patricia kaas
"scène de vie"

new album

released on the 11th April 1990 album, mc, cd, 466746

AmericanRadioHistory.Com
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EMI Cuts 12" Single Price In Battle To Beat Importers
by David Stansfield

EMI has begun a battle to beat importers of the 12" single by slashing the price of its product. At the same time the company has increased the cost of 7" vinyl so that now both formats retail for L 3.300 (app. US$ 2.60). Previously, extended mix singles had retailed for L 5.600 with the 7" version selling for L 2.300.

"It may or may not work," admits company MD Roberto Citterio. "But we had to do something. We have our own production and pressing plant and I intend to increase the volume of extended mix singles in an attempt to cut out a large percentage of imports!"

Citterio is not sure who buys the traditional single but believes that the mainly international 12" versions are purchased by DJs and young people. Sales of the extended mix format are counted as part of the Italian chart system.

Initially, EMI will not be publicising the price changes. Citterio: "Will the retailers be prepared to inform people that the 12" is cheaper and the 7" more expensive? I think not at first!"

Norberto Ferrucini, product manager for the Ricordi retail chain, is surprised at the EMI price move. Ferrucini: "The new price will finish the traditional single format. It is of no great worry to Ricordi because we do not sell many singles of either format!"

EMI is also claiming an all-time turnover record in 1989. Gross figures for the company total L 110 billion. EMI's national market share reached 21%.

Citterio believes the figures were helped by last year's introduction of a robotised warehouse system. It increased delivery potential from 12,000 to 16,000 units per day. "We do not create the market but we do have to respond quickly to its needs," says Citterio. "We are all fighting to survive in this business and efficiency is the key to our success!"

EMI claims that retailers' first orders now take 24 hours and second orders 48 hours.

The company can now produce 30,000 albums and 20,000 MCs daily. In 1989, it invested L 350 million in computer equipment. It increased delivery potential from 12,000 to 16,000 units per day. "We do not create the market but we do have to respond quickly to its needs," says Citterio. "We are all fighting to survive in this business and efficiency is the key to our success!"

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Alberto Solfrini

- Signed To Virgin.
- Management: Claudio Trotta for Barley Arts Productions.
- New album: Giu La Testa.
- Publisher: Virgin Diciachi.
- Recorded at the Olympia D'avigny Studio Novara, and produced by Roberto Colombo.

Solfrini has already supported Johnny Clegg and Marillion on national tour dates in March. A nationwide 'headline' tour is planned for May.

- Tour promoter Barley Arts Productions.
- Previous LP Notturno (1987).
- Giu La Testa is being promoted with press advertising plus adverts on local radio stations and Video/Music, the 24-hour TV music channel. In-store displays have been supplied to retailers. Solfrini has given interviews on the private radio networks Dimensione Suono and Radio Italia Solo Musica Italiana.

Solfrini started out his music career as a member of various professional groups. He signed to Virgin as a solo artist in 1984 and released several singles before his debut album Notturno in 1987.

His 1989 single, Radio Rim-bomba, was a radio success in Spain and his record company expects to release the new LP on that market. Giu La Testa contains nine tracks, all written by Solfrini. He offers a range of musical styles and the lyric content includes sharp comment and irony.

His record company says that with artists such as Solfrini it wants to prove that Italian music has international potential without the loss of language and culture.

Notte Is New Night-Time Network

Private regional station Radio Padova has linked up with two other local broadcasters to create Radio Notte Network. By day Radio Padova broadcasts to 66,000 daily listeners in the Veneto region with its easy listening format.

But its latest night move, along with Radio Star of Vicenza and Novaradio of Mestre, has introduced a US FM rock format from 24.00-07.00.

Radio Padova programme director Cesare Mazzuccato explains that Radio Notte Network is presented in the style of US DJ Wolfman Jack and is attracting night workers over the age of 25.

"None of the DJs from our own station present the programmes but they are hosted by a wide range of professional presenters," adds Mazzuccato.

Live artist interviews are also being featured on the nightly programmes. National artists Minghi and Shel Shapiro were recent studio guests and international act Tears For Fears have also appeared.

Mazzuccato says that since the introduction of the late night stations' link-up, Radio Notte Network has been heard as far away as northern Yugoslavia.

Phonogram Signs Sweet Deal

Phonogram has signed a deal to distribute, market and promote product on the independent Sugar label. Sugar was relaunched last year by Caterina Caselli, former VP of the CGD record company. Its first release was Un Estate Italiana, the official world cup soccer single by Edoardo Bennato and Gianna Nannini.

Bruno Tibaldi, director-general at Phonogram, confirms that his company holds the worldwide licensing rights for all product on the Sugar label. The first material to be released on national territory will be albums by Caselli and newcomer Rosalinda Celen-tano. Both artists appeared at this year's San Remo Song Festival.

Phonogram is a new division that was set up earlier this year by PolyGram in Italy. Tibaldi sees the development of a national repertoire as his main mission in 1990.

Tibaldi: "We are aiming to build a strong roster of local artists who also have international potential. I believe that in six months we will be in a powerful position to increase our market share."

Radio promotion will have an important role in Tibaldi's strategy. "It is vital. Radio is the key for breaking new artists. TV only offers exposure to well-established acts!"

Tibaldi also intends to increase his radio advertising spend if necessary. "We will buy the amount we need. We have a budget of course. But if there is the potential for increased sales then we will give the green light for more!"
VPRO To Air 2000 Years Of Rock & Roll

By Jerry Goossens

Dutch national broadcaster VPRO has organised a day-long multimedia event called ‘2000 Years Of Rock & Roll’, which will be aired live on Radio 3. The show on April 18, featuring rock film screenings, live performances, discussions and new technological developments, will also be filmed for VPRO’s TV-magazine ‘Onrust!’, broadcast on April 21.

VPRO producer and director of the event, Fred Hermsen, says it is the biggest outside broadcast (OB) for Radio 3 that the VPRO has been involved with. In all, the festival will be broadcast live from 13.00-17.00 and from 19.00 to midnight: “We thought it would be fun to organise something like this on a small scale but as we began putting it together it got bigger and grew into a festival. It got a bit out of hand.”

The station will air the discussions and the performances, as well as records during the OB. “It will!” says Hermsen, “require a lot of walkie talkies! Several unknown bands, all with different styles, including Ween, Kool Keith and Kevin Kinney, all from the US, will play live. Tackhead bass-player Doug Wimbish, who has recorded with Mick Jagger and Sugar Hill Gang, will also be appearing. US avant-garde artists Lydia Lunch and Henry Rollins will perform their poems.

The show’s producers argue music has had such a huge impact on Western society during the past 50 years that it seems to be a 2000-year-old phenomenon. This theory will be the starting point for several discussions on the future of rock music, the role of technology and sampling, and the problems facing national product. The VPRO will also be unveiling a prototype of its Digital Home Jukebox, developed in cooperation with Dutch Tango Studios. Via a computer monitor, modem, keyboard and phone, the jukebox gives the user access to a bank of 100 songs.

SPOTLIGHT

A Split Second

- Signed to Antler-Subway Records.
- Published by BE’s Songs.
- New Album: Kiss Of Fury.
- New Single: Backlash on 7” and Firewalker on 12”, distributed by PIAS in Europe except GAS (SPV).
- Recorded at Jet studio and produced by the band.

Marck Iexx and Chismar Chayell first met in 1980, but A Split Second were not formed until 1985. They released their debut single Flesh in 1986, and the song became a blueprint for Belgian new beat when a DJ decided to play it at 33 rpm rather than 45 rpm.

The band have since released two LPs, Ballistic Statues (1987) and From The Inside (1988) and three singles, Colonial Discharge (1987), The Colosseum Crash (1989) and Mambo Witch (1989). After a 24-date US tour last year they returned to the studio to start working on their third LP, another blend of modern dance music and ancient rhythms.

EC Attacks Flemish Media Law

By Marc Maes

The Flemish government has been given until May 9 to answer EC media commission objections to Flemish media law. The EC statement coincides with a Flemish government investigation into private radio networks.

The EC disagrees with the law which bans Flemish cable operators from transmitting foreign broadcasts unless one Belgian language is used, saying this goes against an EC treaty on free traffic of services within the community. The treaty could also lead to changes in the existing cable laws in Flanders, as well as laws on the percentage of local productions on private TV stations. It may also affect the 10-year-old state broadcaster BRT’s decree.

According to the Flemish cultural minister Patrick Dewael, the EC media commission disagrees with one aspect of the law which states 50% of cable TV airtime should be filled by domestic productions. The existing law has, says Dewael, led to “a boom in the Flemish visual industry”. The Flemish government must answer the EC commission before May 9.

PolyGram Joins Shell Promotion

PolyGram Belgium and Shell have joined forces in a one million free cassette promotion deal. The cassettes, featuring PolyGram repertoire, will be distributed through Shell petrol stations as part of a four-month competition.

The cassettes are divided into 12 volumes (three classical, one jazz and three hi-fi compilations and five ‘best of’ cassettes featuring artists like Rod Stewart, Bananarama and ABBA). Shell has built a major TV campaign around the project with ads airing both on VTM and RTL-IV as well as displays at Shell petrol stations throughout Belgium and Luxemburg.

TROS Backs Campaign For Dutch Music

Dutch national broadcaster TROS is supporting the latest campaign for the promotion of Dutch repertoire, organised by the Dutch Association for Promotion of Soundcarries.

Earlier this month, TROS dedicated a nine-hour broadcast on Radio 2 to Dutch produced music followed by a special edition of the TV show ‘Op Volle Toeren’. Several Dutch artists performed including Gerard Cox and Willeke Alberti.

TROS spokesman Els Lootsma says the station is always heavily involved in Dutch product: “We have always made it our goal to support Dutch music. There is a lot of good music in Holland, and it attracts a very large audience, so national product must be served.”

According to the latest figures from the NVPI, the amount of Dutch repertoire shipped to retailers has declined from 14% of the market to 12% in 1989.
Norway’s Local Radio Audience Up 22%  

by David Rowley  

A new survey of radio in Bergen, Norway’s second largest city, shows a 22% increase in the number of people listening to local radio. However, 62% of those surveyed said they were not sure which station they had listened to.

Bergen, which has a potential listening audience of 220,000, is serviced by 86 local stations broadcasting on only three frequencies. The city also receives the two stations of national broadcaster NRK.

The survey, which sampled 300 people, was commissioned by local commercial station P3 and was conducted by the Oslo-based Market & Media Institute at the end of March. The study is carried out every three months.

The current survey says P3 has 10% of the total daily audience. Radio Motorwest has 7% and MFM 6%, while the powerful union-backed station Puddefjord has 23%. The first three have strong music formats, whereas Puddefjord broadcasts a mix of news, talk and music.

Weekly figures give Puddefjord 58%, P3 33%, Motorwest 23% and MFM 18%.

P3 head of music, Leif Morten Synnevag, says the station’s programming policy has been vindicated by the increase in daily listeners, which was 7% in the previous survey.

P3 began airing new jingles and station IDs, which cost Nkr 100,000 (app. US$ 15,000), less than three weeks before the current survey. Synnevag believes they had a strong effect on station awareness, but he admits there is still a long way to go.

“Local radio in Norway is still developing but we’re finally starting to see a professional approach.”

ONCE Signs Pta 5 Billion Cadena Rato  

by Anna Marie de la Fuente  

Spain’s charity foundation ONCE has bought 63 of Cadena Rato’s 72 radio stations at a cost of 5 billion (app. US$ 45.7 million). A deal had been expected for several months.

ONCE chairman Miguel Duran: “It has cost us more than we would have liked to pay but it is still without a doubt much less than the real value!” In turn ONCE has agreed to facilitate Cadena Rato’s option to buy 10% of the private TV channel Gestevisión-Telecinco. Squabbles with publishing group Anaya and other original stockholders have lead to 40% of the TV channel’s shares being put back on the market.

With the signing of this agreement ONCE controls one of the biggest radio networks in the country. Elsewhere in the communications field, the group also owns 25% of Telecinco, the 22 station network Radio Amanecer, a news agency and some regional newspapers.

Cadena Rato’s programming, including its 90 minute daily ‘Super Musicales’ show will remain unchanged. “Even the employees will stay,” says a ONCE spokesperson. “Only the stockholder will be different!”

More Ads On Denmark’s TV2?  

The Danish government is expected to give the go-ahead in principle for more advertising time on Denmark’s only national commercial TV station, TV2, by the summer.

The government is considering plans to have TV licensing every three years instead of the current one year and a major element in these discussions regards financing. Currently 66% of TV2’s funding comes from advertising, the remainder is from the annual licence fee.

At the moment advertising on Danish TV is almost booked out six months in advance. TV2 says potential revenue for the station is going to Scansat TV3, the Scandinavian cable channel, or other media outlets.

TV2 head of information, Niels Langkilde, says this amounts to many millions of kroner. “We are missing out purely because of insufficient advertising time. We need a change in the law and we hope it will come later this year.”

Currently TV2 may carry only 10 minutes per day of national advertising with an additional five minutes for regional advertisers. This may only be shown in a maximum of three blocks before and after programmes.

TV2 was launched in October 1988 and its advertising policy has remained virtually unchanged since then.

Lise-Lotte Heslett-Sestoft, head of the bureau for electronic media at Denmark’s communications ministry, says the discussions over the three year licences will probably become concrete proposals before the summer, but would not go before the Danish parliament until autumn.

She says it is too soon to say what the final proposal might be, but observers believe the government will almost certainly bow to pressure and push for increased advertising.

ONCE Signs Pta 5 Billion Cadena Rato  

Canal Plus Channel Granted Launch Delay  

Private pay TV channel Canal Plus has had its launch deadline put back by three months. The station, which had been due to go on air by April 3, made a formal request to the government for a six month extension, citing building and technical problems.

Government spokeswoman Rosa Conde said a three month delay in construction was beyond the control of Canal Plus and “the state has considered this to be a justifiable cause”. However, she stressed that the government did not consider Canal Plus’ technical problems as an acceptable reason for postponing the launch. “These are internal problems,” she said.

Canal Plus announced that test programmes and gradual codification would begin in July and August. By September the channel will be fully operational. Details on the channel’s music programming are still to be finalised, although according to head of music Fernando Salaverri “music will definitely play an important part in our programming”.

Meanwhile, competitor Telecinco said it accepts and respects the state’s decision. “We suppose the government has weighted the arguments presented by Canal Plus and found them justifiable,” said a spokesperson. Grupo Zeta, major stockholder of Univision Canal C which was denied one of the three commercial licences last year, is appealing against the government’s extension, saying it is “another politically motivated decision”.

Jive Bunny And The Mastermixers, in Spain to perform on the Rockopop TV show, picked up a platinum award for their debut LP ‘Jive Bunny - The Album’. From l-r: Luis Baena, Radio Barcelona presenter; Mastermixer Ian Morgan; and Jaime Buget, MD Ginger Music/Boy Records

MUSIC & MEDIA - April 21, 1990
IM&MC CONFERENCE TOPICS

SUNDAY, MAY 27
★ IM&MC WELCOME PARTY
★ REGISTRATION DESK OPEN FROM 12.00.
★ YOUNG PROFESSIONALS AND LOCAL MEDIA SEMINAR (in Dutch)

MONDAY, MAY 28
★ KEYNOTE ADDRESS: Colin Walters
  Managing Director Laurel Benedict, The future of radio broadcasting in Europe.
★ ENTERTAINING VISIONS – THE PRESIDENTS' PANEL
  The diversification of the entertainment industry over the coming decade.
★ A SOUND APPROACH TO MARKETING RADIO
  Developing effective marketing techniques and evaluating the key elements for successful competition.
★ IN THE FACE OF COMPETITION... PROGRAMMING RADIO
  Keeping the audience tuned in and tuned on.
★ BROADENING MUSICAL HORIZONS
  Exporting and marketing European talent to the world.

