LOOKING EAST & WEST

THE EXECUTIVE CONFERENCE OF EAST & WEST EUROPE'S MUSIC INDUSTRY
23rd to 26th November 1990
BUDAPEST, HUNGARY

Supported by the Hungarian Ministry of Culture and MediMedia KH

Following the enormous success of last year's executive conference staged in East Berlin as The Wall came down, Looking East & West invites executives of the music industry from records, TV, concerts, radio, video, publishing, rights and facilities to come to Budapest.

The conference will address the challenging opportunities for
THE DEVELOPMENT OF THE MUSIC INDUSTRY IN EASTERN EUROPE

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MTV Europe To Break Into Radio Syndication

Music channel MTV Europe is looking to break into radio syndication by adapting several of its existing shows for a radio format. Harriet Seiter, MTV's New York-based senior VP marketing and promotions, says the station hopes to have "one or two continuity programmes, plus some special events, up and running in Europe by the end of the year". 

Seiter, who was involved in negotiations between MTV Europe and "several radio syndication companies, both in the UK and Europe" at the recent IM & MC, says the channel is interested in radio's promotional possibilities and is considering several options, "everything from longform to very shortform ideas, from targetted music shows to news programming to special one-off events".

While declining to name specific shows, she adds MTV is "looking to develop some existing properties for use on radio. These will be specifically produced for radio, but will incorporate the format and familiarity of the TV channel, perhaps with MTV personalities and themes".

In the US, MTV Network's already supplies syndicator Westwood One with a shortform news service for national distribution, though Seiter says that in Europe "this approach is unlikely to work because the market is so different. We may have to tailor shows for separate territories. It's something we aim to build up over a period of time, I doubt that it would be wise to launch into a pan-European campaign from the off!"

At MTV Europe's London headquarters, executive producer Brent Hansen confirms the channel has spoken with several companies, which Music & Media understands to include MCM network, Unique and Westwood One. Hansen: "There's nothing on the table at this stage. At the moment we are considering ways of how a radio format could be of use to us."
No Phil Collins For Knebworth Radio Show
by Hugh Finkler

European radio stations broadcasting the Knebworth 1990 concert live on June 30 will not be allowed to carry Phil Collins' performances, leaving them with a 45-minute gap to fill during the II-hour show.

The concert, which is in aid of the Nordoff Robbins Music Therapy Centre and the BRIT School for Performing Arts and Technology, also features Pink Floyd, Paul McCartney, Genesis, Elton John, John with Mark Knopfler, Cliff Richard, Tears For Fears and Status Quo. The $120,000 tickets for the concert at Knebworth Park, 30 miles north of London, sold out within a week of going on sale.

Rock Over London, which has radio syndication rights for the Knebworth concert for Europe outside the UK, has sold the show in France (Europe 2), Germany (Antenne Bayern), Italy (Rete 103), Austria (ORF), Spain (Los 40 Principales), Portugal (Correio Da Manha), Norway (NRK), USSR and Czechoslovakia (Novye Veka, via Europe 2). The potential European radio audience is over 150 million.

Rock Over London MD Steven Saltzman: "I have been told that Phil Collins is not part of our broadcast by his manager, Tony Smith, and Knebworth promoter Andrew Miller. Last week was the first I heard about this. "I haven't yet been given a running order for the show so I don't know precisely when the problem will occur. And I'm not sure how radio is supposed to fill this gap".

BBC's Radio 1 does not have a problem with Phil Collins, however. A station spokesperson said: "We are carrying the complete show live."

Each artist will be playing a 25-minute set at Knebworth but there will also be a 45-minute gap between each act. Collins will also be appearing with Genesis who are performing during the show. And there are no restrictions over broadcasting Genesis' set.

Collins will not be part of the edited TV coverage of Knebworth either, which is being syndicated by Radio Vision International. The TV show will be available from July 11 and has already been bought in Europe by the UK (Central TV), France (Canal Plus), Italy (Rete 5), Spain (RTVE) and Scandinavia (via Scansat). Deals are also being negotiated with Switzerland, Greece and Eastern Europe.

Radio Vision has also acquired European and worldwide TV rights to a live Phil Collins concert from Berlin on July 15. The two and three quarter hour show will be beamed live via satellite from the 22,000 capacity Walde- hulme and is expected to reach a potential audience of 500 million.

Radio Vision is marketing the show to major TV networks in Europe on a territory-by-territory basis.

Developing Markets
Provide East West Focus
The developing music markets of Eastern Europe and the growth in trade opportunities between East and West will provide the focus for the second 'Looking East And West' conference being held in Budapest in November. The conference is being organised by Tribute Productions of London and sponsored jointly by Billboard and Music & Media.

The first conference took place in East Berlin last November, coinciding with the collapse of the East German government and the opening of the Berlin wall. It attracted 400 delegates from 25 countries for a four-day programme of panels, workshops, trade exhibits and artist showcases.

This year, the meeting has been renamed from 1989's 'Looking East' at the request of Eastern European radio stations broadcasting the Knebworth 1990 concert live on June 30. The European delegates. Seven core subjects will be covered: records; rights; music television and video; music; radio; live music; artist management; and publishing. Additional seminars will cover retail, technology and finance. Evening showcases featuring Eastern European artists will be presented throughout the conference.

In addition to support from Music & Media and Billboard, the conference has the backing of the Hungarian ministry of culture and concert promoter and agency Multimedia which is organising local sponsorship.

Further details of 'Looking East And West' are available from Tribute at The Maples Business Centre, Suite 4, 144 Liverpool Road, London N1 1LA; telephone 0171 700 4515, fax 0171 700 0854.

MIDEM
Gets Tough On Pirates
MIDEM is taking tough action to outlaw recorded pirates after police accompanied by EMI and IFPI representatives raided an exhibitor at this year's conference and confiscated bootleg Beatles CD. All MIDEM participants will now have to sign an undertaking not to engage in any act of counterfeiting or piracy.

fenders will be immediately expelled and banned for a further two years. In addition, participants must agree to abide by the French copyright laws.

MIDEM CEO Xavier Roy: "These new clauses spell out a clear message to any pirates contemplating MIDEM participation - stay away, we don't want you!"

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From the super - new album
GLENN MEDEIROS
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RAY PARKER JNR.
THE STYLISTICS
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THIS IS AN AMHERST RECORDS PRODUCTION.

