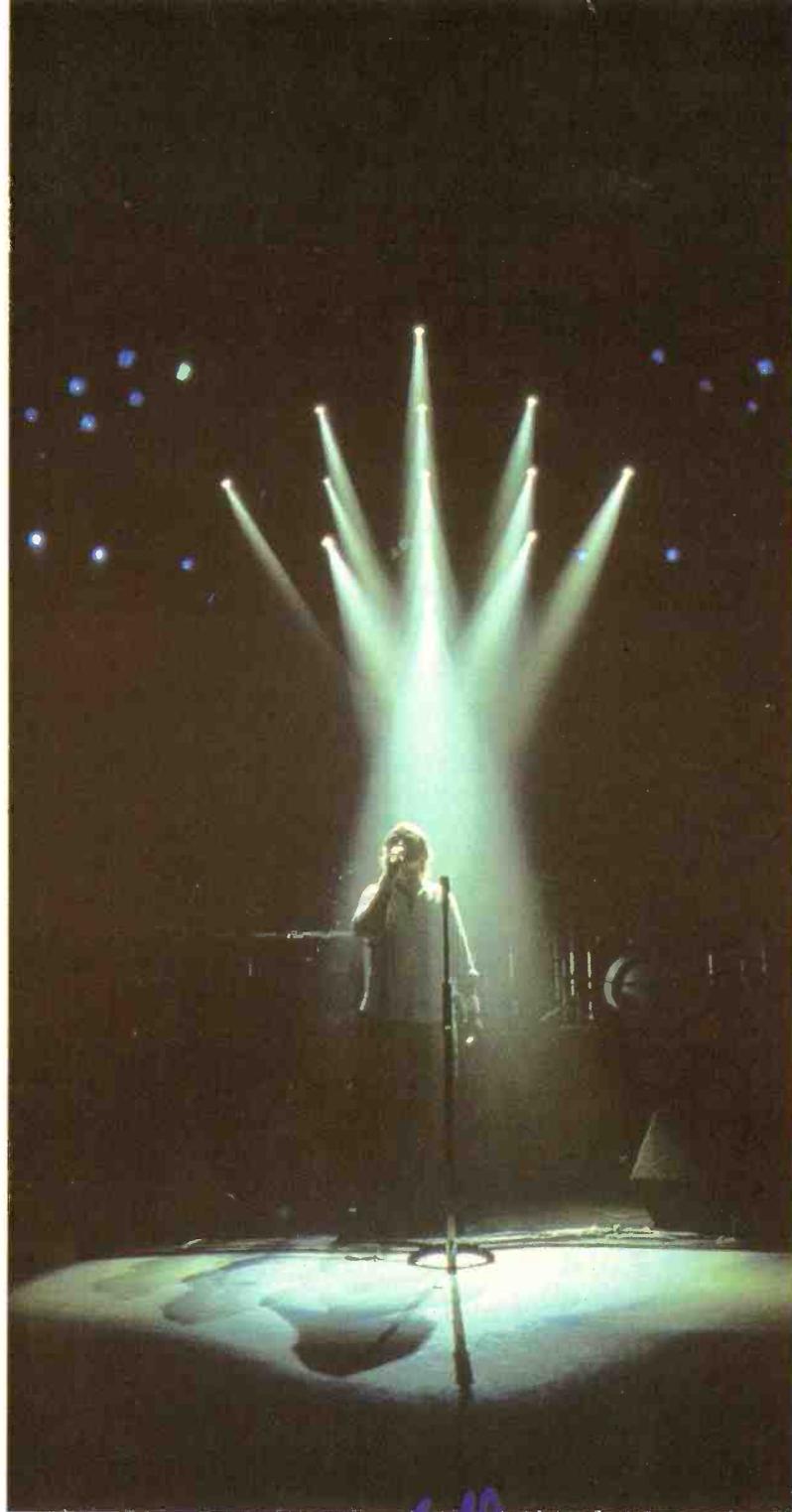
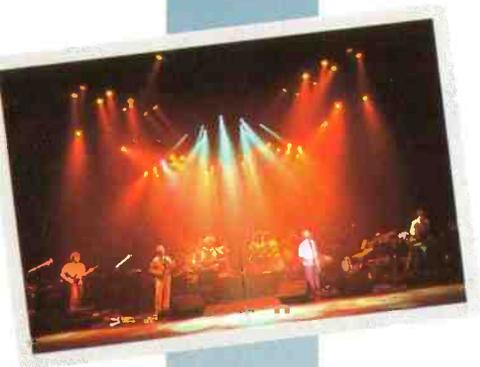
10 years of serious promotion!

and we loved every minute of it.



The Flying Dutchman team: Jan, Karen, Rick, Martin, Anneke and Theo

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Phil Collins

**Taken at face value, this man requires no jacket.
But seriously, he must be going with...**

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