TUESDAY, MAY 29
★ KEYNOTE ADDRESS: Al Teller, Chairman, MCA Music Entertainment Group
  "World Radio: Mirror Image of America or an Original Statement?"
★ THE PROMOTION COMMOTION
  International managers discuss promoting artists across national frontiers and the changing role of artist management.
★ SEE THE MUSIC, LISTEN TO THE PICTURE
  Are the priorities of the record industry and the television industry in tune when it comes to music programming?
★ RADIO 2001, A DIGITAL ODYSSEY?
  The impact of digital audio in radio. The techniques of automated radio programming.
★ THE BATTLE FOR INDEPENDENTS'
  Strategies for a fairer share of airplay. (Organised in association with Trans Musicales/Rock Affaire)

WEDNESDAY, MAY 30
★ KEYNOTE ADDRESS: Frank Zappa, "Rock Around The Bloc"
★ A WORLD FULL OF EASTERN PROMISE
  Does the opening up of Eastern Europe represent genuine investment opportunities? A panel of experts separates wishful thinking from realistic assessment.
★ ARTISTRY IN PRODUCT PROMOTION
  Determining the advantages and opportunities presented by sponsorship for advertisers, artists and the media.
★ BROADCASTING, NARROWCASTING OR TYPECASTING?
  Radio dynamics for the '90s. formats, presentation and on-air talent. New formats for Europe.
★ THE STATE OF SUPPORT FOR ROCK
  The pros and cons of national government support for contemporary music & musicians.
News, Views And Previews Of The IM&M

Delegates from across the world will gather in Amsterdam at the end of May for the annual International Music & Media Conference (IM&M). Here we profile some of the week's highlights.

The 'In The Face Of Competition... Programming Radio' discussion will feature the ideas and opinions of Richard Park (producer, UK-based Gillian Reynolds (producer, Capital Radio) and Chris Lecce (senior producer, BBC Radio 1). UK-based Gillian Reynolds (broadcast director and Daily Telegraph columnist) is also confirmed to participate along with Rachel Steele (director, Question Air) and Jeff Pollack (chairman/CEO, Pollack Media Group).

MTV will hold a special club night on Wednesday, May 30, due to be broadcast on the station at a later date. 'Talent For The 90's' will take place in Amsterdam's Escape Theatre, and features live performances by six acts, including a selection of artists performing in IM&M's 'Amsterdam Rocks' showcase.

The workshop session 'Broadcasting Musical Horizons' will cover the world when it deals with the issue of exporting and marketing European talent. The obstacles to breaking into the insular Anglo-American territories will be examined, but its main focus will be the new possibilities in booming markets elsewhere. Stuart Watson (VP, MCA International) will discuss marketing to South-East Asia, while MCA's sides have tripled in the last year. Chairing the session will be Bebeccu Battles (creative director).

A new element in this year's IM&M will be the professional audio presence. A portion of the Music-In-Media Marketplace will be turned into a "Hardware Street" where exhibitors will display their latest products in digital audio for radio, and automated radio programming, which will be able to experiment with. The implications of this new technology will be discussed in the workshop 'Radio 2001, A Digital Odyssey!' during which technical experts, including Peter Jackson (chief engineer, Capital Radio) will discuss the current impact of digital audio on radio, and the techniques of automated programming.

The revolutionary new airplay monitoring system BDS (Broadcast Data System) will introduce to Europe through a demonstration at the IM&M. Each monitor hooked up to the system can track airplay on nine different radio or TV stations simultaneously, 24 hours a day, with an accuracy of 98.9% and can be programmed to recognize some 60,000 songs, jingles or advertisements. BDS, already operating in the US, is proving to be of particular interest to record companies, performing rights societies, advertising agencies and radio stations.

Key Notes: Our Keynote line-up promises some unusual and controversial material, including Al Teller (chairman, MCA Music Entertainment Group) on 'World Radio: Mirror Image Of America - Or An Original Creation'. Frank Zappa on developing music industry relations & opportunities in 'Rock Around The Bloc' and Colin Walters (MD, Laurel Benedict Ltd/Walters and Pollack) who will discuss European radio developments in the coming decade in 'Radio Europe 2000'.

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PROMISING ACTS

Raptori
Tuohansaen Sulojen Maa (Megamania/Finland).
Contact: Megamania/Anne Koskinen/ tel: 358.0.7015152/fax:7013802
A new group from Hyvinkaa, 45 kilometres out-
side Helsinki. Their debut single went straight
to the top of the Finnish charts and as a bonus
most stations were also playing the B-side
Ot Betki. The group's debut L.P will be released
in May. Licence and sub-publishing free except
Finland.

Panthera
The Music Takes U Away (Indisc/Belgium).
Contact: Indisc/Katrin Klarging/ tel:32.2.2680010/fax:2680987
Panthera are a new Belgian band fronted by
singer Sandra and three dancers. The 12" ver-
sion has been receiving extensive club outings
and airplay. Licence and sub-publishing free
except Benelux.

Wolf
Drums Of Fire (CBS/Austria). Contact: CBS/
Andy Zahradnik/tel:43.1.6015770/fax:6023615
Riding high in the Austrian airplay charts,
about to enter their singles chart and also pick-
ung up significant airplay in southern Ger-
mahy. Plenty of crossover potential. Licence
may be available where affiliates refuse option
and sub-publishing free except GAS.

MC Kemppainen
Rappilan Hatauara (Megamania/Finland).
Contact: Megamania/Anne Koskinen/ tel:358.0.7015152/fax:013802
Following closely behind label mates Raptori
this Helsinki-based group have made a record
that parodies both traditional Finnish music
and rap. Licence and sub-publishing free ex-
cept Finland.

Anna Oxa
Donna Con Te (CBS/Italy). Contact: CBS/Leo
DeRosa/tel:39.2.8536/fax:860175/tel:332806
This song, produced and arranged by Fio
Zanotti, was one of the more popular numbers
performed at this year's San Remo Festival. It
is presently top 20 in both the RAI and Musica
Dischi charts. Some rights may be available.

Sos Fenger
Hvor End Jeg Gar Hen (Genlyd/Denmark).
Contact: Genlyd/Jesper Bay/ tel:45.86.149700/fax:149707
Presently climbing rapidly up the Danish sing-
les chart. Fenger is an ex-session singer with a
powerful, raw voice and an increasingly suc-
cessful solo career. Her debut L.P Vinterdage
has sold 130.000 copies since its release last
autumn. Licence and sub-publishing free ex-
cept Scandinavia.

Luis Beethoven
Caminando A Tu lado (EMI/Portugal).
Contact: EMI Publishing/Jan Van Dijk/ tel:351.1.7269011/fax:7269985
Like Raul Orellana this artist mixes a tradi-
tional flamenco approach with a dance/house
rhythm. The debut solo release from the ex-
lead singer of Banda Opera Nova. Powerful at-
mosphere and good chorus.Licence free for the
world and sub-publishing free except Portugal.

La Guardia
Cuando Brile El Sol (Zafiro/Spain).
Contact: Zafiro/Alda Genta/ tel:34.1.2479700/fax:2421410
Their debut L.P Vamonos sold a very healthy
250.000 copies. Now their second L.P, which
charted nationally at no. 7 two weeks after
release, reinforces the band's popularity. This
is the title track from that second L.P, which is
currently a powerplay on the highly influential
SER network. Licence and sub-publishing still
free for most of Europe.
Blind James Experience are touring the Continent starting April 17 in Hamburg, going on to Cologne - 18, then Switzerland 19-20, Spain 20-23, France 25-26 and Holland 27-28. The label is releasing Shadow Hunter, the third solo LP of Ulillean pipe player Davy Spillane. Spillane, who has guested on albums by Van Morrison, Kate Bush and Elvis Costello, will be appearing at the Irish Music Festival in London on June 3 alongside Van Morrison, The Pogues, Hothouse Flowers, Mary Coughlan, Brian Kennedy and Andy White.

**UK Independent Charts**

**Singles**

**THIS WEEK** | **LAST WEEK**
--- | ---
1. Step On You | Happy Mondays (Factory)
2. This Is How It Feels | Imperial Castles (Oriole)
3. Blue Savannah | Erasure (Parlophone)
4. 3 Strawberry Fields Forever | Cold Mix (Sire)
5. Loaded | Minimal Screen (Creation)
6. Martha Anne's Birth | Q Larder & De La Soul (Island)
7. Feelin' The Diddly Bob | Swell (Polydor)
8. Pro Gun | Stars (One Life)
9. She Barges The Dawn | Stone Roses (Shanachie)
10. Hang On To Your Love | Jane Deacon (PWL)
11. Better World | Major RC (Debut)
12. Big Play | Royal MC (Creation)
13. Play | New York Avenue (Pepitone)
14. There Goes My Happy | Meg City Four (Deez)
15. Made Of Stone | Stone Roses (shrug)
16. Elephant Stone | Stone Roses (Shanachie)
17. Enjoy The Silence | Depeche Mode (Columbia)
18. She Shaves | Sex Termina (Uni)
19. Mad Love | Lash (4AD)
20. Mother Universe | Sauna (Fon TV)

**LPs**

**THIS WEEK** | **LAST WEEK**
--- | ---
1. Visitor | Depeche Mode (War)
2. Remember | Fugazi (Elektra)
3. Steak Press | Stone Roses (Shanachie)
4. 7 Hotpicks | Happy Mondays (Parlophone)
5. Indie Top 20 Volume 8 | Various artists (Beckwood)
6. Salt Lick | Tal (Screamhouse)
7. Burrowed | Happy Mondays (Parlophone)
8. The Comfort Of Madness | Pat Sian (4AD)
9. We Care A Lot | Faith No More (Beechwood)
10. Spectrum | Stone Roses (Shanachie)
11. Wilt | Ersatz (CD)
12. Shocking Quietly | Bradford (Foundation)
13. Warehouse Boys' Groove | Yarns (Rugby)
14. Squirrel And G-Man | Happy Mondays (Factory)
15. Hell With The Devil | MC 900 feat Jesus With The Looters (Motown)
16. Scan | Lash (4AD)
17. 3 Feet High And Rising | Faith No More (Poncho)
18. No Such Thing | Stone Roses (Parlophone)
19. House Of Love | House Of Love (Creation)
20. Sea Posters | Digital Underground (RCA)

**Compiled by MiFIB**

**Tracks - Worth Watching**

by Gary Smith

Reachin' Records, the company set up by ex-Greater London Radio presenter Dave Pearce and ex-Polydor A&R man turned writer/producer Mike Morrison, has just released an eight-track compilation album. Crucial dance material that includes a Fresh Four-style cover of Rose Royce's 'Love Don't Live Here Anymore' and one of the best dance tracks for ages by The Boneshakers called 'Don't Go Away'. The LP also contains two tracks that have been on the Talent Tracks cassette, Take Me Higher by Pisces (cassette no. 38) has been licensed to the large German/Australian independent label Bellaphon. TDP's (Two Different People) excellent track, Fresh Four, has just entered the Record Mirror Dance Chart. You can catch TDP doing a series of PAs in the UK at the end of April. The company is moving on April 9, its new telephone number is London 01-7498619.

Cooking Vinyl, one of the independent sector's best and most successful labels, is moving into top gear for the summer. The Colour

**Caminhando a Tu Lado**

(Walking by your side)

**Fado - House**

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Suzanne Shows Her Hand
by Gary Smith

From the outside, Suzanne Vega’s career has been a smooth, trouble-free progression from coffee-bar folk singer to internationally renowned singer/songwriter and aspiring actress. But behind the scenes, both Vega and her manager, Ron Fierstein, have been working hard, never making a move without planning in detail.

"We have always taken Suzanne’s career step by step," says Fierstein. "When she decided she wanted to do some acting I advised her not to just jump in, so we are approaching that as methodically as we do the music." With the new album, Days Of Open Hand, simultaneously released in Europe at the beginning of this month, the next phase of the campaign is about to begin.

Vega’s career started taking off in the UK in 1985, partly due to the single Marlene On The Wall and partly due to sellout concerts in small, intimate venues. This was, without a doubt, instrumental in launching her in the US, and it was not an accident. "It was totally planned," says Fierstein. "I’m a great believer in working gradually: It creates a buzz. We had then, as now, a great working relationship with A&M and we were determined to capitalise on the UK success."

Even though Vega is now a major act she will still be playing small venues on the current tour and, as a result, Fierstein says they expect to lose a six-figure sum: "That doesn’t matter because the whole point of touring is to promote the record, that’s where you make your money back.

"The conventional wisdom is that you release a record, wait three months while letting radio do the work, and then go out on the road. But Suzanne, and indeed all my artists (Blue Nile, Shawn Colvin, Pierce Turner and Eric Anderson), are not the type who could benefit from that approach. You can never guarantee exposure. "We do the most important work before the LP is released. This tour could last until summer 1991. Firstly there is a comprehensive UK tour followed by the major European markets. Then comes the US and Canada followed by a month off. After that it is back to Europe for some provincial dates and we have an option to do it all again if it seems worthwhile. Although a lot of bands are doing it now, we developed this multi-pronged approach to promotion and touring, just coming back again and again and building a career up gradually."

PolyGram’s recent takeover of A&M, historically a company famed for treating its artists sensitively, does not seem to have changed the working relationship Fierstein values: "I don’t think things have changed at all. I know some artists have been dropped recently but that could be down to a number of factors, not just the takeover. Even though Gil Friesen, who was a big fan of Suzanne’s has left, we still have a great relationship with the company."

Moving Mantronix Into The Mainstream

In the US, rap is sold alongside rock and pop. In Europe, where it is still regarded as being outside the mainstream, things are much harder. For an artist such as Curtis Mantronik, and his band Mantronix, these differing attitudes are having a great effect on how his LP This Should Move Ya’ is being marketed.

Mantronik is managed by Chuck Rue, who began his career in the music industry at EMI Music in New York, where he liaised regularly with Europe and South America. After rising to professional manager, an argument over whether or not to sign black hard rock band, Living Colour, led to his resignation.

"In America, black music tends to be categorised two ways - very African such as N.W.A. or Public Enemy - or very mainstream like Whitney Houston and Michael Jackson, the latter of course being non-threatening and more white than black. Although it’s true that rap is sold alongside pop and rock in the US the irony is that black music from the streets is actually kept apart. All the major companies still have black A&R departments and there are still black and R&B charts. The refreshing thing about Europe is these problems don’t exist!"

It is because European charts do not have such defined categories that Rue decided to release the first Mantronix Got To Have Your Love in the UK before the US. "There’s a willingness to cross boundaries in the UK and Europe generally and we have problems getting airplay in the US. A European hit helps," says Rue. "Don’t forget that production commissions from European artists such as The Kane Gang, Duranduran and Jaki Graham have kept Curtis going for a long time. A lot of black American artists, Curtis included, experienced a high degree of creative frustration due to the demands of a predominantly white audience. "A lot of our efforts over the next year will be aimed at Europe and we intend to tour extensively with an artist package. The musical climate is healthy and conducive to artist development because people here have a hunger for the cutting edge."

Mantronix are signed to Capitol/EMI. Rue says initially Capitol America did not get behind the band at all: "When record companies are so lethargic you just have to get in there and fight for your artist’s right to realise their own potential. But since Tim Carr took over things have got much better."
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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
Vital for your play list.