GLENN MEDEIROS
FEATURING BBF BROWN
THE SMASH HIT SINGLE"S ALRIGHT!"
Europe Helps EMI To Record Profits

President/CEO Jim Fidelity confirms that "Europe is still the strongest territory," singling out Italy, Spain, Holland and Sweden for "outstanding profit growth". Swedish duo Roxette made no. 1 in 21 countries, Belgian artists Soulstar broke in Europe and Italy's Vico Rosi achieved notable sales.

Worldwide sales of 3.0 billion are 34% up on last year and EMI has achieved a very substantial part of the multinational's £45 million in equal measure to the record results. While the company continues to look for further acquisitions, Fidelity says he believes there is still a lot of expansion left within EMI Music.

**Music's results are thought to be substantially above targeted figures, increasing its world market share by 1% to 12% and consolidating its no. 4 position.** EMI Music bought SRK Entertainment and 50% of Chrysalis Records last year but Fidelity says that internal growth contributed in equal measure to the record results. And, while the company continues to look for further acquisitions, Fidelity says he believes there is still a lot of expansion left within EMI Music.

He says there will be an emphasis on distribution in Europe this year, particularly now that the new CD factory is on-line in Holland, ahead of schedule, and cassette manufacturing facilities have been consolidated in France. "We can improve the cost-effectiveness of our operation further. We have the resources to be very competitive within the music business. I don't see us expanding into other entertainment industries.

**The new cash will enable us to get the product right and to make a serious attempt with classical music.** Radio 10 Klassiek. It's a serious attempt with classical music. I don't see us expanding into other entertainment industries.

**Radio 10 Saved**

continue from page 1

blush faith and make it easier to go to the bank.

The Arcade contract will run at least to the end of 1990 and in 1982 to very substantial part of our airline," says Soer. Arcade has begun running 10 spots a day on Radio 10 and will combine with the station on a number of joint promotions, across all media, currently under discussion.

Arcade, which specialises in TV marketing for compilation albums, has just bought the catalogue of the Vanguard Recording Society which will market under the name Vanguard Classics. The company is also running ads on Radio 10 rival, the Bonn-based Sky Radio.

Arcade marketing manager Michel Wolff: "We regard cable radio as an important back-up for our TV campaigns. We believe the sound of Radio 10 has a very broad appeal. I'm confident it is now over its problems and can do a very good job for us."

Soer describes the deal as "the biggest contract we have ever made which in the long term will be worth at least a million guilders!" He denies Arcade is investing in the station and says the company will not exert any influence over the format, currently oldies-based CHR aimed at 20 to 40-year-olds. Immediate plans include a fine toning towards "a stronger Gold base" and strengthening of personnel.

The new cash will enable us to get the product right and to make a serious attempt with classical music. Radio 10 Klassiek. It's a serious attempt with classical music. I don't see us expanding into other entertainment industries.

**Selector For Soviets**

continued from page 1

In 1990 and backed by state broadcaster Gosteleradio, will receive its system next month from Selector devisers and distributors, New York-based software specialists Radio Computing Services (RCS). The price will be the world-wide flat rate for a major market - US$ 400 a month - with extra charges for staff training.

Andrew Economos, RCS president: "We have been keen to get into the Soviet Union for a while and this presents a great opportunity. We don't know very much about the sound they want, we will work on that when we get there. But as in the kind of thing we do all the time we foresee no real problems. Every station has its own character and uniqueness and our job is to fit into it."

RCS is working on a Russian translation of the system to add to the Greek, French, Italian, German Spanish, Catalan and English Selector systems currently in international use.

 Already present in Eastern Europe at stations in Leipzig, East Germany (Radio Lepzigrad), and Ljubljana, Yugoslavia (Radio Glas), Selector will also be installed in another Europe 1 project, Europe Plus Prague, Czechoslovakia, following the Moscow station. Economos is also particularly keen to work with Hungary's Radio Calypso (Budapest) and is confidant of securing further contracts in East Germany, though other territories such as Romania and Poland "may take a while longer."

Economos: "So far it seems the Eastern Europeans are very open to our suggestions and methodologies. They are not fixed in their ways. It contrasts with the situation when we first went into the UK, where each programme was built by separate producers with very little co-ordination. Or Greece, where the shows were built by the jocks!"

Economos says RCS made early contacts with Eastern Europe at the "Looking East" conference in East Berlin last November. "We were in Berlin when they brought down the Wall so that's about as quick off the mark as you could be. We have also set up an office in Athens, and have faced fairly easily by the East and Greece we have found it easier to move from there than to New York. We have now also opened an office in Mexico and will this year be moving into South America. The GDR comes next year..."
PolyGram's senior management took off for the Caribbean last month, for four days of business reviews and strategy sessions. Chief executives of all the international operating companies were present at the May 14-17 summit in Nassau.

They were joined by such guests as managers Paul McGuinness (U2) and Doc McGhee (Bon Jovi), and artists Vanessa Paradis, Bob Geldof, Tony! Tony! Tone! and Vanessa Williams. Jan Timmer, president designate of Philips, announced that PolyGram president/CEO David Fine will move in December to a non-executive post as head of the company's supervisory board. Executive VP Alain Levy is to assume the presidency.

Photo captions identities read left to right:

Goetz Kiso, MD Polydor Germany; Didier Pairs producer of Vanessa Paradis; Wolfgang Gramatke, president PolyGram Germany; Vanessa Paradis, and Paul Herzig, president/CEO PolyGram Holland.

Jan Cook, executive VP and CFO, PolyGram Group; Jerry Moss, board chairman, A&M Records; David Fine, president and CEO, PolyGram Group; Chris Blackwell, chairman Island Records; and Alain Levy, executive VP (president and CEO designate), PolyGram Group.

Bruno Tabbone, MD Phonogram Italy and Louis Spillmann, MD Phonogram Germany.

Vico Antigitis, MD PolyGram Greece and Gianfranco Rebulla, MD PolyGram Italy.
Caroline Faces The Axe

Under UK Broadcasting Bill

New moves to silence North Sea offshore pirate station Radio Caroline are being incorporated into the Broadcasting Bill currently passing through the UK parliament.

The action comes after Spectrum Radio, the new London commercial station, had to abandon its June 1 launch because of interference problems by Radio Caroline which broadcasts on the same 585 kHz frequency that was allocated to Spectrum by the Independent Broadcasting Authority (IBA).