Dee'moe - One Step At A Time (Phonogram)
The Associates - Fever (Circa)
Jane Child - Don't Wanna Fall In Love (Warner Brothers)

SURE HITS
George LaMond - Without You (CBS)
Alisha Warren - Discover Me (RCA/BMG)
Quartz - We're Coming Ya (Phonogram)
Parts Of Rime Syndicate - 54-46 (That's My Number) (Phonogram)
Quireboys - I Don't Love You Anymore (Parlophone)
Les Infideles - Rebelle (Trem) D Mob - That's The Way Of The World (FFRR)

EURO-CROSSTERS
Continental records ready to cross-over

Eros Ramazzotti - Se Bastasse Una Canzone (DDD/BMG)
Lil & Sussie - What's The Colour Of Love (Sonet)
Kristiana Levy - Bad Thing (EMI)
Benjamin - You'll Never Fall (Polydor)
El Netro - Amores Sin Palabras (EMI)

EMERGING TALENT
New acts with hot product.

The Family Stand - Ghetto Heaven (Atlantic)
Wendy Ma Harry - Wendy Ma Harry (A&M)
Silje - Tell Me Where You're Going (Atlantic)

ENCORE
Former M&M tips still in need of your support.

Gun - The Feeling Within (RCA/BMG)
Bel Canto - Birds Of Passage (Crammed Discs)
Sydney Youngblood - I'd Rather Go Blind (Circa)

ALBUMS OF THE WEEK
Arno - Rataza (Virgin)
A Guy Called Gerald - Automaniak (Virgin)
Brian Kennedy - The Great War Of Words (RCA/BMG)
Rob - Rose (Barclay)
Jermaine Stewart - What Becomes A Legend Most (Island)
Bond - Saturnalia (EMI)
King Kong - King Who ? (BMG Ariola)
Gary Moore - Still Got The Blues (Virgin)
Oingo Biongo - Dark At The End Of The Tunnel (MCA)
Hugh Harris - Words For Our Years (EMI)
Paula Turci - Ritorno Al Presente (IT/BMG Ariola)
The Havalinas - The Havalinas (Elektra)

CHART ENTRIES
Airplay Top 50

Madonna - Vogue (6) (Sire)
Heart - All I Wanna Do Is Make Love To You (15) (Capitol)
The Christians - I Found Out (24) (Island)
Kid Creole And The Coconuts - The Sex Of It (26) (CBS)
Billy Joel - I Go To Extremes (43) (CBS)
Kim Wilde - It's Here (44) (MCA)

Hot 100 Singles

Roch Voisine - Pourrant (61) (GM/BMG Ariola)
The Blues Brothers - Everybody Needs Somebody (77) (Atlantic)
Ride - Play EP (79) (Creation)
Marillion - Easter (81) (EMI)

Top 100 Albums

Heart - Brigade (12) (Capitol)
James Last - Classics By Moonlight (40) (Polydor)

FAST MOVERS

Airplay Top 50

del Amitri - Kiss This Thing Goodbye (9-19) (A&M)
Snap - The Power (10-26) (Logic/BMG Ariola)
David Bowie - Fame '90 (Remix) (12-32) (EMI)
Stefan Wiggershausen - Das Erste Mal... (23-48) (Polydor)
Michael Bolton - How Am I Supposed To Live... (30-40) (CBS)

Hot 100 Singles

Alannah Myles - Black Velvet (6-36) (Atlantic)
UB40 - Kingston Town (9-30) (Virgin)
Happy Mondays - Step On (12-48) (Factory)
The Christians - Words (13-51) (Island)
Jive Bunny - That Sounds Good To Me (27-44) (Virgin)
Jean-Pierre Francois - Il A Neige Sur Les Lacs (28-52) (BMG Ariola)

Top 100 Albums

UB40 - Labour Of Love (21-37) (Virgin)
Michael Bolton - Soul Provider (24-43) (CBS)

HOT ADDS

Breaking Out On European Radio

Shooting Party - Let's Hang On (PWL)
Oleta Adams - Rhythm Of Life (Fontana)

YESTER HITS

YESTER HITS: the Eurochart: top five from five years ago.

Singles

U.S.A. For Africa - We Are The World (CBS)
Philip Bailey - Easy Lover (CBS)
Jermaine Jackson - Do What You Do (Arista)
Frankie GTH - Welcome To The Pleasure Dome (ZTT/Island)
Murray Head - One Night In Bangkok (EMI)

Albums

Phil Collins - No Jacket Required (Virgin/WEA)
Sade - Diamond Life (Epic)
Wham! - Make It Big (Epic)
Tina Turner - Private Dancer (Capitol)
Tears For Fears - Songs From The Big Chair (Mercury)
Most played records in Europe

**United Kingdom**

From the airplay hit parade from Media Control including 29 radio stations.

1. Sinead O'Connor - Nothing Compared 2 U
2. Tears For Fears - Shout
3. Alanis Morissette - You Oughta Know
4. Dusty Springfield - Respect
5. Blur - Country House
6. Bryan Adams - Everything I Do
7. The Verve - Bitter Sweet Symphony
8. Oasis - Live Forever
9. Radiohead - Creep
10. The Prodigy - The Day Is My Enemy

**Germany**

Most played records checked by Media Control on the national station DRM and 5 private stations.

1. Sinead O'Connor - Nothing Compared 2 U
2. Alanis Morissette - You Oughta Know
3. Heart - All I Wanna Do Is Make Love To You
4. Erasure - A Little Respect
5. Midnight Oil - Blue Sky Mine
6. Laid Back - Bakerman
7. Depeche Mode - Enjoy The Silence
8. The Notting Hillbillies - You've Got Me
9. David A. Stewart - Lip Who Was
10. Rod 'N' Russ - Get To Get

**Switzerland**

Most played records as checked by Media Control France.

1. Sinead O'Connor - Nothing Compared 2 U
2. Alanis Morissette - You Oughta Know
3. Heart - All I Wanna Do Is Make Love To You
4. Erasure - A Little Respect
5. Midnight Oil - Blue Sky Mine
6. Laid Back - Bakerman
7. Depeche Mode - Enjoy The Silence
8. The Notting Hillbillies - You've Got Me
9. David A. Stewart - Lip Who Was
10. Rod 'N' Russ - Get To Get

**Austria**

Most played records as compiled from RAI Stereo Due.

1. Oleta Adams - Baby's On Fire Life
2. Seals & Croft - I Know What I Want (I Want It All)
3. Depeche Mode - Enjoy The Silence
4. A 73 - Love Pack
5. Sinead O'Connor - Nothing Compared 2 U
6. Quireboys - I Don't Love You Anymore
7. David Bowie - Let's Dance
8. Jungle Brothers - You're My Own Thing
9. Madonna - Vogue
10. Anything Goes - Lock Up Love

**Italy**

The 20 best played records in Spain from Cuarenta Principales, including the major Spanish stations.

1. Big Fun - Can't Stake The Feeling
2. Liza Minnelli - I Don't Know Anybody Else
3. Lisa Stansfield - Live Together
4. Sinéad O'Connor - Nothing Compared 2 U
5. Sinead O'Connor - Nothing Compared 2 U
6. Sinead O'Connor - Nothing Compared 2 U
7. Sinead O'Connor - Nothing Compared 2 U
8. Sinead O'Connor - Nothing Compared 2 U
9. Sinead O'Connor - Nothing Compared 2 U
10. Sinead O'Connor - Nothing Compared 2 U

**Spain**

Airplay checked on Radio 2 and 3, the Dutch national pop stations. For info contact: Stichting Nederlandse Top Dutch national pop stations. For more info please contact Media Control, Post Passage 2 Basel 4002, tel 61-228999.

1. Madonna - Vogue
2. Janet Jackson - Say
3. Fleetwood Mac - Save Me
4. Alannah Myles - Black Velvet
5. Lucio Dalla - Stradivari
6. Sinead O'Connor - Nothing Compared 2 U
8. Alannah Myles - Black Velvet
9. The Notting Hillbillies - You've Got Me
10. Paul McCartney - Full Throttle
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<td>Sinead O'Connor - Ensign/Chrysalis</td>
<td>(Controversy Music)</td>
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<td>Black Velvet</td>
<td>Alannah Myles: Atlantik (EMI/Bluebear/Walton)</td>
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<td>Enjoy The Silence</td>
<td>Depeche Mode: Mute (Sire)</td>
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<td>Blue Savannah</td>
<td>Erasure- Mute: Sire/Musical Moments/Sire</td>
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<td>Advice For The Young At Heart</td>
<td>Tears For Fears: Fontana (Virgin Music/10 Music)</td>
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<td>Vogue</td>
<td>Madonna: Sire (Various)</td>
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<td>In Private</td>
<td>Durty Springfield: Parlophone: (Capitol Music/IB Music)</td>
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<td>Dangerous</td>
<td>Roxette- Parlophone: Jimmy Fun Music</td>
<td>(IBE Music)</td>
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<td>Kiss This Thing Goodbye</td>
<td>del Amitri: A&amp;M (PolyGram Music)</td>
<td>(Phil Collins)</td>
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<td>The Power</td>
<td>Snap- Logic/BMG Ariola (Hammantas/Fellow)</td>
<td>(PolyGram Music)</td>
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<td>I Wish It Would Rain Down</td>
<td>Phil Collins: Virgin/WEA (Phil Collins/Hit &amp; Run Music)</td>
<td>(PolyGram Music)</td>
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<td>Fame '90 (Remix)</td>
<td>David Bowie: EMI (Various)</td>
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<td>Dub Be Good To Me</td>
<td>Beats International: Gold Discs/PolyGram (Gold Discs/EMI Music)</td>
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<td>Lily Was Here</td>
<td>David A. Stewart &amp; Candy Dulfer: Annoys K/MBMG (D'Anj/BMG Music)</td>
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<td>All I Wanna Do Is Make Love To You</td>
<td>Heart: Capitol (Zomba Music)</td>
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<td>Paula Abdul- Yrgh (Virgin/Orkla Leiber)</td>
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<td>The Christians- Island (10 Music)</td>
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<td>Birdhouse In Your Soul</td>
<td>They Might Be Giants: Elektra (Warner Music)</td>
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<td>Love Shack</td>
<td>B-52's: Reprise (Max Music Together Now)</td>
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<td>Janet Jackson: A&amp;M (Black Ice/Flyte Tyne)</td>
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<td>I Don't Wanna Lose You</td>
<td>Tina Turner- Capitol (Constant Evolution Music)</td>
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<td>Laid Back: BMG Ariola (SegaSong/Casadida/VEGA)</td>
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<td>Das Erste Mal Tat's Doch Woh</td>
<td>Stefan Waggershausen: Polydor (Max Music)</td>
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<td>I Found Out</td>
<td>The Christian- Island (10 Music)</td>
<td>(Virgin Music)</td>
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<td>Read My Lips</td>
<td>Jimmy Somerville: London (Kowmark/W.A. Bong/Zomba)</td>
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### EUROCHART hot 100®

#### SINGLES

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<td>Snap!</td>
<td>The Power</td>
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<td>Pet Shop Boys</td>
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<td>Get Up!</td>
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#### This Week

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<td>I Wish It Would Rain Down</td>
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<td>On Ercit Sur Les Murs</td>
<td>Demis Roussos</td>
<td>EM (Midas)</td>
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<td>Mute (Phil Collins)</td>
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<td>43</td>
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<td>Das Beste Mal Tat's Noch Weh</td>
<td>Stefan Waggenthaler</td>
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<td>Touch Me</td>
<td>Meme Si Tu Revenais (Remix '90)</td>
<td>RCA/BMG (Intersong Music)</td>
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<td>I Promised Myself</td>
<td>Nick Kamen</td>
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<td>46</td>
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<td>Hier Kommt Kurt</td>
<td>Frank Zander</td>
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<td>47</td>
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<td>Mama Gave Birth To The Soul Children</td>
<td>Queen Latifah feat. De La Soul</td>
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<td>Un 'Estate Italiana</td>
<td>Gianna Nannini &amp; Edoardo Bennato</td>
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<td>Going Back To My Roots</td>
<td>FPI Project</td>
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<td>Rebel MC</td>
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<td>Lily Was Here</td>
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#### Coming Up

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<th>CHART RANK</th>
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<td>Fame '90 (Remix)</td>
<td>David Bowie</td>
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<td>E-Zee Possible</td>
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<td>Claude François</td>
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<td>Jackson &amp; Long</td>
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<td>Vattene Amore</td>
<td>Amedeo Minghi &amp; Mietta</td>
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<td>Marillion</td>
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<td>Girl I'm Gonna Miss You</td>
<td>Milli Vanilli</td>
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<td>Queen Latifah &amp; De La Soul</td>
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<td>Samen Leven</td>
<td>Artists Against Aids</td>
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<td>Worlds Apart</td>
<td>Cock &amp; Bull</td>
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<td>Opposites Attract</td>
<td>Paula Abdul/Virgin (PolyGram)</td>
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<td>Blue Savannah</td>
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<td>Don't Miss The Partyline</td>
<td>BIZZ-NIBZ-Codetempo (PCCA Music)</td>
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<td>How Am I Supposed To Live Without You</td>
<td>Michael Bolton/CBS (SBC April Music)</td>
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<td>5</td>
<td>Les Valses De Vienne</td>
<td>Francois Ficledman/Prosogram (Marka/Carole)</td>
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<td>Hang On To Your Love</td>
<td>Ebon Jolin/Robotic Prosogram (Big Pig Music)</td>
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<td>7</td>
<td>You Make Me Feel (Mighty Real)</td>
<td>Jimmy Somerville/London (EMI United Partnersh4o)</td>
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<td>8</td>
<td>Strawberry Fields Forever</td>
<td>Jimmy Somerville/London (EMI United Partnersh4o)</td>
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<td>9</td>
<td>That Sounds Good To Me</td>
<td>Jimmy Somerville/London (EMI United Partnersh4o)</td>
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<td>10</td>
<td>Il A Neige Sur Les Lacs</td>
<td>Jean-Pierre Francois/BNM Anora (6/8Copyright Control)</td>
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<td>11</td>
<td>Birdhouse In Your Soul</td>
<td>Heart: Capital (Sunbelt Music)</td>
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<td>All I Wanna Do Is Make Love To You</td>
<td>Heart: Capital (Sunbelt Music)</td>
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<td>13</td>
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<td>Gary Joss: deConstruction/BNM Anora (Copyright Control)</td>
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<td>14</td>
<td>Got To Get</td>
<td>Rob 'N' Ras feat. Leela K: Arms/BNM Anora (Pseudo/Ras)</td>
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<td>Escapead</td>
<td>Janet Jackson: 6AM (Black Ice/Byte Time)</td>
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<td>Dangerous</td>
<td>Rhythm City: Paraphone (Jeany Fun Music)</td>
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<td>17</td>
<td>Oliver</td>
<td>Aniho: Adams (Mule Dance Publishing)</td>
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<td>18</td>
<td>Pictures Of You</td>
<td>The Carles-Artegon/Polygram (PolyGram)</td>
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<td>Pump Ab Das Bier</td>
<td>Werner: CBS (SBC &amp; Gay Music)</td>
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<td>20</td>
<td>Fais Moi Une Place</td>
<td>Julien Clerc/6ars &amp; Stenio)</td>
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<td>21</td>
<td>This Beat Is Technotronic</td>
<td>M.C.B. feat. Daisy Dee Dance Sow/6copy Control</td>
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<td>22</td>
<td>I'll Be Loving You (Forever)</td>
<td>New Kids On The Block: CBS (Maucy/Star Music)</td>
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<td>23</td>
<td>What U Waiting 4</td>
<td>Joshes: Borden Brothers (Various)</td>
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<td>Pourtant</td>
<td>Roch Voisine: GMB Anora (Ed. Georges Mary)</td>
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<td>25</td>
<td>This Is How It Feels</td>
<td>Inspired: Caro: Cow Dung/6as (Copyright Control)</td>
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<td>26</td>
<td>I Don't Love You Anymore</td>
<td>Quieteboys: Paraphone (Psyche Music)</td>
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<td>27</td>
<td>Blue Sky Mine</td>
<td>Midnight: OISCBS (Warner Chappell)</td>
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<td>28</td>
<td>Bakerman</td>
<td>Laid Back: BNM Anora (Sundown/Canada/Reggae)</td>
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<tr>
<td>29</td>
<td>You Got It</td>
<td>New Kids On The Block: CBS (SBC Songs)</td>
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<td>30</td>
<td>Don't You Love Me</td>
<td>49ers: 4th &amp; Fab (Copyright Control)</td>
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**AWAKEN TO DAYS OF OPEN HAND THE MAGNIFICENT NEW ALBUM FROM SUZANNE VEGA AND BOOK OF DREAMS THE FIRST SINGLE... RECOMMENDED READING**
### Breakouts