Spectrum has now been granted an additional temporary 990 kHz frequency by the IBA which is unable to increase the signal strength on 585 kHz for technical reasons. The 985 kHz frequency has already started transmissions have already started.

A DTI spokesperson said the allocation will enable the government to "take permanent action against pirate radio stations".

He said that it is not solely directed against Radio Caroline. "We are aware of other stations that are being fixed out and will be capable of broadcasting illegally." The most recent attempt to close down Caroline was last August when Dutch authorities boarded the ship and removed transmission equipment while DTI officials looked on.

The Composers Joint Council is supporting the MICS plan to introduce the IBEM contract on unlicensed broadcasting with "the legitimate interest of authorised UK broadcasters". However, Caroline has survived numerous attempts to silence it, including illegal broadcasts since it came on air in the spring of 1964. The Maritime Ect Broadcasting (Offences) Act of 1967, which paved the way for BBC Radio 1, silenced most pirate stations but Caroline set up new offices in Holland and continued broadcasting.

The DTI's action comes after Spectrum voiced fears that they and other pirate stations may face closure under the Broadcasting Bill current passing through Parliament.

Spectrum's General Manager, Peter Greenaway, said: "We are confident that the Tribunal will remain independent and that a decision will not be withdrawn." The action is an expensive device to prolong an arrangement which was created and now abulated by law," says Roger Greenaway, VP of composers society BASCA. The recod industry accepts the concept of a single market for its products but does not support the issue of a single rate and system for Europe. We are confident that the Tribunal will need little persuasion on this issue.

The government has been accused of being complacent about cutting the long-term growth prospects for commercial radio afforded by the Broadcasting Bill.
North Rhine-Westphalia Enters The Private Radio Age

The Bayerische Staatsfernsehen, which has just launched its first private radio station, Antenne Bayern, is planning to enter the private radio market in the Federal Republic of Germany. The station, which has so far been broadcasting only in Munich, will now be available to listeners throughout Bavaria.

The station's programming will include a wide range of music, including classical, jazz, rock, and pop. The station's URL is www.antenne-bayern.de.

Kiss-Metropoles/CBS Launch Major Promo Campaign

The latest consequence of the government's decision to allow the sale of radio licenses to private companies is the launch of a major promotion campaign by CBS France.

The campaign, which is called Metro Dance, is being promoted through a variety of media, including radio, television, and print. The station's URL is www.metro-dance.com.

Antenne Bayern Plans GDR Outdoorconcert

The station is planning to hold an outdoor concert in the GDR, which will feature a number of local artists. The concert will take place on Saturday, July 30, at 3:00 PM.

The station's URL is www.antenne-bayern.de.

MEDIA MUSIC NEWS

G E R M A N Y

North Rhine-Westphalia, with 17 million inhabitants, is the largest state to enter the private radio broadcasting market. The station's URL is www.antenne-bayern.de.

Hachette/Europe/One Take A Slice Of La Cinq

The multimedia Hachette group has taken a 22% share, valued at 000 million (app. 78 million), in the all-day channel Radio La Cinq, Hachette's move follows the pullout of existing shareholders Chargeurs SA.

In another move, existing La Cinq shareholder Jean-Marc Verne has raised his stake in the company to 22%. Media magnates Robert Hersant and Silvio Berlusconi each retain their 25% share.

The deal revolves around iC studio in Brussels, which allows state-of-the-art digital recordings for a lower price. A local artist can be delivered for Fr 70,000 (app. US$ 12,700). Break-even point is reached with 3,000-5,000 sales.

Hachette's move is a direct response to the government's decision to allow the sale of radio licenses to private companies. The station's URL is www.antenne-bayern.de.

PolyGram company Barclay has launched a new label with the aim of producing an album for the price of a single. The label, called "Barclay 12/3," will release five or six albums a year.

Barclay A&R manager Eric Clermont: "There are a lot of artists performing or playing in France that are not mainstream, but are making music that has a real artistic value but a limited commercial potential and no access to distribution. If we were to produce those acts with our regular standards it would not be feasible. So we had to find a way to do it because we thought they deserved it."

The station's URL is www.antenne-bayern.de.

FRANCE

I, 2, 3, - Barclay Launches New Label

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ITALY

National network Radio Milan Internazionale has openly accused rival broadcaster RTL 102.5 of plagiarism. Executive Luca Donzelli: "It is hard when others try to copy our own unique style. RTL 102.5 have overstepped the limits they copy our music, our presenters and jingles. They are trying to achieve success by copying our established style. It is bad for the national radio sector."

Radio Milan International admits it had a special interest in the number of radio in the US and Donzelli describes the station's format as black-oriented CH. US-made jingles are used and he claims that Milan International is the only national broadcaster to have real US know-how.

Donzelli: "At one time I was flattered by the attempts of RTL 102.5. Now it is extremely annoying. If a rival station beats you with your own style, I am happy. But, if you copy, you are nothing other than a fake!"

But Claudio Astori director-general at Bergamo-based RTL 102.5 insists back. "There had a good relationship with Milan International. We offered help with their transmitter problems earlier this year. Perhaps Donzelli is hurt by the fact that we announce stations in two years that they have not achieved in 15!"

RTL 102.5, a Select-operator CH station, launched in 1989 and had an average 387,000 daily listeners according to Datamedia figures. Astori: "I have been given unofficial results, to be published in July, which will show our daily audience has risen to 511,000. The leading networks are now at the level of Radio Decay and if we wanted to copy anyone, which we do not, we would emulate them!"

Astori also admits to being influenced by the US radio system. "Milan International claim to be the only broadcaster to build a broadcast bridge between the US and Italy," he says. "They brought back music and jingles but we returned with a sense of organisation and marketing."

He laughs off Donzelli's accusation of programme plagiarism. "He should study what a radio promotion because he believes that in this case the music channel deal is the best. The album, released on the home market only, is the first of its kind and features Steve Wonder, The Temptations, The Supremes, The Four Tops, and promotion director at BMG, describes the venture as a pure marketing operation. Mondella: "It is a business that the commercial network Milan International broad- casts each day from one of the stores' windows."

Kiss Kiss Aims For Fun

Radio Kiss Kiss has started its summer season with the introduction of a wide range of new pro-

grams. As well as offering a series of new music slots, games and quizzes under the logo 'L'Estate Tua' the station is claiming an exclusive with the introduction of programs by CBS national artist Elio E L'Arte Stoffe. The rock-star group will host their own shows Monday-Friday from 19.30-20.30 until September 23.

Gian Simoli programme direc-
tor/ID at the Naples-based net-
work says: "Other stations will also be introducing new shows. There is something special in the air in summer. Our strategy is to attract listeners by offering more fun-edged programmes."

VideoMusic Backs Motown Italian Classics

VideoMusic, the 24-hour TV music channel, is sponsoring Nero Italiano, a new Tanti Moro- con compilation album which features major artists singing past hits in the Italian language.

Michele Mondella, advertising

real format is. Black Urban is a format in itself. CHR is something completely different. I do not think Milan International has a format at all. In the afternoons, for example, they play one hour of house music. That is not Black Urban or CHR. It is not really dance music, only house."

"Perhaps the real problem is their audience reach limits. The programme director at Milan Interna-
tional has admitted that their current format does not extend sufficiently beyond Milan and the region of Lombardy. He also admits that our CHR format has great potential for a national audience. We intend to be a successful national broad-
caster."}

BELGIUM

European 2 Prepares For Belgian Advance

French network Europe 2 is aiming to extend its operations in Belgium if it can overcome the objections of its sonst Belgian media law. "We want at least 15% on-air, power in Belgium's main cities, and the possibility to broadcast full stereo," says Europe 2's network development consultant, Andre Kemeny.

Belgian laws require at least 50% of a radio station's programs to be generated in Belgium. "This is nothing but the Contact and RFM lobby protecting their market," says Kemeny.

"We are no franchises, and the future expansion of Europe 2 will only be feasible if and when we find the ideal partners to team up with from within the Belgian market, an advertising company or anybody else from the communication in-
dustry, " European 2 has recently launched a station at Mouscron, but, says Kemeny, "Martin Brieg is "its only pur-
pose is to serve the French border region". The Mouscron station carries its own local pro-
grams, with the remainder be-
ing transmitted from the French station's headquarters.

Veronique Faces Language Problems In Flanders

Luxembourg-based CLT, the pa-
tent company of RTL-Vision, is planning to widen the channel's audience, although the board of directors has not yet given the green light to plans to broadcast in Flanders. However, CLT head of inter-
ational affairs, Henri Roemer says there are serious plans to dis-
tribute Veronique's Dutch-language programming in Belgium. Although, Belgian cable distributors say no such plans exist, a Dutch spokesperson for Veronique says investigations are getting access to the Flemish cable networks were in an advanced stage. But, no official application has yet been submitted to the government.

In order to gain access to the Flemish cable networks, the sta-
tion, according to a price at Bfr 10 million (app. US$ 285,000) on Flemish productions. The sta-
tion is planning to broadcast in the language of their country of ori-
gin and for Veronique this means German, French or Luxembourg-
geois rather than Dutch. However, this last condition is in contradic-
tion with EC directives.

Super Club Expands Working Capital Base

Super Club, the Belgian-based video retailer and distributor with major interests in the US, is in-
creasing its working capital stock to a further 60 million (app. US$ 100 million), via a series of share and rights issues. The announcement was made during the company's annual general meeting in Antwerp at the end of last month. MD Maurice de Prins said the increase in working capital was proof the major shareholders (which include Philips and the Kredi BEL) have not lost confidence in Super Club despite the negative audit report which was issued some weeks ago.

ARS Act Cleared Of Chart Cheating

The allegation that ARS act Dan-

yan Fabri (distributor in Flemish

Belgium) illegally boosted sales of his records has been re-

jected by an official committee in-

vestigating the case. It had been

alleged that Fabri bought his own records and also had them sold through his fan club. A commission made up of members of IFPI and performing rights society SABAM have now stated that Fabri was falsely ac-

cused of cheating. At a meeting held shortly before the commis-
sion's decision, IFPI agreed to

allow records to be sold through fan clubs. "They had to allow this," says Patrick Buschots, MD of ARS. "If they had decided to leave these sales out, a number of other companies would have to change their strategy as well. The main issue for us, however, is that our artist has been cleared of all charges."

Buschots also added that ARS plans to distribute in Flanders with the joint venture in the near future.
The Norwegian government levy on profits from radio advertising looks likely to be reduced from 16% to 5% following lobbying by major local stations. Erik Bogstad, spokesman for the prime minister’s department, says the ruling three-party coalition “does not expect any major opposition” towards the 5% proposal, and the cut could be implemented by the autumn.

The proposal was drawn up by minister for culture, Edithunde Bjarkevoll, following a report from local radio representative body Norskradioforbund which showed that as many as half of the country’s local stations are experiencing financial difficulties. It is now at the committee stage and will come before the Norwegian parliament’s lower house for discussion this month. Currently the levy is set at 20%.

**Scandinavia Unit Sales Still Buoyant**

Staffan Fogstrand, MD of Scandanvia’s largest specialists record retail group, SkivAkademien, says that as many as half of the country’s local stations are experiencing financial difficulties. It is now at the committee stage and will come before the Norwegian parliament’s lower house for discussion this month.

**Swedish Soundcarrier Figures 1989**

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<tbody>
<tr>
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<td>0.67</td>
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<tr>
<td>LPs</td>
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<td>2.34</td>
<td>0.0%</td>
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<tr>
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<td>4.03</td>
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<tr>
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<tr>
<td>Total</td>
<td>8.91</td>
<td>9.05</td>
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**Danish Soundcarrier Figures 1989**

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<td>+ 11.5%</td>
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**Finnish Soundcarrier Figures 1989**

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**Uptown Expands Syndication**

Copenhagen - Major Copenhagen private station Uptown FM, which produces the Danish Eurochart Hot 100 show for distribution to 25 national stations, is to expand its syndication arm with a four-hour Rolling Stones special. The Stones 25-year anniversary show, featuring material purchased from US syndicator Radio Express, will air on Uptown in August to coincide with the band’s Copenhagen concert on August 9. Uptown will add a Danish narration to the production which includes interviews, and music spanning the band’s history.