**NATIONAL HITS READY TO EXPLODE!**

#### uk & ireland

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ride</td>
<td>Play EP (Creation/UK)</td>
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<tr>
<td>Marillion</td>
<td>&quot;Easter&quot; (EM/UK)</td>
</tr>
<tr>
<td>Tongue 'N' Cheek</td>
<td>Tomorrow (Gypsopan/UK)</td>
</tr>
<tr>
<td>Mick Lally</td>
<td>&quot;The Brooklyn To Glouce&quot; (R/Ed/It)</td>
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#### Germany, Austria, Switzerland

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
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<tbody>
<tr>
<td>Wildecker Herzubren</td>
<td>&quot;Herzeln (B/HMG Acrola/Gen)</td>
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<tr>
<td>Stevie B.</td>
<td>&quot;The Stevie B. Megamix (BCM/Ger)</td>
</tr>
<tr>
<td>Nicki</td>
<td>&quot;Wie A. Taum (Virgin/Ger)</td>
</tr>
<tr>
<td>Korea</td>
<td>&quot;Living For Love (Polydor/Sw)</td>
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#### France

<table>
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<tr>
<th>Song</th>
<th>Artist</th>
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<tr>
<td>Roch Voisine</td>
<td>&quot;Pourrait (G/M/BMG Acrola)</td>
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<td>Claude Francois</td>
<td>&quot;[Attenda (Polygram)</td>
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<tr>
<td>Lagaf</td>
<td>&quot;Bo Le Lavalo (Cerran)</td>
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<td>Florent Pagny</td>
<td>&quot;Je Te Jure (Polygram)</td>
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#### Italy

<table>
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<tr>
<td>Francesco Salvi</td>
<td>&quot;A Five&quot;</td>
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<tr>
<td>Marco Masini</td>
<td>&quot;Diaparato (Ricordi)</td>
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<tr>
<td>Riccardo Fogli</td>
<td>&quot;Ma Quale Amore (CBS)</td>
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<tr>
<td>Paola Turci</td>
<td>&quot;Ringrazio Dio (IT/BMG Acrola)</td>
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#### Spain

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<tr>
<td>La Guardia</td>
<td>&quot;Cuando Bete El Sol (Zona)</td>
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<tr>
<td>Loco Mia</td>
<td>&quot;R/TM (Mappage)</td>
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<tr>
<td>Sin Recursos</td>
<td>&quot;Poco Seso Y Su Mujer (EMI)</td>
</tr>
<tr>
<td>Gatos Locos</td>
<td>&quot;Bairas (C.A.S.A)</td>
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#### Scandinavia

<table>
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<tr>
<th>Song</th>
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<tbody>
<tr>
<td>Loa Falkman</td>
<td>&quot;Symphony (Little By Apple/Sw)</td>
</tr>
<tr>
<td>Lill &amp; Sussie</td>
<td>&quot;What's The Colour Of Love (Sone/Sw)</td>
</tr>
<tr>
<td>Bubbers</td>
<td>&quot;Bubbers Badaker (Mega/Den)</td>
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<tr>
<td>Raptori</td>
<td>&quot;Turunen Sulonen Maa (CBS/Fn)</td>
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#### Benelux

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<tr>
<td>De Dijk</td>
<td>&quot;Bloodcode Hurst (Lee) (Phonogram/Ho)</td>
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<tr>
<td>Herman Van Veen</td>
<td>&quot;Blaauw Pikken (Polydor/Ho)</td>
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<tr>
<td>De Kreuners &amp; Wil je (FM/Bel)</td>
<td>&quot;Atmosphere</td>
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#### More Hits

### EUROCHART Hot 100 Singles

<table>
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<tbody>
<tr>
<td>&quot;Another Day In Paradise&quot;</td>
<td>Al Stewart</td>
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<tr>
<td>&quot;I Will Survive&quot;</td>
<td>Gloria Gaynor</td>
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<tr>
<td>&quot;Believe&quot;</td>
<td>Cher</td>
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<tr>
<td>&quot;Hall Of Fame&quot;</td>
<td>The Script</td>
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### EUROPEAN Top 100 Albums

<table>
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<tr>
<td>&quot;The Album Of The Year&quot;</td>
<td>Various Artists</td>
</tr>
<tr>
<td>&quot;The Sound Of Music&quot;</td>
<td>Rodgers &amp; Hammerstein</td>
</tr>
<tr>
<td>&quot;The Beatles&quot;</td>
<td>The Beatles</td>
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### Music Media

- 1-100: "I Wanna Be Like You" (Duran Duran) (20)
- 11-20: "Another Brick In The Wall" (Pink Floyd) (12)
- 21-30: "Sweet Child O' Mine" (Guns N' Roses) (1)

### Mediacharts

- 1-10: "Can't Stop" (Red Hot Chili Peppers) (1)
- 11-20: "Don't Stop Believin'" (Journey) (2)

### Login Information

- For more information, visit [RadioHistory.com](http://RadioHistory.com)
### MUSIC & MEDIA top 3

#### SINGLES IN EUROPE

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<th>Country</th>
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<tr>
<td>UNITED KINGDOM</td>
<td>Vogue (MCA)</td>
<td>The Power (EMI)</td>
<td>Black Velvet (Epic)</td>
</tr>
<tr>
<td>GERMANY</td>
<td>Nothing Compares 2 U</td>
<td>The Power (EMI)</td>
<td>Enjoy The Silence (Columbia)</td>
</tr>
<tr>
<td>FRANCE</td>
<td>Le Temps Des Yeux</td>
<td>Get Up! (EMI)</td>
<td>Megamix (Columbia)</td>
</tr>
<tr>
<td>ITALY</td>
<td>Vattene Amore</td>
<td>Uomini Soli (PolyGram)</td>
<td>Un' Estate Italiana (EMI)</td>
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<tr>
<td>SPAIN</td>
<td>Enjoy The Silence</td>
<td>Get Up! (EMI)</td>
<td>Oh Well (EMI)</td>
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**MASTER CHART - April 21, 1990**
M&M's Airplay Guide: Improved And Expanded

Europe's most comprehensive guide to radio airplay, the Music & Media station reports, are improved and expanded with effect from this issue.

The section now offers a more detailed overview of what radio is playing, as reported to Music & Media, and highlights the tips and trends picked by well-known DJs.

The primary part of the airplay guide lists those records added to playlists each week and highlights those titles selected for heavy rotation. At present, more than 100 stations from 16 countries report their music information to Music & Media.

Also included is a rundown of influential music TV programmes and a listing of the most aired videoclips across Europe.

Tips & Trends, a new feature, offers a more personal touch by showcasing the preferences of popular European presenters. Every week these jocks tip three of their favourite new singles and two new album releases. Their choices have all received airplay in the week prior to publication. Every week one of the DJs comments on his or her selection.

Station Reports pages 34-38.

Euro Initiative Against US Visa Restrictions

An initiative calling for the reversal of a recent tightening in US visa regulations for artists is to be taken up at the European parliament. According to Jaap van Beukem, director of the government-backed Dutch Rock Music Foundation, the new rules will make it tougher for European artists to come over Luxembourg territory. It is extremely ironic, especially considering how difficult it is for French radios to be granted franchises abroad!

Baudecroux mentions, however, that NRJ is ready to take on an American consultant if the right one comes along: "We are beginning the 'auditions' now!"

Reaction to the Emnis/Maxximum deal from other key French FM players has been less extreme. Under the agreement (M&M April 14), which has yet to be cleared by French radio authority the CSA, Emnis will buy a 15% share in the CLT-owned dance format station, with an option to purchase a further 15%.

Emmis Pays US$ 2M

Emmis president Steve Crane has confirmed that the US broadcaster's purchase of a 15% share in French network Maxximum is costing his company upwards of US$ 2 million.

Crane: "It is misleading to say that a figure of two million is all it is going to cost. We don't expect Maxximum, and its accompanying network, to become profitable for two years. There are capital requirements to assist with the network's development, and we will contribute to those. The final costs are indefinite and we are prepared to accept that liability."

Maxximum's parent company, the Luxembourg-based CLT, is planning to work closely with Emmis on a variety of other European projects. "There is nothing legally binding between us and any other CLT options," says Crane. "But we have been dealing with CLT for more than a year and we will be making them aware of any up-and-coming interesting projects!"

Crane denies that a clause in the Maxximum deal prevents his company from investing elsewhere in Europe. "The only restrictions imposed upon us are with other French FM broadcasters. There are no limitations on Emmis elsewhere in Europe," says Crane.

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More than 300% rise for singles format

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MAXIMUM SALE - COMPETITORS RESPOND

Baudecroux Slams Deal

CLT's proposed sale of 15% of French FM station Maxximum to US company Emmis Broadcasting has been attacked as "outrageous" by NRJ's Jean-Paul Baudecroux. "That a Luxembourg company should offer an American concern a share of French radio broadcasting is simply scandalous," says the president of France's leading FM station. "I feel very bitter about this. It is not a question of an American company being involved, it is the principle that a Luxembourg company should be able to do this when French radios can not even broadcast freely over Luxembourg territory."

Baudecroux mentions, however, that NRJ is ready to take on an American consultant if the right one comes along: "We are beginning the 'auditions' now!"

Reaction to the Emmis/Maxximum deal from other key French FM players has been less extreme. Under the agreement (M&M April 14), which has yet to be cleared by French radio authority the CSA, Emnis will buy a 15% share in the CLT-owned dance format station, with an option to purchase a further 15%.
PREVIEWS

SINGLES

SINGLE OF THE WEEK

Dee’Moe
One Step At A Time - Phonogram
A slow to mid-tempo dance number with a streetwise rhythm and a pure pop vocal line that draws a winning chorus out of an otherwise understated performance. Serious hit potential, in part due to yet another excellent production by Paul Staveley O’Deffy (The Beloved). Although the B-Side Can’t Win owes much to Neneh Cherry’s Heart it also is well worth a listen.

The Associates
Fever - Circa
After a lengthy gap between releases the Scottish duo are back with a strong single. An unusual song in a Jacques Brel style with a striking and attractive string arrangement. Fine production by Julian Mendelsohn.

Eros Ramazzotti
Se Bastase Una Canzone - DDM/BMG
A dignified ballad with a subtle but effective rock feel from one of Italy’s most popular artists.

Lili & Sussie
What’s The Colour Of Love - Sonea
Cheerful, light-hearted dance music from Sweden. A fast reggae beat and a dash of Europop.

George LaMond
Without You - CBS
Despite the abundance of cliches LaMond has an attractive, sentimental voice which blends well with the fast dance beat. Highly programmable.

Alisha Warren
Discover Me - RCA/BMG
A mid-tempo soul ballad with a gospel edge and a glossy production. Warren has a good voice in the mould of Anita Baker or Donna Summer. Promising stuff.

El Norte
Amores Sin Palabras - CBS
Jangly, guitar dominated pop with a seriously memorable tune and lots of reverb. A good single from one of Spain’s better groups.

Tongue ‘N’ Cheek
Tomorrow - Syncope
In line with the current developments in dance music this number has an addictive groove supporting a mixture of melodic, soulful vocals and a rap.

ALBUMS

ALBUM OF THE WEEK

Arno
Rataza - Virgin
Another good act from Virgin France. Arno has a deep, rough voice that in terms of moodiness and expressive power is similar to Tom Waits. The material is mainly gutsy R&B that occasionally strays into flamenco or, as on the title track, makes good use of dub reggae. This is powerful music that is sometimes quite bizarre but never loses sight of its commercial roots. Especially good are Lonesome Zorro, Mon Story and I’ve Done My Best.

Quartz
We’re Comin’ At Ya - Phonogram
Not quite a new The Power but, nevertheless, a strong hip house number. Attractive, melodic chorus.

Partners Rime Syndicate
54-46 (That’s My Number) - Hypnos/Epic
A reggae/house version of the 1984 Aswad hit. It has a similar feel to Street Tuff by Double Trouble.

Jane Child
Don’t Wanna Fall In Love - Warner Brothers
A powerful and convincing vocal performance by Child. She sounds like Chaka Khan and the production recalls some of Arif Mardin’s work. An awesome performance considering Child wrote, played and produced everything.

Gary Moore
Still Got The Blues - Virgin
Moore, one of rock’s finer musicians, pays his dues. The LP features blues greats Albert King and Albert Collins who help Moore to find the perfect balance between their traditional style and his powerful playing. New songs and cover versions are treated with respect on an album that sees singing and playing at his best. Not a bad track on the album.

Roe
Roe - Barclay
Although based in France, Roe is one of the most interesting performers to have come out of Spain for a long time. Backed up by names like Dave Gilmour, Mory Kanté and flamenco guitarist Tomatito this LP is a varied affair. Flamenco/rock is probably the easiest way to describe the overall sound but this fresh sounding, energetic artist primarily has a distinct style of his own. Check out Copia De Nieve, Caligula and Soledad, an adaptation of 10CC’s I’m Not In Love.

Mercury
Boudin Ray - CBS
Voodoo Ray, the debut single by this Manchester artist, charted at least twice over six months on both sides of the Atlantic. The LP is basically more of the same - hard dance beats and minimal melodies with a sprinkling of soul/gospel style vocals. Strictly dance floor material. Check out Mayday (Update) and FX.

Brian Kennedy
The Great War Of Words - RCA/BMG
An excellent debut LP from Irish singer/songwriter Kennedy. The material, like his debut single Captured, is largely semi-acoustic folk that is helped along by Tim Freise-Green’s excellent production. Kennedy has a warm, seductive voice that he winds skilfully around the melodies. Try Hollow, Town, Believe It and Keep A Firm Grip.

Bernard Stewart
What Becomes A Legend Most - 10
First-rate commercial dance music with a funky Motown feel. Although the tunes are not so original the mixture of slick disco numbers and ballads make the LP highly programmable. Best cuts are Twee De Amor, One Lover and Call Me Before You Come.

Quireboys
I Don’t Love You Anymore - Parlophone
A slow number with some tasteful organ and piano and a haunting tune. Despite the obvious similarities to The Faces this is a band with a future.

Les Infideles
Rebelle - Trena
In which this worthy French band show their R&B roots. Poprock with a pleasant gospel edge in the chorus.

AmericanRadioHistory.Com
The major halls and auditoriums, catering to the biggest stars and huge audiences, all appear to use the same methods and share the same values. While opinions differ as to profitability of rock concerts over sporting events or exhibitions, all feel that they present both artists and audiences alike with the best service and facilities to be found in Europe.

Speaking to a lot of them was almost like following the Euro tour trail being undertaken this year by the rock glitterati. Top promoters and agents are involved in setting up these packages, and so the venues rarely, if ever, get involved in the booking of their own shows; less net profit perhaps, but more peace of mind.

Another shared opinion is that rock concerts are usually less of a problem to organise than other events such as sports or exhibitions. A great deal of planning is involved at every level of putting on a music gig, but the venues themselves are specially geared towards staging such shows, and so a lot of headaches are avoided. Security is often taken care of by the respective promoter or shared with the venue.

In 1989, London’s Wembley Arena experienced a record breaking 84% occupancy level, with events taking place on 285 days out of the year, up from 274 days in 1988. The Arena’s overall capacity has also increased during the past few years, from around 9,000 to just over 12,500. This year, Paul McCartney’s new attendance record, set over 11 nights during January, is expected to be beaten by Prince when he plays 15 nights in June.

Other concerts taking place in the Arena include Five Star on May 3; Heart on May 10 and 11; Billy Joel on May 21, 22, 25 and 26; and Anita Baker on June 15 and 16. At Wembley Stadium, meanwhile, there is the Nelson Mandela Tribute Concert, and a series of gigs by the Rolling Stones is lined up for June.

“Wembley is synonymous throughout the world with the very best in sport and entertainment” says marketing spokesman, Martin Corrie. “It is perceived both by public and artists as the most prestigious venue, particularly in the case of major artists from the States who are visiting Europe. More often than not Wembley is the first place to be pencilled in, and the rest of the tour is then built around it.”

Extremely security-conscious, Wembley takes care not only of in-house activities, but it also helps co-ordinate action with the police in the surrounding area. Back-stage security is meanwhile provided by the promoter.

Over £24 million has been spent on the Wembley complex during the past 24 months. For the Stadium, this has meant the addition of new executive suites and its conversion to a 72,000-capacity all-seater facility.

The Arena has undergone extensive redecoration both inside and outside, with new seating, a new public address system and computerised lighting grid, together with new dressing rooms and a luxurious ‘Superstar Suite’. A computerised ticketing service has also been introduced.

“The new ticketing system enabled us to sell out all 72,000 tickets for the Nelson Mandela Tribute Concert in just 36 working hours,” says Corrie. “Wembley has moved much more towards the telephone-selling operation, in addition to personal callers, and the technology has lead to postal bookings being reduced to a very modest percentage.”

Also very popular on the European circuit, mainly because of its size and good reputation rather than its location, is the Westfalenhalle in Dortmund, West Germany. Rebuilt as a steel and glass structure in 1952 after having been totally destroyed in World War II, the Westfalenhalle’s capacity of around 15,000 makes it the largest venue in the country, even though its local population only numbers about 500,000.

The Ahoy complex in Rotterdam’s Holland houses 20,000 square metres of exhibition space and hosts numerous sports events in addition to up to 8,500 people when staging rock concerts (most often promoted by Mojo).

Built as a sports hall, the Ahoy always ensures that this field of activity is given special consideration, even though the far more lucrative option of music gigs could fill the bookings diary alone. “It would not be acceptable to the general public if this place was used only for rock concerts,” says manager Hans van Amerongen.

Nevertheless, the likes of Simply Red, the Gipsy Kings, Fats Domino, David Bowie, Marillion, Tears For Fears, Heart, New London Chorale, Tom Jones, Phil Collins, John Denver and Cliff Richard are among those performing on the Ahoy stage during the first half of 1990.

“One reason why people like coming here to watch the shows is that they are situated very close to the stage,” says van Amerongen. “Wherever they sit the sound is very good and I feel that the service we provide, both to the public and the artists, is the best in Holland.”

Concerts at the Bercy in Paris this year include Tears For Fears, Phil Collins, and Midnight Oil on April 25 and May 9 with options for both Prince and Madonna in June. “All of the promoters from the UK, US and all over Europe think that this is one of the very best places to stage concerts,” says...
Promoting Concerts Over The Airwaves

A developing market in the UK

by Chris White

In France there have been the sponsorship wars, with rival radio stations bidding huge sums of money to win the right to promote certain concerts. Across the channel, in the UK, big sums of money are not yet changing hands. But, as more and more local radio stations are going on air, concert promoters are waking up to new possibilities.

Local radio is playing an increasingly important role in the promotion of rock gigs, according to Tim Parsons of Midland Concert Promotions (MCP) which has promoted major names like David Bowie, Simple Minds and Prince among others.

"In certain areas of the UK, local radio plays a more important role in advertising live shows than local newspapers. We do a lot of co-advertising with the stations and obviously any artist airplay helps to increase the profile of the event," says Tim Parsons.

"At the moment we are working very closely with Chiltern Radio because it covers key areas like Milton Keynes, Luton and Northampton, and is ideal for advertising gigs at Wembley Arena and the Birmingham NEC!"

Parsons denies that the touring business died during 1989. "Most UK venues reported good business during 1989, and so for them the Bercy is well worth going out of their way to buy tickets but artists do look on it as offsetting the total costs of going out on the road."

"The rock sponsorship scene in Europe is nowhere near as advanced as it is in the US, but it's getting there!" Parsons believes there will be lots of developments during the early 90s, as the Americans come to realise the growing importance of the European market.

Andy Grover, MD of the Allied Agency & Management also endorses the power of local radio:

"It is very helpful, and with commercial radio, it is possible to buy a large amount of airtime on a comparatively small budget. Our research shows that people do listen to the commercials, and obviously general airplay pays huge dividends. We do lots of co-promotions with local radio including competitions.

"We work very closely with the record companies involved, and also have active relationships with music publishers. Sponsorship is an area that promoters are getting more and more involved in, it has been growing now for five years and will continue to do so, as more companies realise just how good an investment it can be!"

Andrew Miller, who is promoting the Silver Café Awards Winner Show at Knebworth, the biggest all-star pop event since Live Aid, also emphasises the importance of promoters working closely with local radio. "That kind of co-operation is invaluable and we do co-promotions and competitions to push acts on tour.

"On the other hand, with sponsorship, the product has to be right for the artist and many of them do not want to be associated with alcohol or tobacco because it is not right for their image. Soft drinks are different because they do not offend anybody!"

Grover predicts that 1990 will be "very buoyant" for UK concert promoters: "The UK is in a recession and whenever that has happened before, the entertainment industry has always done very well out of it. People want to go out and enjoy themselves, it is a form of escapism!" Miller agrees: "When there is an economic recession people still like to buy records and go to concerts as a way of cheering themselves up!"

Welcome on stage

continued from page 22

the Bercy's Hubert Grunwald.

"Very often when an artist or band is touring they want a venue with the 16,500 capacity that we have and so for them the Bercy is one of the most important places in Europe. They often build their tours around playing here. It is new, it has all of the facilities, and it is in a very convenient location with a great public!"

The Globe in Stockholm holds great attraction in the fact that it is only a year old and offers both public and performers the very latest in facilities. Being home to two of the city's ice hockey teams, the venue stages a wide variety of events in addition to concerts - ice shows, a circus, all-star tennis tournaments etc. Exhibitions take place in a separate hall next door.

"This is the largest arena in Sweden, taking 16,000 people," says a spokesman. "Everything here is very new and the technical arrangements are very good. And then, of course, the building itself holds a special attraction for people, being spherical in shape. It looks very, very different; it's the largest spherical building in the world, and so it looks like a globe. The past year has been very successful for us, and in a small space of time we have managed to attract many of the major stars!"

Following Chris Rea's appearance on March 24, other confirmed dates at The Globe include Tears For Fears on April 21, Cliff Richard on May 3, Phil Collins on May 8, Tina Turner on May 17-19, Frank Sinatra on June 30, Placido Domingo on July 12 and Prince on August 11 and 12. Most of these concerts are promoted by Ema Telstar, whose own company, Security, looks after the well-being of stars and audience.

One venue that does occasionally involve itself in the bookings side of rock events is Wembley's East London neighbour, the London Arena, situated in the capital's Docklands. Such undertakings are admittedly rare, but a case in point is the series of five concert appearances by Frank Sinatra which MCT is promoting in conjunction with Frank Warren Promotions. Warren is MD of the Arena.

"The Frank Sinatra promotion came our way, and so it was obviously an attractive thing to the artist to be involved in," says the Arena's marketing executive, Belinda Brooke.

"At the end of the day that is an area that we may be looking towards, but quite honestly I don't know if it would work. This time it's just a case of testing the ground and Frank Sinatra is a totally different ball game to the average rock band anyway, so it's not really an example of things to come in the future!"

The London Arena runs its own security network, and this is usually supplemented by the promoter's own resources. "I think rock shows are probably the easiest events that we put on," says Brooke. "Usually the promoters take care of one side and we look after the other. With exhibitions there are just as many people involved.

"Having been purpose-built, it's always been very easy to load in here for a concert. Access is all in the right places, and being able to park right behind back-stage makes it all very convenient. There really are no structural problems once you get here.

"We're flexible, we can really put up on any size of thing. So if you've got a smaller band they are not going to look silly because you can divide up the auditorium. Then there are the acoustics, which were really carefully designed.

"From the public angle, there's no hindrance of sight-lines anywhere. There are no pillars, it's been built like a suspension bridge, and so every customer gets the view that he or she has paid for. On top of this, the venue is much more square in shape than most others, and so in fact if you're sitting at the back you're still not all that far away from the stage!"
Space, Sponsors And Sales
Touring promotion in Italy and Belgium

Among the big outdoor concerts planned for Europe this summer, only Prince will be playing in Belgium. The country has hardly any suitable venues for major events. Italy, staging the World Cup Football championships this year, faces a similar situation. Music & Media looks at the problems facing tour promoters in two, very different, territories.

Fran Tomassi, one of Italy’s top promoters, says the country has only one suitable venue; the 2,000-year-old Verona Arena. Last year he toured Pink Floyd, Simple Minds, Eurythmics and Simply Red. This year, at press time, he had no big acts due to the World Cup, their availability this year has been limited. Nevertheless, the four top promoters all reported major success in 1989, and all are aiming to repeat that success this year.

David Zard has lined up Phil Collins, Billy Joel, Clive Richard and David Bowie. He is also negotiating for the Rolling Stones, Elton John and Madonna. Barley Arts have one Phil Collins date, plus Anita Baker and the Stones, Elton John and Madonna. Negotiating repeat that success this year.

In Belgium, concert promotion is pretty well split between two companies: Herman Schuermans’ group including Alsten, On The Rox, Sound And Vision, and Make It Happen, the Antwerp-based partnership of Paul Ambach and Michel Perl. This year, apart from the August 4 Prince show, only the annual Torhout-Werchter Festival (set for July 7 and 8) has been confirmed as an outdoor concert.

The absence of any other major acts is due to the size of the country, and the lack of available stadiums. “Football management is not interested in music events,” says Ambach. “Moreover, we have to be very careful in picking the right acts,” adds Schuermans, “because of the considerable risk.”

The high cost of such big events

But, according to a spokesman, the company only looks for help in providing posters, not for financial investment. Zard, who has dealt with Coca-Cola and Uniform Jeans, claims that sponsors often create extra work for promoters.

Ambach also criticises the lack of tour support from the record industry, but, pointing to recent Johnny Clegg shows, where the substantial support of EMI Belgium boosted ticket sales, says promoting the artist’s repertoire can add to the success of a concert. Both Schuermans and Ambach do use regional promotion people to help push concerts.

“They know the situation better than we do, especially when it comes to private radio stations. Regional pluggers could be very useful there,” says Schuermans. Both organisations are convinced that only Studio Brussel and Radio 21 are promoting their concerts properly. “The best promotion we could possibly have, and sometimes do get, is a slot on the evening news with either a preview or an interview with the artist. This always has a positive effect on ticket sales,” says Ambach.

As to promotional tools, the tendency towards limiting the amount of free tickets is continuing. Merchandising, such as T-shirts and posters, are most often used as prizes in competitions. “The item itself, the ticket, should not be depreciated,” says Schuermans.

To get the cooperation of venue owners to install the machinery on a permanent basis,” he says.

In Belgium, several different projects are in the pipeline. But, while looking forward to the prospect of a computerised system, Schuermans can also see some disadvantages. “In Belgium all concert tickets have to be printed by official printing companies and, as far as I know, no computerised service has the authorisation to do so. And, perhaps even more importantly, the artist’s accountant should feel comfortable with the system.”

At Make It Happen, Ambach is also keen on computerisation, especially when everyone involved in ticket sales becomes equipped with terminals. “But this won’t lower the artist’s fees,” he says, “and the consumer will be the one who has to pay.”

Compiled by Marc Maes and David Stansfield

Musicians and Media April 21, 1990
Shedding Light On European Hire

A look at concert light and sound equipment suppliers

Companies from the US and the UK monopolise not only their own markets, but also those abroad, when it comes to light and sound equipment for tours by the top bracket of international artists. The reasons for this range from the fact that these companies often have more gear to offer, to national prejudice and ignorance about what local companies can do.

Richard Buskin looks at the situation in Europe.

Britannia Row Productions is one of the largest British companies dealing in the hire of sound and light equipment. Based in London, it deals in all areas of live sound: indoor concerts, outdoor festivals, theatre production and TV broadcasts at home and abroad. Meanwhile, sister company Pro Britrow handles sound and light equipment sales.

Production manager Chris Hey: “We have got literally thousands of items here. We are aware of the larger European hire companies but none of them are as large.”

Hey says the variety of equipment offered by the company makes it impossible to provide a price list. He adds: “If people tell us what they want we will then give them a price!”

Brit Row has a reciprocal working agreement with Maryland Sound (MSI) in the US. It helps out with manpower and equipment when MSI brings a tour to Europe and MSI does the same when Brit Row visits the US.

Meanwhile, one European company that has managed to make in-roads into the US market is Rider Audio & Lights which is making in-roads into the US market when Brit Row visits the US. Meanwhile, sister company Pro Britrow handles sound and light equipment sales.

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Meanwhile, one European company that has managed to make in-roads into the US market is Rider Audio & Lights which is based in Stryen, Holland. MD Ad Groenveld says most of the company’s clients are US artists.

“We have a problem getting UK artists because a lot of them bring their own equipment,” he says. “That is simply because the UK is so close. The acts that we do normally don’t bring their own gear because rather than being top international acts, they are just one step below that!”

Recently these have included the likes of Meatloaf, Pats Domino, Johnny Cash, Dionne Warwick, The Dubliners and The Everly Brothers.

“The advantage for these artists is that all of our crews, unlike most British ones, speak German and French in addition to Dutch and English. That is a big advantage for European tours,” says Groenveld.

Delta Audio Services, based in Antwerp, supplements its own resources - consisting of Meyer speaker systems, Crest amplifiers, Martin Audio monitoring and Soundcraft, DDA and Yamaha consoles - by linking up with companies, simply because they can introduce a lot of equipment in a very short time. They have done some large tours using equipment from other companies, but we knew that we would be doing them about six months in advance.”

Quireyns adds: “There are very few companies in Belgium with large quantity of equipment, but so do we. We do somewhere between 2,000 and 2,500 events per year, though most of these are in France, Belgium, Switzerland, Italy and Spain. We don’t do much in the UK, I think last year we did just 30 shows there.”

Again prices depend on the required set-up.

Dispatch’s co-director Eric Alvergnal says it is only natural that US and UK artists choose to tour Europe with home-based hire companies, for several reasons including language.

Alvergnal: “It is true that German, Italian, Spanish, French and Japanese companies experience difficulty in getting the international tours. While we do some, we are still very far from doing, for instance, tours for The Jacksons or Madonna. It is not possible, they don’t even know much about European companies.

“Major US companies such as Showco and Clair Brothers have a well-maintained equipment from the major manufacturers. A lot of them have very old, second-hand equipment which enables them to offer good prices to Belgian artists. We don’t really have a proper sound industry yet, but we are working on bringing it up to a standard that will interest artists from abroad.