Uptown MD Glen Lau Rentius says the programme marks a first step towards building a catalogue of shows for syndication across Denmark and, potentially, Norway and Sweden. It will be offered to Danish stations in exchange for advertising time, with negotiations under way with several sponsors including a national newspaper. The show will also have additional slots for local advertising.

Promotion packages, including show tickets and merchandise, will also be available for selected stations. Lau Rentius: “We need to show both sponsors and stations that it will work well in Danish and that they will have something to gain, not only in money, but also promotional impact!”

**Sonen Move**

Stockholm - Scandinavia’s leading independent record company, Sonet Grammofon, has sold its premises in the suburb of Linningen and from July 1 will be based on its film and recording studios in Bromma, to the city’s northwest. Dag Haugen, Sonet chairman, describes the switch as a “rational move which pulls all the strands of the company together - records, publishing, film and TV”. He denies it has been forced by cost-cutting, due to the company’s loss of licensing deals with Island, Jive and Chrysalis over the past year.
New Developments In The Music & Media Industries
by Robert Long

Mike Hennessey, Billboard’s chief European correspondent and chairman of the ‘Entertaining Vi- sions’ panel, noted that this session by the media on the subject of the factors which will influence the future of the music and media industries.

Developments in the music and media industries are often used to split risk. Monty Lueftner, executive vice president of consultancy and marketing specialist, said companies need to diversify five years ago to build up new studio. But now we have the strongest local presence we have ever had. This is a year of total change in Scandinavian programming. We are working around the clock to produce for both private and public broadcasters.

The media were represented on the panel by Emms Broad-casting’s Steve Crane and MTV’s chairman/CEO Tom Freston. Crane, pointing at a simultaneous diversification - integration and concentration - stressed the need for companies to keep an eye on developments in the business they are in. He added that the UK has not only invested in French broad-casting with its purchase of a minority share in Maximum FM, but also in a US baseball team.

Dag Haeggqvist, chairman of Sweden’s Sonet Grammofon, said his company recognises the need to diversify and five years ago bought the English film studio in Stockholm. “It was a severe blow for us to lose Island and Chrysalis licensing & distribution, but we now have the strongest local presence we have ever had. This is a year of total change in Scandinavian programming. We are working around the clock to produce for both private and public broadcasters.”

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“Dar’s difference between the audio and visual fields,” Crane continued. “This is not yet true in Europe,” he added, “but European record companies will eventually realise that they really need radio. Maybe that will lead to more realistic compensation.”

He said they include technological developments, cultural, political and demographic evolution, in- creased popularity of the US model of narrowcasting, and the tendency of audio software producers to diversify into such areas as the production of visual soft- ware, merchandising and retailing.

While diversification into dif- ferent markets is often used to split risk, Monty Lueftner explained why companies need to diversify five years ago to build up new studio. But now we have the strongest local presence we have ever had. This is a year of total change in Scandinavian programming. We are working around the clock to produce for both private and public broadcasters.

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Walters Slams DJs, Programmers

“Programming should no longer be based on the whims of a programme controller or a middle-aged media owner. It should be the result of careful research that enables a programme to be developed from the needs of its audience,” said Colin Walters during his keynote ad- dress. Radio Europe 2000.

Walters, who is MD of Laurel Benedict in the UK, added that programmers must aim for higher standards with forceful, energetic presenters and imaginative, lively program concepts to stimulate listeners.

Presentation standards have not kept pace with radio growth, he said. “All too often a program- mer’s idea of information is the commercial time-check and his idea of humour is a smutty schoolboy joke.”

Walters also criticised the trend towards Anglo-American pop- ular music. “Surely the Continents that once formed Shakespeare and Goethe can rise above such adolescent talk,” he said.

Walters stressed the structure of radio over the next decade. Walters acknowledged the growth of cross-border ownership by radio companies but doubted whether they had the means to survive financially when times got hard. He believed that more non- radio multinational conglomerates as French, which will launch Melody Radio in London this summer, will move into the radio sector. “It’s a new opportunity for them and they have the resources.”

He also predicted an enormous growth in pan-European service agencies providing technical services such as operating systems and jingles. An increasing number of competing stations would need an effective service reception, not just to measure listening figures but to research programmes ideas in the UK and the Continent, not just to measure listening figures but to research programmes ideas well, he added.”
Narrogcasting - The Future Of European Radio!

by David Stansfield

Research in the UK, said that the broadcast situation had changed so dramatically in the UK over the last 18 months that radio research is increasingly important. The panel agreed, however, that they found no evidence that would interfere with the current state of a station. Bruno Poyre, programme director at the ROB-combined commercial network Dimension, explained that his station uses its own call out research. “We are a two simple questions. First, what does it do differently and secondly, their likes. We never ask why?”

Pollack said that he believes that future European format patterns would ”shift” towards an adult audience. He noted that Europe does not capitalise on breakfast or morning shows, whereas the pattern in an important market. Other panel members agreed with the importance of the personality profile, with Richard Park, manager of programmes Capital Radio in the UK, claiming that his roster of personality presenters is the key to the station’s success.

Park also gave a warning on narrocasting. Referring to the fact that soon it will be launched Kiss FM station in London, he said that the government-imposed limits may lead to problems. “Music trends come and go. If you are a rap music-based broadcaster you may be in trouble with that format losing popularity.”

Narrocasting may be the future for Western Europe but Rick Cummings, executive VP of Programming European Broadcasting, US, warned that it would be a mistake to believe that the rules would apply to Eastern Europe. “They have not had 25 years exposure to a rock & roll culture. People who move into these new markets and do not realise this will be making a big mistake.”

Southeast Asia and the US were pinpointed for the most promising market. However, Fukatsu also noted that marketing in Japan presents more problems, and that the German radio industry has noted a strong anti-European sentiment in the UK. He said: “In 1989, eight songs by the Beatles were ranked in the top 50, but it is all changing now. The Beatles are now looking at developing a network and new artists is clearly not happening in the UK.”

Challenges in attitudes in and about this market are not as daunting as many think, added Watson, saying that technology and hard rock are particularly popular in the Asian media. He said that in September, a new 24-hour music TV channel, EZ TV, will be launched by cable TV giant SAT! Broadcasting to Asia, the Middle East and Ireland, the station will feature two shows dedicated to foreign acts. Promotional trips to the area are not as daunting as many think, added Watson, saying that new strategies are being developed.