“We do offer our services to some international artists but these talks usually break down because they don’t think we are large enough to cope with major touring problems.”
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Making The Most Of The Merchandise

Rising touring costs make merchandising more important than ever before, with sales of items such as T-shirts, sweatshirts, posters and programmes helping to underwrite the final bill of live dates. Chris White talks to some of Europe's top companies in the field about the construction of merchandising deals, what they mean to bands on the road and the fight to eliminate bootlegging.

"The advances that rock acts can get from merchandising rights can make an enormous difference to the cost of touring," says Keith Drinkwater from Bravado Merchandising Services. "It's not unknown for top acts to make more than £1 million from merchandise.

'Touring in recent years has become much more sophisticated, with better technical facilities, but this has added to costs. However, sales of merchandise can help to subsidise this.'

Wet Wet Wet, Bon Jovi, Erasure, Depeche Mode, Marillion, The Mission and Transvision Vamp are among the clients of Bravado. The company prefers to do merchandising deals on a worldwide basis, although this is not always possible.

Drinkwater: "We certainly wouldn't take on the merchandise rights for just a couple of countries. If it isn't possible to do a worldwide deal then we'd look to do separate deals for Europe, including the UK, Canada and the US, or Japan and Australasia.

'Obviously the artists get a percentage of the profits but normally deals are done through their management. However, when there is no management, as is the case with Erasure and Depeche Mode, we deal directly with the bands.'

Drinkwater adds: "When there is a tour coming up, we make sales projections and do an initial print of about 30% of the total merchandise proposed. Sales are monitored daily and if they are slow during the tour, there are always retail outlets like Virgin and HMV to go through later.'

The Rolling Stones, Phil Collins, Prince, Metallica, Aerosmith and David Bowie are among the acts whose merchandising will be handled by Brockum this year.

Brockum executive Gerry Barad says: "We always aim for worldwide merchandising deals and these are usually done with the artists' managers or business lawyers. The percentage paid to them obviously depends on what the market is worth. If the act is really big, then it is likely that there will be a bidding war between merchandisers.'

Barad adds: "In the past, record companies helped underwrite the tour costs of their acts, but now a lot of this money goes into making a video instead. That which means that they take 25% of the profit and what they don't sell they hand back to us. They really can't lose.'

Burgess adds: "Bootlegging is still a problem - with the larger tours it's possible to take action, but with the smaller ones it is often not worth it. However, the copyright situation is getting better.'

Bravado's Keith Drinkwater endorses this view: "We spend a lot of time trying to stop bootlegging and have enlisted the help of the Trading Standards Office. It costs a minimum of between £10,000 and £15,000 to take a bootlegger to court but it pays off at the end of the day.'

Tim Major, finance director of ACME Total Merchandising adds: "The merchandiser can, if the tour size warrants it, go to the High Court and obtain a writ to serve on bootleggers throughout the tour. This gives them the right to confiscate bootleg material. A security firm can be employed to issue writs and many local authorities support merchandisers by preventing illegal street trading.'

ACME pays advances to the respective act's management company. Major: "Big acts tend to attract long-term deals from merchandisers on a worldwide basis with advances in excess of £1 million being paid. Although it does not apply in all cases, we are mainly involved in territorial deals. It is not company policy to pay huge advances.

'The size of the advance is based on the time needed to recoup it. The size of venues being played and the band's ability to fill the venue are other factors that have to be considered.

'Big acts have been known to gross £300,000 in three hours. But while merchandise can be very profitable for the band, it is not always so for the merchandiser, as bands demand increasingly large percentages. With many venues operating a 25% concession fee, the merchandiser is often left with a very slender profit.'

Mobile Merchandising in the UK is involved in the marketing sales and distribution of officially licensed rock merchandise into Europe. It has also expanded into new retail sectors such as supplying officially licensed T-shirts to the youth wear departments of major multiples such as C&A and Littlewoods.

Mark Conlon, Mobile sales and marketing manager: "We do long-term contractual deals with the major tour merchandisers, who supply product specifically for retail which Mobile distributes. We also do our own licensing arrangements with individual bands and their management, which is independent to tour merchandise deals.

'We can combat bootlegging by controlling our own quality and establishing a market standard in terms of design, print, garment quality and packaging,' adds Conlon. "All these areas have improved considerably over the last six years. However, bootlegging is still a problem and our sales representatives keep a very close ear to the ground so that we can detect and trace the original supply of bootleg product.'

In Holland, Roadrunner Records launched Blue Grape Merchandising about six months ago. Roadrunner MD Cees Wessels: "It has been very successful for us. Most of the deals we do are with Roadrunner's own artists and the income that they make from tour merchandising certainly helps to subsidise high touring costs.'

Around 90% of Blue Grape's business is with T-shirts. Wessels: "We deal mainly with the smaller heavy metal bands and the more extreme the band the better their T-shirt sales tend to be.'

He adds: "Bootlegging is a big problem which no individual company can deal with on its own. The answer is for all merchandisers to work together in the same way that record companies have combined to fight piracy.'
The annual meeting of French industry body SNIP this week (April 19) will elect a new board and president. Virgin’s Patrick Zelnik, who was elected last September to stand for Guy Deluz when he temporarily left the industry, is not thought to be interested in the post this time round.

Crown Communications is setting up a French sales house as part of its plan to become the first pan-European radio sales operation. The Paris office, with Crown’s station RFM on the books, is hoping for rapid expansion in the Benelux, Britain and West Germany. Adverts for the plumb top job are now appearing across the Continent.

The UK’s Network Chart, broadcast by 49 IR stations around the country, is challenging BBC Radio 1’s market share. Latest figures give the Network Chart a 33.4% share of the audience while Radio 1’s Chart Show, broadcast simultaneously on Sunday evening, has 37.6%. The previous figures had the Network Chart trailing by 11%. The show’s format was “tweaked” last autumn by Richard Park, Capital Radio’s programme controller: “We had an all-round freshening up of ideas which included a new producer, Trevor White, and a new jingles package from Killer Music in Los Angeles”.

Luxembourg-based satellite channel RTL Veronique says it is now Holland’s most popular weekday TV station with 28.8% of the cable audience, 5% ahead of Nederland 2 and 9% ahead of Nederland 1. At the beginning of the year Veronique had 14% of the audience, 5% ahead of Nederland 1. In total, the value of the Dutch market rose by 12% to Dfl 905 million, with vinyl albums accounting for just 8.5%. Sales of vinyl singles (7" and 12") dropped from 8.3 million units to 4.2 million.

Local repertoire sales continued to decline, dropping from 14% to 12%, despite the many marketing initiatives of the past few years. In 1988, national product amounted to 26% of the market. Sales of international product last year rose 2%, to 62%. Classical sales remained steady at 11%.

Dutch Boost For CD Single, Sales Up 314%

Dutch CD single shipments to retail (all formats) jumped from 700,000 in 1988 to 2.9 million in 1989, an increase of 314%, according to figures just released by industry body NVPI. CD album shipments also continued to increase, going up 37% to 23.1 million units. Together, CD shipments in Holland now account for 84% of the Dutch market value.

With a CD hardware penetration of around 36%, up from 24% in 1988, Holland is now one of the most CD dominated markets in the world, along with Japan and Switzerland. According to latest figures from the Japanese Phonograph Association (JFRA), 95% of Japan’s soundcarrier production is on CD, and the country has a hardware penetration of 30%. Latest Swiss figures are expected shortly.

NVPI market researcher Laurens Lock says much of the CD singles’ success is due to its popularity with teenagers. Holland has never had cassettes, or a strong cassette market. Around 42% of households with teenagers aged 13-17 have at least one CD player. Sales of CD singles are now worth Dfl 41 million (app. US$ 21.4 million), 63% of the total singles market.

Dutch 1.P shipments slumped to half their 1988 level, from 8.4 million to 4.3 million. Cassette shipments also dropped, down 33.3% to 3.2 million. In total, the value of the Dutch market rose by 12% to Dfl 905 million, with vinyl albums accounting for just 8.5%. Sales of vinyl singles (7" and 12") dropped from 8.3 million units to 4.2 million.

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Dutch Soundcarrier Figures 1989

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Gassner Stresses A&R Importance

BMG International president and CEO Rudi Gassner criticised the music industry for adopting a strategy “in which the trading of assets is more important than the creation of assets” during the recent BMG marketing conference in Monte Carlo.

Stressing the importance of A&R, Gassner said BMG aimed to develop new talent on a worldwide basis and that “the concentration on creating stars will always be the dominant factor in BMG’s long-term philosophy”.

The four-day conference was attended by 120 delegates representing 30 countries. Kenny G, the Jeff Healey Band, Brian Kennedy, Plan B, Leo Kottke and Michael Penn were among those who gave live performances.

BMG Signs Japanese Joint Venture

In the latest of a series of expansionist moves, BMG Music Publishing has signed a deal with one of Japan’s largest music publishers, JCM. The joint venture, to sign and develop Japanese talent, will involve about 20 projects in the first two years of operation.

BMG Music Publishing president Nick Firth says the co-venture, in a market where 80% of the music is of local origin, "represents a unique growth opportunity". JCM will continue to operate independently outside the deal.

During the past year BMG has acquired, among others, Belgium’s World Music, France’s Rideau Rouge and Peter Maffay’s Red Rooster catalogue. The company now operates wholly-owned music publishing companies in 18 countries.
The Sound Of Silence?
Portugal's battle to produce international hits

Portugal is more famous for its lack of international stars than for its contributions to the music scene. Gary Smith looks at the reasons for this and what the industry is doing to produce material with crossover potential.

Why, when virtually every other country in Europe has started to produce real international talent, is Portugal left out in the cold? Toze Brito, deputy MD of PolyGram Portugal: "It is neither a lack of talent nor a lack of human resources. The problem is that there are not enough opportunities to play in other countries and there is a lack of the basic financial resources needed to produce credible phonographic work."

EMI Publishing MD Jan van Dijk adds: "Another big problem is that the Portuguese record industry is very small and is dependent on the Spanish companies to a large extent. For instance, if WEA Spain tells WEA Portugal to release an album it will do so. That's why there is not much money for Portuguese acts. Record companies are very suspicious about making large investments here, mainly because the market is so limited."

This is echoed by several other industry figures who say that domestic product is ignored in favour of the international roster. In fact most of the major label affiliates do not have a domestic A&R department. Add to this a serious piracy problem, which robs the industry of a significant proportion of revenue, and the picture is fairly bleak.

WEA MD Daniel de Sousa, MD of WEA, one of the companies without a domestic roster, also points out that there is a lack of experience in international exploitation: "An international outlook is relatively new to the Portuguese music industry. A country like Holland has had much more international success, partly because it has the experience."

"The international market is a lottery. The pressure exerted by the size and quality of the Anglo-American repertoire means we don't stand a chance. It is not enough to just get out there and be good, you need a level of support that, at the moment, we can't provide."

Brito agrees: "We have acts with real crossover potential. But even bands from countries such as France, Italy and Spain still find it very difficult to succeed abroad. Also language is a problem, especially when you consider the size of the Portuguese speaking market. As a result your recording budget is restricted."

De Sousa says recording in English is not necessarily the answer. "We record in English but we can't afford to support the record outside Portugal. Meanwhile, the home market prefers it in the mother tongue so we lose both ways."

What would it take to put Portugal on the world stage? BMG Ariola MD Jose Novais: "Development of domestic repertoire will bring financial resources and increase production standards. That will enable us to be more competitive."

Carlos Pinto, MD of CBS, adds: "What we need is a star, one major international artist, someone like Julio Iglesias. They act as a calling card, people wonder what else is going on in that country and then the market opens up. Until that happens we are caught in a vicious circle."

"Domestic product makes up about 20% of the total market but only 10% is by new domestic artists, the rest is back catalogue and traditional music. This inhibits development and slows down local investment. Piracy adds to that problem. However, over the last few years it has decreased dramatically, at least blackmarket cassettes have. Four years ago 80% were bootleg, now it's down to 25%. More legislation against piracy was introduced recently and I expect the situation to improve."

In terms of airplay, national artists often lose out to international acts. However, Jose Manuel Nunias, programme director at state-run Radio Diffusao Portuguesa, the largest national network in Portugal, says: "We actively support national artists, on the air and through competitions. For pop and MOR acts we run the Lisbon Song Festival. It touches about fado singer Amalia but there's much more. On a recent visit to the album 'The World Already Knows About Fado Singer Amalia but there's much more. On a recent visit BB King was very enthusiastic about Rui Veloso. Trovante and Nuno de Camara Pereira have just toured France and had good a good response. And I'm convinced that GNR (Grupo Novo Rock) are one of the best live acts in Europe."

De Sousa says: "If an act came to me for advice about breaking into the international market, I would tell them to decide which territory they were interested in and to go and live there. If they stay in Portugal, they will only make music that relates to life here. People are much more interested in what happens in Oporto or Lisbon."

The industry in general agrees that it is important for Portugal to assert its own identity rather than trying to copy international trends, with fado being an obvious example.

David Ferreira, MD of EMI-Valentin De Carvalho: "Portuguese acts shouldn't try to compete with foreign productions. Instead they must find their own way of doing things, because they are as capable as anyone of making good music."

"The world already knows about fado singer Amalia but there's much more. On a recent visit BB King was very enthusiastic about Rui Veloso. Trovante and Nuno de Camara Pereira have just toured France and had good a good response. And I'm convinced that GNR (Grupo Novo Rock) are one of the best live acts in Europe."

DEA's de Sousa adds: "Fado is our real strength in export terms. The recent upsurge of interest in world music is very encouraging because it means we don't have to worry about competing with big budget LPs produced in LA."

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The Brighter Side Of Portuguese Music

Despite its reputation as a non-exporter of musical talent and the fact that, as yet, WEA and BMG do not have a domestic roster, Portugal does have some good pop/rock acts and plenty of talented fado artists. Gary Smith, takes a look at the brighter side of the Portuguese music scene.

The increased popularity of world music has given new hope to many Portuguese artists, who believe traditional fado music has a place in the genre. Among those now looking to the international market are acts like CBS’ Paulo de Carvalho, who is recording a new album of fado songs.

Meanwhile, there is a steady stream of contemporary artists emerging and production standards are slowly improving. It is inevitable that the bulk of this product will never cross the border, but there are some acts who deserve recognition.

Mier Ife Dada - PolyGram

Following the success of Xutos Y Pontapes, one of Portugal’s most popular groups who have also toured France and Spain with good results, PolyGram’s latest export hope is a five-piece band called Mier Ife Dada. Formed in 1984, they released their first record independently a year later and were voted Best New Act of 1985 by Portugal’s leading music magazine, Musica & Som.

Since they were signed to PolyGram in 1987, the band have recorded two albums, Coisa Que Fascinam and Espirito Invisivel, and established themselves as leading lights of Portugal’s new wave scene. Why they are regarded as new wave is a mystery, except that one of their songs complains about dance music and too many songs in English!

However, Mier Ife Dada do make interesting and palatable music. The level of musicianship is high and singer Sofia Amendoa has a distinctive voice, influenced by fado.

The material on Espirito Invisivel sounds like semi-acoustic Kate Bush and they also do some innovative jazz-tinged material which occasionally leans towards experimental.

In 1989 the band toured in Italy and France, including dates at the Bienal Of Mediterranean Culture in Bologna and Cafe de la Danse in Paris.

GNR - EMI/Valentim

De Carvalho

Probably the easiest way to describe GNR’s music is under-produced Tears For Fears. They are a soft rock band, given to occasional symphonic touches (but not in a Barclay James Harvest way), and have a definite knack with pace and melody. Their latest LP, Valsa Dos Detectives, indicates they are a band worth watching.

On the more traditional side, classical guitarist Nuno da Cama-Pereira has just released an album called Guitarra. His style is more mellow than a typical flamenco record, despite similarities in technique.