Narrogcasting, or niche radio, is the key to success for future European broadcasters, according to Jeff Pollack, chairman of the US Pollack Media Group and a member of the panel “In The Face Of Competition...Programming Radio.”

Other panel members agreed, referring to the success of niche radio in Australia and the US. However, Chris Lysset, editor of BBC Radio 1, said his station would not follow this trend, but will stick with its ratings by day and night policy. He added that he believes the channel’s broad-based music programming and commitment to both established and new acts will enable it to reach its goal, despite the growth in the commercial sector.

EURO TALENT IN SE ASIA & THE US

by Robert Long

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Eurospects feature the major new releases and reissues on European radio.

SINGLES OF THE WEEK

She Rocks - Do Or Dance
Pop Will Eat Itself - Touched By The Hand Of Cicciolina (RCA/BMG)
The Blow Monkeys - Springtime For The World (Acme)
Samer Haffa - I'm The One
And Why Not? - Something U Got
Satoshi Tomi - I Loved You
Julian Clary - Do Do Do
Carlton - Do You Dream
World Party - Message In The Box

EURO-CROSSTOVERS

Sanne - Love Is Gonna Call
The Neon Judgement - Alaska Highway
Toto Cutugno - Einside 1992

EMERGING TALENT

Pop Will Eat Itself - Touched By The Hand Of Cicciolina (RCA/BMG)
Charlatans - The Only One I Know

ENCORE

Kym Mazelle - Uweless
Horse - Sweet Thing
Immaculate Fools - Sud

ALBUMS OF THE WEEK

Snap - World Power
Resident Bash Hmabaze - Two Worlds One Heart
Killer Thrills - Dynamite From Nightmareland
The Jekyll Works - Permanent Damage
Elle James - Stick To My Guns
Ice MC - Cinemas
Samwell & Ton Tones Of Angels
Soul II Soul - Mad
Condensed - The Myth Of Rock
E X C l u s e - Born To Sing

EXPLODING CHART BUSTERS

Explosive feature the major new releases on European radio.

Singles

She Rocks - Do Or Dance
Pop Will Eat Itself - Touched By The Hand Of Cicciolina (RCA/BMG)

Albums

Charlatans - The Only One I Know

FAB FAVOURITES

Airplay Top 50
Charlatans - The Only One I Know
Black Box - Everybody Everyday
Mantronix feat. Wondress - Take Your Time
Candy Dulfer - Saxuality
Vanessa Paradis - Tendre

Hot 100 Singles
Patrick Sebastien - Le Gambou (EMI)
Pop Will Eat Itself - Touch The Hand Of Cicciolina (70s)
Joelle Urussi - White & Black Blues (CBS)
MC Tunes versus BSB - The Only Rhyme That Brings (ZTT)
Dusty Springfield - Springfield (Parlophone)

Top 10 Albums
Jason Donovan - Between The Lines (Poly)
Talk Talk - Natural History (Parlophone)

FAT FAVOURITES

Airplay Top 50
Gary Moore - Still Got The Blues (EMI)
The Chimes - I Still Haven't Found What I'm Looking For (EMI)
Toto Cutugno - Einside 1992
UB40 - Kingston Town
Janet Jackson - Don't Wanna Dance

Hot 100 Singles
Chad Jackson - Hear The Drummer (Get Wicked) (6th & I)
U.S.A. For Africa - We Are The World
Eurythmics - Be Yourself Tonight

Hot 100 Albums
Charlatans - The Only One I Know
Felix Gray & Didier Barbevillen - A Toise Les Fees (CBS)
Kamel - 25 X 25 - (CBS)

Top 100 Albums
Taten Hosen - Auf Dem Kreuzweg Ins Glück (9-37)
Etta James - Stickin' To My Guns (Atlantic)
Xanadu - Born To Sing
E X C l u s e - Born To Sing

HOT ADDS

Breaking Out On European Radio
John Lee Hooker feat. Bonnie Rait - I'm In The Mood (Silvertone)
Fairground Attraction - Walking After Midnight (RCA/BMG)
**MASTER CHART - June 16, 1990**

### THE ALTERNATIVE

**United Kingdom**

Top played records as compiled by *The Alternative*.

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<th>TITLE</th>
<th>ORIGIN</th>
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<td>Germany</td>
<td>Polydor</td>
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<tr>
<td>Dover Street</td>
<td>Dance</td>
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<tr>
<td>Chester Black</td>
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<td>USA</td>
<td>USA</td>
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<tr>
<td>Steve Goldberg</td>
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<tr>
<td>Steve Goldberg</td>
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### Germany

Top played records as compiled by *Alternative*.

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### Switzerland

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### France

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### Music & Airplay Media

**European Top 50**

Week 6

**Top Tracks**

<table>
<thead>
<tr>
<th>TRACK</th>
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<td>The Only One I Know</td>
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<td>Sire</td>
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<td>I'm Gonna Win</td>
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**Top Albums**

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**Top Singles**

<table>
<thead>
<tr>
<th>SONG</th>
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**Top Videos**