A different sort of tradition comes from blues guitarist Rui Veloso. On Ao Vivo he shows a class and sensitivity to his genre reminiscent of the late, great Roy Ayers. He is an accomplished musician who manages to mix fado with blues and keep his credibility intact.

Lena D’Agua - CBS

With a career stretching back to 1976, d’Agua is a veteran of Portuguese pop. In 1984 she left the rock group that made her a star, Salada de Frutas, to pursue a solo career. Her first LP, Terra Pro...
Continued from page 31

Metida, was released in 1985 and spawned the hit single "Dou-Te Um Doce," which sold 3,000 units. The video for that song was the first Portuguese video ever to be shown on the satellite pop show 'Countdown'.

Lena D'Agua
The follow-up album "Aguaceiro" went silver, selling a respectable 12,000 copies. Her most recent effort, "Tu Aqui," has seen the title track peak in the singles chart at no. 6.

The album is best described as sophisticated pop. Musically it is somewhere between the European sound of Herbert Groenemeyer and something a little more off the wall such as Lene Lovich. D'Agua has a strong, expressive voice and the material is well arranged and well produced by Antonio Ribeiro da Silva & Joao Redro de Castro, members of Salada de Frutas.

Another CBS act worth checking out is Paulo de Carvalho, a solo artist and multi-instrumentalist. His latest LP, "Terras Da Lua Cheia," is largely made up of easy-going, traditional songs. There is also an instrumental number that is a cross between Vangelis and Ennio Morricone.

Luis Beethoven - EMI Publishing
After a career with various groups (Presse Corrente de Vanguarda and Banda Opera Nova) that goes back to 1979, Beethoven has gone solo.

His first release, called "Caminhando A Tu Lado" (Walking By Your Side), is similar in style to Raul Orelhan's debut single "Guitra" - a house/dance number with flamenco guitar and some tasteful atmospheric touches. A prime contender for the summer hit syndrome. UHF/Joaquim D'Azurrem - Edisom

Imagine a cross between The Alarm, U2 and The Undertones with a Moorish singer and you get some idea of how this five-piece band sound. Although the production of their "Noites Negras De Azul" LP is strictly bedroom demo standard, the band know how to write songs. Their material is generally around four minutes long and not even a hyperactive bass player and a distinctly unsteady drummer can disguise the fact that this lot are really not bad at all.

On the evidence of the LP "Transparencias," Joaquim D'Azurrem is the serious young artist of the label. His cool, breezy acoustic guitar playing is based on a classical/traditional style. D'Azurrem concentrates on melody and ambiance, helped by a subtle use of effects and some spacey background sounds.

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tion which relies on phone-ins. For four hours staff twiddled their thumbs as the phones remained idle before somebody had the bright idea of phoning British Telecom - from a call box probably.

Poor old BPL. Up against the wall defending CD prices they've just had a knee in their corporate goin from Postman Pat no less! The cartoon character has just released a CD costing £2.89, and a lot of kids are asking their parents why it's eight times cheaper than a New Kids On The Block CD.

And commiserations to Aristav as well. Lisa Stansfield has found an independent PR to promote her kiss curl all over Europe, after everything Aristav has done for her! Does this mean we shall shortly be reading exclusive features about Lisa's new microbobic diet or that she's changed her religion?

Strange goings on in Denmark... following the lock-out at Copenhagen's Møllerfrenber, presenter Bubber was spotted trying to get into the building to retrieve his trademark bathrub, surrounded by hoards ofchildren cheering on their hero. The police were eventually called.

Now, I'm told by Leif Morten Synnevag from Bergen's P3 that a major conference on the environment is taking place in the city on May 12, and he will be organising the music. High on the request list Acid Raindrops Keep Falling On My Head perhaps?

And just to keep you in touch with those US station gimmicks, Pirate Radio (no, it isn't a real pirate) has got its listeners running all over Los Angeles, looking for giant salami. If you find one, you win a ticket for the opening night of Van Halen's new bar in Mexico.

It seems Bros are to split up after spending a million pounds in 18 months. Which would have been great except that they didn't have it. (I'm not sure how identical twins can go solo either?)

On a sad note, my condolences to Robbie Vincent, whose wife died of cancer a short while ago.

Happy birthday to Italy's VideoMusic, now six years old and to the Dutch Top 40, which is 25. And happy birthday as well to the Cure's Robert Smith and James Jewel Osterburg, better known as Iggy Pop, who have birthdays on April 21. Barbra Streisand will be 48 on April 24 and Sheena Easton is 31 on April 27.

Another date for your diaries, the festival du 30e anniversaire de la bataille de Saint Quentin, featuring Urban Dance Squad, Les Thugs, the Young Gods and DOA among others. Its in Saint Quentin, and the organizers reliably inform me they mean the town, not the prison.

My dear friend and DJ Eddy de Clerq, who brought house music to Holland, and helped revitalise Amsterdam's night life through the Roxy is off to the Big Apple to try his hand over there. New York, you have been warned, the Dutch have not forgotten what happened to New Amsterdam!

Now, how would you like to have a station visit from Radio Musa staff and listeners? Well, my old drinking partner Pentti Teravainen is looking for radio stations around Europe to exchange ideas, music, programming and marketing plans... and visitors. He says Tampere is a wonderful city. I'm packing my bags right now....

Head of music Tom Hardy: "We are one of four Irish stations with Selector which we use for all programmes. There is no free choice by the presenters.

"We do not have any jingles, we use spoken idents only. These are strong positioning statements and are in many ways, very clichéd. They were an invention of CHR and everything else has really been watered down from that.

"We promote ourselves with ads on bus shelters, on the sides of buses and on large poster sites. We also have stickers and have just started running another newspaper campaign with an update of our 'Music Monitor'. This is a full page ad with a list of around 200 songs. We ask people to rate each song from 1-3 and there is a prize draw to encourage people to respond. The last time we did this, just before we launched, we got 6,000 replies.

"We also have a hourly cash draw between 07.00-19.00. The winner is found at random from the Dublin area telephone book. If the person we call knows the cash amount, which is changed every hour and announced on air, they win it. If they also know the bonus word which we announce in the breakfast show they can win an extra IRE 1,000. We have given away IRE 5,000 in the past three weeks.

"Our playlist is based on constant research rather than gut feeling. We have a listeners' panel which we use to research 50 songs every week. The members of the panel are mailed a list of songs and if they are unfamiliar they can phone a special number to hear the hook. We do not take any notice of the charts. Part of our research is also conducted on oldies.

"We have a good relationship with the record companies, although we must be something of a nightmare for them. About 95% of what they bring us each week is unplayable as far as our target audience and format is concerned.

"We only take one syndicated programme 'Reeling In The Years' from Radio Express in the US. Although it is not quite in our focus area, because it contains interviews and other bits it is important to us as part of our obligation to have 20% of our output as news and current affairs.

"As far as the future is concerned we are waiting for the chance to move into our own building. We would also love to see more radio stations in Dublin to give us some real competition!"
**STATION REPORTS**

**BAYERN 3 - Munich**

Class-Erich Bestex - Head Of Ems. Pmr.

**WEST GERMANY**

B List:

AD Quireboys- I Don't Love You

AD Robin Valk - Head Of Music

LP Trevor Dann - Head Of Music

B List:

AD Jason Donovan- Hang On To

CAPITAL RADIO - London

AD Trevor Dann - Head Of Music

B List:

AD Chris Lycett  Sen. Prod.

BBC RADIO 1 - London

AD Nick Kamen- I Promised Myself

B List:

AD Dave Edmunds- Stockholm

MUSIC & MEDIA • April 21, 1990

**UNITED KINGDOM**

B List:

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AD Robin Valk - Head Of Music

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B List:

AD Dave Edmunds- Stockholm

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AD

LP

Adam Hahne - Prog. Dir.
Radio Salu - Saarbruecken
Nathalie Andre - Head Of Music
Bruno Witeck - Prog. Dir.
RMC - Paris
Marseille
Alain Manarache - Historie
PP
Adam Hahne - Prog. Dir.
Radio Salu - Saarbruecken
Nathalie Andre - Head Of Music
Bruno Witeck - Prog. Dir.
RMC - Paris
Marseille
Alain Manarache - Historie
PP

AD

LP

Nathalie Andre - Head Of Music
Bruno Witeck - Prog. Dir.
RMC - Paris
Marseille
Alain Manarache - Historie
Lp Jo Leasure
Sud Radio - Toulouse
Manche B - Head Of Music
Breit - Prod.
AD
Notting Hills - Your Own
Laure Philippe - C'est Beau
Billy John-Lawrence
Sybil - Walk On By
Quincy Jones - Secret Garden
Alain Manarache - Historie
Brother Bond - Truth
Racing Stones - Terrifying
Nicolas J Vu
Dance Wa Stranger - Invisible
LP

AD

LP

Monique Le Marcis - Head Of Prog.
J.P. Millet - Prog. Dir.
Nos - Hilversum
AD
Roe- I Am Not In Love
Skyrock - Paris
Hitparade:
NRJ - Network
Marie Ange Roig - Prog. Dir.
RMC - Paris
Marseille
Alain Manarache - Historie
Lp Jo Leasure
Sud Radio - Toulouse
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Nicolas J Vu
Dance Wa Stranger - Invisible
LP

AD

LP

AD

PP

AD

LP

AD

LP

HP

Network

Max Guazzini - Dir.
Hipparade:
AD
Notting International - Dub
4fers - Touch Me
Notting Hills - Your Own
Skyrock - Paris
Laurent Bonnaeau - Prod. Dir.
AD
David Am Not In Love
Cindy Lauper - Primitif
Fun Radio - Paris
P J. Millot - Prod. Dir.
AD
This Little Light Of Mine
Lisa Saidoff - All Around
Chic - Megachick
Angelique - Thank You
Claude Francois - Megiculads
Sydney Youngblood - Only One
Jimmy Somerville - Mighty Real
Metropolis - Marc De Barrois
Philipp Schiemberg - Prod. Dir.
Bruno Allan - Prod. Dir.
AD
Eton John - Sacrifice
Snead O'connor - Nothing
Rock Voice - Pountant
Disque Mode - Enjoy The
The Christians - Women
Beats International - Dub
Def Syndicate - The A Projekt
Innocence - Natural Thing
Ashlees - Have A Heart
Dee Lorean - Duelle
Larry Edmonds J
Veronika - Hilversum
Hans Van Veen - Press
AD
PP
Andrez & The Rude- Pressure
Hansel - Prod.
Music & Media - April 21, 1990
AD

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Greece

SEVEN X, 97 FM - Athens
Vassilis Loukas - Prog. Dir.
Airplay Top 10:
1. Rigo Mylousko - Po Poti Triax
Snead O'Connor - Nothing
Midnight Oil - Blue Sky Mine
Iggy Pop - Live! On The Edge
Mario Nega - King Kong Five
Izit - Stories
The Christians - Words
The Strangers - 96 Tears
Stewards-Duffier - Lily Was Here
David Bowley - Fame '90

Dance Airplay Top 5:
Raul Orelles - Real Wild
Oh Wild Country
Lisa Standfield - What Did
Manturomes G. To Have Your
Electronic - Gestar - Away With

WGIJ (ERONIMO GROOTY - Athens DJ, Marcus DJ) Prod.
Top 20 playlist:
The Christians - Words
Bogdan Fabianski - DJ/Prod.
POLSZCE RADIO - Warsaw

Top Gear

GERMANY

COUNTERPOINT
Rob de Boer - Prod.
CL UB40- Kingston Town
Jungle Brothers - What U
Dj Krew - The Creation Of
It Is The Creation Of
It Is The Creation Of
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UNITED KINGDOM

Paul Ciani - Prod.
CL John Jones - Real Real
Janet Jackson - Escape
Techno-This Beat Is
Bite Me - Pizzicato
Paula Abdul - Opposites
The Cure - Pictures Of You
Madonna - Vogue
David Bowie - Fame '90
Sonny - Coasting Every Minute
The Blues Brothers - Everybody
Playout:
Quireboys - I Don't Love You

HOLLAND

Eurospermue Annesmellem - Head Of Prod.
CL Florient Paget - 16 jaar
Techno-This Beat Is
Veronique Riviere - Tout Court
Roel-Sociedad
Gunsholms - Chou Amour
Chris For Your - Advice For
Mango - Oo La La
Pauwester: Elie - U'deire
Julien Clerc - Fais Moi
Francois Feldman - C'est Toi
Rob de Vos - Painta

Top Go Go

Jan Steeman - Prod.
CL De Vrijbuiters - Rode Rozen
Jive Bunny - That Sounds Good
Rebel MC - Better World
Alannah Myles - Black Velvet
Gary Moore - Pretty Woman
Suede - Kiss - Foreplay
Snap - The Power
Snead O'Connor - Nothing

BART'S - That's The Way Of
The Winners - To Be No 1
Kornites - Living For Love
Miguel Brown - I Was Strong
Red Fox - Waste Your Time

LP Earth Wind & Fire
Snead O'Connor
Sandra
Dipatitis Mode
The Strangers

ITALY

Giancarlo Trombetti - Prod.
CL Andrew Ridgeley-Shake
Robert Plant - Hurdling Kind
Bonnie Rait - Love Letter
Natalie Imbruglia - Wild Women Do
I'm Not Satisfied
Notting Hillbillies - Your Own
Company Of Oi! - Give Me
Of Inspiral Carpets - This Is How
Wanna Party - My Car Driver
Clouseau - Daar Gaat Ze

POLAND

STATION REPORTS

The most aired music video clips throughout Europe in the week prior to publication

VIDEOSTATIONS

VIDEOHITS

TECHNOTRONIC

The Rox & The Underground
Siberia: Heaven Can Wait
Kid Creole & The Coconuts
Stevie Wonder - The Love Of
Claudia Crecelius

ELECTRONICS

Snap - The Power
Hollubow Brothers

LUCKY CHANTE "BE" - A Lover Spurned
Michael Bolton - How Am I
LL Cool J - One Shot At Love
Basia - Baby You're Mine
Whitesnake - The Deeper The
Roxette - Dangerous
Mantronix - Got To Have Your
Kylie Minogue - Tears On My
Beats International - Dub

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### TIPS & TRENDS

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**Media & Music Tips & Trends**

**SINEAD OCÖNNOR**

Van Morrison's *Caney Island* is a very exquisite piece of work. Equally impressive and radio-friendly is *Del Amitri's* latest. It has a touch of folk and country-rock, which can be traced in a lot of recent hits. This might be a counter-reaction to the electronic trend. Bonnie Raitt not only has heart but also a fine nose for unknown but highly talented songwriters. After 20 years, she is finally getting the success she deserves.

**Most Requested**

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MUSIC & MEDIA - April 21, 1990

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Atlanta Delegates Told Of Threat To Radio

by Chris Fuller

European radio's share of advertising is under increasing threat from the growth of satellite and cable TV, the National Association Of Broadcasters (NAB) convention in Atlanta was told. Robert Dodds, MD of London-based Broadcast Innovations, which specialises in broadcast sponsorship, said the changing media landscape had already diminished radio's ad share in France, Spain and Italy. The trend would continue across the UK and West Germany and radio must become more sophisticated in its marketing and targeting to survive.

Dodds referred to Saatchi & Saatchi research which forecast Europe's total advertising spend would grow by 25% between 1990 and 1992. This was a faster rate than anywhere else in the world and compared to a 14% growth prediction for North America.

Dodds: “There seems little doubt that increased TV spend will be the driving force in growth behind total ad revenue and that TV will therefore by definition take a higher share of the total market. Indeed, by 1992 TV is forecast to account for almost 30% of European ad spend, double the figure for 1982.”