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**Top Concerts**

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**Top Tour Dates**

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**Top Festivals**

<table>
<thead>
<tr>
<th>FESTIVAL</th>
<th>ARTIST</th>
<th>LABEL</th>
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<td>Madonna</td>
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<tr>
<td>Hot 100</td>
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<tr>
<td>---------</td>
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</tr>
<tr>
<td>1</td>
<td>Vogue</td>
<td>Madonna</td>
</tr>
<tr>
<td>2</td>
<td>Killin'</td>
<td>Little</td>
</tr>
<tr>
<td>3</td>
<td>World In Motion</td>
<td>New Order</td>
</tr>
<tr>
<td>4</td>
<td>Black Velvet</td>
<td>Alouette</td>
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<tr>
<td>5</td>
<td>Sacrifice</td>
<td>Elton John</td>
</tr>
<tr>
<td>6</td>
<td>I Promised Myself</td>
<td>Nick Kamen</td>
</tr>
<tr>
<td>7</td>
<td>Hear The Drummer</td>
<td>Get Wicked</td>
</tr>
<tr>
<td>8</td>
<td>Nothing Compared 2 U</td>
<td>Smokey</td>
</tr>
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<td>9</td>
<td>The Power</td>
<td>Snap!</td>
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<tr>
<td>10</td>
<td>Venus</td>
<td>Don Pedro's Animal</td>
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<tr>
<td>11</td>
<td>C'est Toi Qui M'a Fait</td>
<td>French Field</td>
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<td>12</td>
<td>Infinity</td>
<td>The Guru</td>
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<td>13</td>
<td>Dirty Cash</td>
<td>Adventures On Skin</td>
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<td>14</td>
<td>Bele Labavo</td>
<td>Light</td>
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<td>15</td>
<td>Better The Devil You Know</td>
<td>Kyle Minogue</td>
</tr>
<tr>
<td>16</td>
<td>Verdammt, Ich Lieb'Dich</td>
<td>Martha Roth</td>
</tr>
<tr>
<td>17</td>
<td>I Can't Stand It</td>
<td>Tasty T Salmon</td>
</tr>
<tr>
<td>18</td>
<td>All I Wanna Do Is Make Love To You</td>
<td>Faith Brown</td>
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<tr>
<td>19</td>
<td>Hold On</td>
<td>En Vogue</td>
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<tr>
<td>20</td>
<td>Words</td>
<td>The Christians</td>
</tr>
<tr>
<td>21</td>
<td>Kingston Town</td>
<td>UB40</td>
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<tr>
<td>22</td>
<td>I Still Haven't Found What I'm Looking For</td>
<td>REM</td>
</tr>
<tr>
<td>23</td>
<td>Enjoy The Silence</td>
<td>Depeche Mode</td>
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<tr>
<td>26</td>
<td>Opposites Attract</td>
<td>Paul Abdul</td>
</tr>
<tr>
<td>27</td>
<td>Don't Do</td>
<td>Bebe Rexha</td>
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<tr>
<td>28</td>
<td>Se Bastas</td>
<td>Uni Canzone</td>
</tr>
<tr>
<td>29</td>
<td>What'S A Woman</td>
<td>Vaya</td>
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<tr>
<td>30</td>
<td>A Dream's A Dream</td>
<td>Culture Club</td>
</tr>
<tr>
<td>31</td>
<td>The Only One I Know</td>
<td>CH</td>
</tr>
<tr>
<td>32</td>
<td>Ding Dong</td>
<td>Barbra Streisand</td>
</tr>
<tr>
<td>33</td>
<td>Star</td>
<td>Erasure</td>
</tr>
</tbody>
</table>

SOMEWHERE IN AN OFFICE IN EUROPE...

"It was on my desk a minute ago"

"If this is the kind of thing you often hear when looking for this week's copy of Music & Media, it's time you took out your own subscription. Fill in the coupon in this issue!"

MUSIC & MEDIA EUROCHART

 vaccination.

= NEW ENTRY  

= FAST MOVERS  

= RE-ENTRY
### National Hits Ready to Explode!

**UK & Ireland**
- Chad Jackson
- The Drummer (Big White UK)
- Elton John
- Snow (Popaganda Live)
- Pop Will Eat Itself

**Germany, Austria, Switzerland**
- Extrabritain
- Lobo Del Adana (ASPA)
- Treepoli
- Canine
- Dania Invisible

**Spain**
- Luz
- 50 Sinew
- Ceus
- The Onion
- Nome Thar
- Rusk
- MC Tunes
- V. 808 State
- Pop Will Eat Itself
- Lanese

**France**
- Patrick Sébastien
- Hear T1337
- Chad Jackson

**Italy**
- Eduardo Bennato & Gianna Nannini
- Toto Cutugno
- Nena
- Giorgio Moroder Project
- Framboisie
- Maxi Priest
- Giorgio Moroder

### Top 3 Singles in Europe

<table>
<thead>
<tr>
<th>Country</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNITED KINGDOM</td>
<td>Killer (Miles)</td>
<td>Hear The Drummer (Get Wicked)</td>
<td>Killer (Miles)</td>
</tr>
<tr>
<td>GERMANY</td>
<td>Verdammt, Ich Ist Dich (Helene Fischer)</td>
<td>Infinity (1990's @ Time For The Guru)</td>
<td>Black Velvet (Michael)</td>
</tr>
<tr>
<td>FRANCE</td>
<td>Sacrifice (John)</td>
<td>C'est Qui M' a Dit (Francois</td>
<td>Seongsu (OPIUM)</td>
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<td></td>
<td></td>
<td>Nasser)</td>
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<tr>
<td>HOLLAND</td>
<td>Paint It Black</td>
<td>What's A Woman (Tina Arena)</td>
<td>I Can't Stand It (Tony! Crobbins)</td>
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<tr>
<td>SWITZERLAND</td>
<td>The Power</td>
<td>Nothing Compares 2 U</td>
<td>The Power</td>
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<tr>
<td>AUSTRIA</td>
<td>I Promised Myself</td>
<td>Nothing Compares 2 U</td>
<td>I'm Still A Woman</td>
</tr>
<tr>
<td>GREECE</td>
<td>Vogue</td>
<td>I'm Still A Woman</td>
<td>I Still Haven't Found What I'm Looking For</td>
</tr>
<tr>
<td>PORTUGAL</td>
<td>Pump Up The Jam</td>
<td>I'm Still A Woman</td>
<td>A Dream's A Dream</td>
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### Top 3 Albums in Europe

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<tbody>
<tr>
<td>UNITED KINGDOM</td>
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<td>Between The Lines</td>
<td>I'm Breathless (Eagles)</td>
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<tr>
<td>GERMANY</td>
<td>On Dem Kreuzung Im Glueck (San Diego)</td>
<td>In Ogni Senso (San Diego)</td>
<td>I Do Not Want What I Haven't Got</td>
</tr>
<tr>
<td>FRANCE</td>
<td>Scame De Vie</td>
<td>I Do Not Want What I Haven't Got</td>
<td>I Do Not Want What I Haven't Got</td>
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<td>Fanta (Kerz)</td>
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<tr>
<td>ITALY</td>
<td>I'm Breathless (Pecora)</td>
<td>I'm Breathless (Pecora)</td>
<td>I Do Not Want What I Haven't Got</td>
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<tr>
<td></td>
<td></td>
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<td>SPAIN</td>
<td>Nuevo Propone Catalogo De...</td>
<td>Bolero Es</td>
<td>Venero En El Pal</td>
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<td>Venereo En El Pal</td>
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<td>HOLLAND</td>
<td>Labour Of Love</td>
<td>Still Get The Blues</td>
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<td>BELGIUM</td>
<td>Night Owls</td>
<td>Hozzo (Napoleon)</td>
<td>I Do Not Want What I Haven't Got</td>
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<td>SWEDEN</td>
<td>Still Get The Blues</td>
<td>Hozzo (Napoleon)</td>
<td>I Do Not Want What I Haven't Got</td>
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<td>VI Bli Allenher Aldrig Vokte</td>
<td>Brigade</td>
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<td>Tussen Bitar (San Diego)</td>
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<td>Tussen Bitar (San Diego)</td>
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<td>Only Yesterday – Greatest Hits</td>
<td>Between The Lines (Janet Jackson)</td>
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<td>Charmed Life (Solo)</td>
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<td>PORTUGAL</td>
<td>Mosaico</td>
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### Co-Operation Leads To Good Promotion