Advertising prices would inevitably rise as audiences fragmented and the demand for new media across Europe continued to grow. Dodds: “The new European media market will demand more of broadcasters, more of advertisers, more of researchers and more of agencies.”

The growth in European media had also changed the relationship between advertisers and broadcasters, said Dodds. In the past advertisers had simply bought airtime from radio and TV, but now they ran specific promotions related to commercials and had become involved in sponsorship and the creation of programming.

Dodds: “I think there's a huge opportunity for advertisers to use a range of potential weapons of communication to talk to people. Consumers don't differentiate a brand from a 30-second commercial, a promotion running in-store and an event sponsored by that brand.”

Baudecroux Slams Deal

continued from page 1

Baudecroux, responsible for development at Europe 1, comments: “American involvement is not necessarily a bad thing. In fact it could be a very good thing, if it works well within the right structure. And as the participation is limited by law to a maximum of 20% there is no reason to fear it.”

“We have been considering the idea of an American participation for a long time but we are not close to signing any contracts. We are in a stronger position than Maxiwave so we can afford to wait. There is no point in having any US participation unless it is profitable on a daily working basis as well as from a financial point of view. We will be looking for this kind of synthesis.” FM stations Europe 2 (directed by Baudecroux) and Skyrock already share the services of the same American consultant, Jeff Pollack Communications.

Skyrock's MD Pierre Bellanger was at the recent National Association of Broadcasters (NAB) convention in Atlanta where there was much talk of US investments in French radio. “French FM stations can certainly learn a lot from American radio,” Bellanger comments. “The market over there is natural far more developed.”

Bellanger considers US involvement represents “a positive aspect because it proves that French FM now has its place on a worldwide scale.” But, currently, there are no plans for Skyrock to open its capital to new shareholders.

And Bruno Leclerc, network president of Kiss FM/Metropolis, believes more US companies will follow Emmis into France: “The law limiting foreign ownership to 20% is sound and should prevent undue interference or influence. Americans have a lot to offer in terms of radio expertise but they should realise that the way people listen to the radio here, and the general way of life, is very different.”

Euro Initiative

continued from page 1

to tour in the US and are way out of step with EC rules applying to US artists visiting Europe.

Van Beusekom and Bernard Batzen of the Paris-based management company Programe, have been lobbying EC ministers to fight the new legislation and recently received support from Jack Lang, French minister for culture. Lang has requested that the topic be discussed during the next Council of European Ministers of Culture meeting in Brussels later this month.

The Immigration and Naturalisation Service (INS) regulations, introduced in February, require entertainers to prove they are commercially successful in the US to obtain the desirable H1 visa, which constitutes a temporary work permit. A charted record or Grammy award is typical of the proof required. This contrasts markedly with previous requirements, under which performers had to prove they were well-known to get the H1 visa.

Jaap van Beusekom says that the previous H1 rules were difficult enough, but the amendments “will make it almost impossible to get in and will harm the careers of numerous European artists. American borders will be closed to a wide range of musicians, dancers, actors, opera singers and other cultural groups.”

He adds that the inequality in work permit policies between the US and Europe remains “absolutely reprehensible. The US procedure is completely in contrast with the European practice in general, and the Dutch in particular, for American artists applying for a work permit.”

Jack Lang, supporting van Beusekom, comments: “It is now easier for artists to perform in Moscow than New York or Washington. These measures are not acceptable. I hope the US authorities will soon adapt their visa regulations so that the free circulation of artists can be effectively guaranteed. In France, the liberty of circulation is total and we just ask for reciprocity.”

But Lang said he would not support retaliatory measures: “I will always defend the freedom of circulation of artists so don't expect me to prevent foreign artists to come to France.”
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23 LUDWIGSHAFEN
25 PARIS
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12 LONDON

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30 TORCH FESTIVAL

JULY
3 FREJUS ARENA
4 FREJUS ARENA
5 LEYSIN FESTIVAL
7 TORHOUT FESTIVAL
8 WERCHTER FESTIVAL

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**UK & IRELAND**

**Chrysalis Releases DJ Compilation**

Chrysalis is releasing a compilation album based on BBC Radio 1 DJ Mark Goodier’s hit list this month.


The idea came from presenter Peter Powell who now manages Goodier. “He presented us with the opportunity of turning Mark’s hit list into an album,” says commercial director John Cokell. “Most of the track-listing was already complete and although a couple of record companies turned us down we’ve got an exceptionally strong line-up that reflects Mark Goodier’s taste.”

Goodier has written the sleeve notes and the album cover features the Radio 1 logo prominently, although Cokell refuses to say whether Chrysalis has made any financial deal with the station over the LP.

**Choice Wants More Power**

South London’s new black music station, Choice FM, claims that its poor signal is putting it at the mercy of pirate stations.

The station is sharing the same transmitter site as other London-wide commercial stations Capital, Crown FM and Jazz FM. But because it has a smaller planned coverage area as an ‘incremental’ (local) station, it is broadcasting on lower power.

MD Patrick Berry says this weakness will encourage pirate stations, most of which broadcast black dance music as well, to continue broadcasting on whatever power they want. He wants the Department of Trade & Industry to allow the IBA (who own and operate the transmitter) to increase the power.

But Choice FM can not complain about its dial position. At 96.9FM it is between the top-rated Capital FM and BBC Radio 1.

**Dutch Brewer Sponsors Free Summer Concerts**

Dutch-based brewer Heineken is expanding its rock sponsorship programme by staging a series of free concerts in a specially built 1,500-capacity tent in five UK cities this summer.

Heineken, which has just completed a year-long Music On The Move sponsorship of live music in 300 pubs around the country, will be promoting the Heineken Music Big Top at Nottingham, Norwich, Swansea, Bristol, and Bradford in conjunction with the local authorities.

The beer manufacturer, which has already achieved major success with the Smash Hits Party compilations and two “branded” compilations in conjunction with Cadbury’s, is also planning to sell Fona, the Danish electrical goods chain.

The beer manufacturer, which has just completed a year-long Music On The Move sponsorship of live music in 300 pubs around the country, will be promoting the Heineken Music Big Top at Nottingham, Norwich, Swansea, Bristol, and Bradford in conjunction with the local authorities.

The council will provide the site, power and facilities while Heineken will market the event and provide the tent and the acts. Admission to the shows will be free.

“We wanted to continue supporting live music directly rather than simply ‘locking into a big name tour,’ explains brands marketing director for Whitbread (U.K. that the Heineken licensee) Stephen Philip.

“Heineken has always promoted itself in an entertaining way and the Big Top gives us the opportunity to take Heineken out to the cities, straight to the people!”

The first event is at the Nottingham Festival from May 25-28 and the opening night, featuring Tom Robinson’s reformed TRB, Ruby Blue and Alias Ron Kavana will be broadcast live by Trent FM. Gill Scott-Heron headlines the second night with Microgroove and World Music Day on the May 27 will include Hungarian dance band Vasmalon as well as Bhangra chart-toppers Geet. Central Television will be covering part of the fourth day - with the Big Town Playboys, Desmond Dekker and Geno Washington - live as part of its Telethon.

Nottingham Festival director Steven Halls: “This is one of the most imaginative sponsorship deals in my experience. In a festival known for its innovation, the Heineken Music Big Top stands out with a terrific line-up in a superb setting!”

Manchester is believed to be the only town which rejected the chance to co-operate with Heineken’s venture.
**GARY MOORE**

**STILL GOT THE BLUES**

AVAILABLE ON LP, CASSETTE AND COMPACT DISC

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**EUROPEAN TOUR DATES**

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**ON TOUR WITH GARY MOORE**

**LARRY MCCRAY**

FROM MAY 6

NEW LP "AMBITION"  
RELEASE DATE 9.4.91

NEW SINGLE "COUNT ON ME FOR LOVE"

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*AmericanRadioHistory.Com*
Media Authority Fails To Find Rival For RSH
by Volker Schnurrbusch

There will be no second private radio licence issued in Schleswig-Holstein in 1990, following disagreements within the state media authority, the ULR. The ULR has met eight times so far to try to make a decision.

A licence can not now be issued before the autumn, which will delay the start of broadcasting until mid-1991. Applications for the second station, which will compete with Radio Schleswig-Holstein (RSH), were received a year ago.

Two groups have applied for the licence. One, Radio Eins, is 50% owned by various community groups, the Bauer and Bertelsmann publishing groups with 10% each and Ulrich Schamoni with 25%. Schamoni is the man behind Berlin's leading private station Radio 100.6, whose top 40 format will be used by Radio Eins.

The other competitor is the Radio Gala group, backed by the state's major newspaper publishers. The group is already the major shareholder in RSH.

Broadcasters’ Lobby Group Opens Dresden Office

Cable and satellite broadcasters' lobby group (BKS) is opening an office in Dresden, together with the East German ministry of post and telecommunications. The group aims to improve the radio and TV reception of West German channels.

The area around Dresden has been nicknamed “Valley of the Unaware” because of technical problems which make reception difficult. BKS chairman Jürgen Doetz says the situation can only be improved by using modern satellite receiving equipment and integrating programming on regional cable networks.

The group will use the Dresden office to present technical alternatives and advice on installing satellite receiving systems as well as giving out information about what West German programming is available. It plans to open other East German offices shortly.

RHH Listeners Choose Top 801 Tracks

Private station Radio Hamburg (RHH) is running another Top 801 listeners' poll, following the success of the programme last year. But this year the station is asking its audience to vote on 801 top titles.

Listeners were asked to send in their votes, which were published in leading regional newspapers. After that they could enter a competition to predict the top 3 of the 801 tracks. The winner gets a weekend trip to London.

All but the top 10 were published before the show, a marathon non-stop broadcast over the Easter weekend. From 07.00 on Saturday morning to 22.00 on Monday, Marzel Becker and Stephan Heller spent 63 hours at the microphone presenting the countdown.

HR Starts Dancing

Public broadcaster Hessischer Rundfunk (HR) is launching a new dance show at the beginning of May. The programme ‘HR 3 Club Night’, will feature Hessen’s most popular club DJs presenting their own personal mixes non-stop.

The show will be broadcast on alternate Saturdays from 21.00 to midnight. DJs already lined up to take part include Torsten Fenslau, who produced Culture Beat’s single Der Erdbeermund and Sven Veth, who has charted under the name Off with the 3 million seller Electric Salsa.

Funkadelic’s Lady D, Chilly T (currently producing New York rapper MC Tracey) and Heinz Felber will also be presenting the show.

Less Videos Make ‘Music News’
by Peter Woernie

London-born German TV and radio personality Alan Bangs is aiming to use fewer videos on his monthly SAT 1 show ‘Music News’. By concentrating on atmospheric visuals and quick cutting, Bangs hopes he will be able to use less promotional clips. “I want to put new pictures to songs,” he says, “which allows us to create more energy and excitement!”

Bang, who has worked on ARD’s ‘Rockerpalast’ and ‘Nachtrock’, RTL Plus’ RockTI2 and on the British armed forces radio station BFBS, says he would also prefer the programme did not have a presenter at all “because the musicians should have a greater opportunity to speak for themselves”.

Each instalment of the show, sponsored by Philips, features a city. London and Berlin have already been spotlighted, and Paris is next on the agenda. Instead of featuring his own musical choice, Bangs highlights the latest musical trends and styles. “I think it’s terrible how most music journalists try to force their own musical taste on the audience,” he says.

Jule Neigel

- Signed worldwide to Intercoed.
- Published by Kick Musikverlag.
- Managed by Kick MD Alexander Elbertshagen.

New album: Wilde Welt.
Current single: Shut Up.
The LP was produced by Rene Tinner in Can Studio near Cologne.

Previous album: Schatten An Der Wand, her debut for Intercoed, was the 11th best selling German language LP of 1988.
Jule Neigel band begin a 10 concert promotional tour of major German cities on May 4. One concert is planned for Zurich on May 16.

Despite the English title of her new single, Shut Up, Neigel, whose family emigrated to West Germany from Siberia when she was six years old, has stuck to her concept of German-language pop and rock. All tracks on the album were written by Neigel and the band.

In addition to a broad music press advertising campaign and retail posters, Intercoed has also added three weeks of radio spots on both public and private stations. Numerous TV appearances on RTL Plus, ZDF and various ARD stations have already been scheduled.
Radio Audience Falls But FM Dominates
by Emmanuel Legrand

Paris - The number of people who listen to the radio almost every day has fallen from 72% in 1981 to 66% in 1989, according to the latest French Ministry of culture survey. The survey, carried out every 10 years, looks at the trends and changes in French cultural habits.

TV viewing has increased at the expense of radio with 73% of the population now watching it almost every day, although the TV audience is dominated by the over-25s. FM radio stations are most popular with the 15-19 year-old audience, with 74% listening to FM, compared to 66% of the overall population.

The study says French consumers are, however, listening to more and more music on record, tape or on radio. At least one quarter of the population declared music "an important part of their daily life" and 19% claim they listen to the radio every day "mainly for music". Between 1973 and 1989 the percentage of French people who listen to records or tapes has more than doubled, jumping from 15% to 32%.

The French chanson is the most popular type of music followed by rock, jazz (up from 6% in 1973 to 11% in 1989) and classical music. Not surprisingly, the 15-19 year-olds listen to rock music and Anglo-Saxon hits. Jazz is preferred by the 20-34 year-olds and the 35-55s prefer classical music.

The number of households owning hi-fi equipment has gone up dramatically over the past 15 years, from 8% to 56%. Around 11% of households have CD hardware. The average number of records owned reached 100 in 1989 against 90 in 1981 while the number of cassettes has doubled from 25 to 49. VCR ownership jumped from 2% in 1981 to 25% in 1989.

Skyrock Director Makes Subtle Soviet Moves

Skyrock's director Pierre Bellanger is believed to be making plans to enter the growing Soviet radio market. According to an article in newspaper Le Monde, Bellanger, who is also director of the French company B-Com, is discussing the possibility of setting up an essentially Soviet radio station aimed at the youth market.

Although Bellanger was unable to comment on the proposed station, known provisionally as M-Radio, it would appear the project has the backing of the Soviet minister of telecommunications but is still awaiting official status as a joint venture.

French Ship Records To Romania

A shipment of 5,000 French repertoire records have been sent to Romania, following an appeal from industry body SNEP. The records will be distributed via the French Embassy in Bucharest to radio stations, TV channels, libraries and universities.

Records were donated by various French record companies, both from SNEP members and from the independent producers organisation APPI. SNEP spokesman Patrice Fichet says the positive response shows the industry's commitment to Eastern Europe: "We are now entering a new phase which will be more commercially oriented."

SNEP member Eric Brucker has been put in charge of evaluating the East European market. He will meet executives from the various territories and prepare a series of working visits for French industry executives in Romania, Poland and Hungary, followed by Yugoslavia and Czechoslovakia. Professionals from Eastern Europe will also be invited to France for training sessions.

Radio France Evaluates Strike Effects

The 13-day strike at Radio France ended earlier this month after an overwhelming vote to resume work and a vote of no confidence in the management. More than 2,600 staff eventually settled on a pay deal which was less than the Ffr 500 (app. US$ 87) flat increase a month they had originally asked for.

Although it is too soon to evaluate the consequence of the conflict, the ratings for March will be bad. Company president Jean Maheu says he was not disturbed by the vote of no confidence but he was going to take a close look at ways of changing the running of the company.

After the strike ended, Radio France ran a series of national newspaper ads with the headline "Radio France thanks all the radio stations, AM and FM who tried to entertain its listeners while our programmes were momentarily interrupted". During the conflict the five networks (France-Inter, France Culture, France Musique, France Info, Radio Bleue) and 47 local stations broadcast the same music programming.