The ongoing debate over the relationship between record companies, the media and artist managers was continued by the *Promotion Commission* panel, which was chaired by Theo Rees, president of BPI Communications Europe.

Lutz Ackermann, head of music at NDR 2 in West Germany, began the discussion by giving three examples of the gap between record companies and radio stations.

He said that they organise an annual festival for new talent, where some 20 bands perform, but no record companies attend the festival, record companies concentrate only on the top artists.

Tony Powell, MD at MCA UK, replied that only better cooperation between the record companies and the media, plus the availability of the record, could solve the problem.

"I still think it is strange that an important radio station like NDR should play music which is not available through the record company," said CBS MD Richard Denekamp. "But, moreover, you should understand that not everything on radio can be purchased by stations."

Barry Matheson, manager of Scandinavian act Dance With A Stranger, added that radio festivals like NDR's are very important, and that in the end, it is the artists who suffer from the poor relationship between radio stations and record companies. He said that, in his opinion, it is the role of managers to see their product is released abroad.

The role of the manager in breaking an artist abroad was also illustrated by Bernard Bates, manager and booking agent for Mago Negra. "I try to coordinate with both the record company and the publisher before going to another country, and I'm convinced that it is the manager's role to check out the release schedule and marketing plans before taking an artist abroad."

Bates said that Mago Negra are a difficult band to categorise and he invites programmers and programme directors to their gigs. "Only MTV really supported us, they have more adventurous programming than any other outlet, so that the media can be successful and still take risks," said Bates.

Powell said the situation would improve if both parties talked more to each other. He said the record company should promote the artists, the managers should provide a strong base for the record companies.

Promoted by SACEM's media relations manager Eric Duflou, the panel also agreed that the interaction between record companies and the media is an important role. Denekamp concluded: "I want more good radio stations, so that record companies can increase involvement in promotion and marketing. In turn, the territories will propel them, and it is important to have a strong publisher because A&R deal with too many acts already."
Marketing Radio - Be Creative, Says Haas

by Volker Schrenknecht

A call for a more creative approach to marketing radio stations was made by Tony Hollingsworth, chairman of Antenne Bayern, at the Eastern Europe - The Problems & Potential Conference held at the American Radio History Conference in Amsterdam last week.

Hollingsworth, who chaired the panel "The World of Eastern Promise" and is MD of the Tribune Production, opened discussion by saying: "My personal opinion is that there is real value in Eastern Europe, but that at the moment, it's silver and not gold that we're looking at."

After a study of the Bulgarian market, Antenne Bayern were offered a 20-30% market share in the country, while trying to gain a 10% share in the cities. It now has 474,000 daily listeners and is aiming for 500,000. To achieve this, Haas said the station is involved in local activities and is doing extensive promotion.

However, Bertrand Blaha, MD of French independent distributor Danceteria, said: "Whatever gets you to the top of [audience ratings] will not keep you there. What counts is what you keep, not what you have!"

In West Germany, media agencies base their decisions on the widest audience reach, according to Haas, but he says this is the least creative approach to radio marketing. He also complained that stations have no influence on how they are marketed to the advertising industry and said he would prefer radio stations to have a more specific and practical approach to the individual strengths of an outlet. But even the owners of radio stations are only interested in general audience reach, according to Haas.

The marketing strategy for Antenne Bayern was based on the decision not to enter into direct competition with the numerous local stations, but to take over 70% from public pop channel BR 1, said he.

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Keeping Face With New Technology

Europe's first automated station, Sky Radio in Holland, was represented at the radio workshop "Radio 2000: A Digital Odyssey", by operations manager Ton Lathouwers. He told delegates:

"Automation is highly cost-effective and the station is run by seven people, including advertising staff."

Sky's music selection is by Generation II and commercials are stored on hard disc. The heart of the station is Paul Shafer automation system. The music is recorded on video cassette and PCMC digital system with 8 Beta machines.

Andrew McHardy, MD of Broadcast Software Ltd, told the audience that three German stations had been changed to include airplay, DJs were often recorded in soundproof booths into which they were then charmed with strategic plays on monitored shows.

The issue of music dance 'programmability' also came up and again Kantar had a very definite opinion: "Dance music is creating a discrepancy between music and radio industries. The production of these records is aimed at the dance floor and when a radio edit is provided, all they do is shorten it without altering the mix to take down the level of the drums."

Jacobs agreed: "Even the Dutch DJs that do like that sort of material are scared to play it. Many of these records are broken through clubs and shops, and DJs are only playing them when they are already well into the top 40."

All speakers, including Fabrice Trachman, MD or Fairplay Promotion in France, agreed that there is a bright future for the independent music scene. However, they said that contracts must be designed to stop major labels from poaching top talent. The panel agreed that the possibilities of unification through distribution companies should be examined.

The panel, which was chaired by NOB Radio MD Paul Smith, that he preferred the "live assist" method when working with music. Other speakers agreed that contracts must be designed to stop major labels from poaching top talent. The panel agreed that the possibilities of unification through distribution companies should be examined.

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Caught On Camera At IM&MC

A 9 IM&MC photographs by Chris van de Vreken/Arjan Wijnstra.

SPAIN & PORTUGAL

SER Grows As Total Audience Declines
by James Bourne

First figures from the latest wave of Spain's media audience research study, Estudio General de Medios (EGM), show a general fall off in radio listening, although the top five stations have not changed position. The survey was carried out during March and April.

The continued growth of the SPANISH AUDIENCE FIGURES

First Survey 1990

<table>
<thead>
<tr>
<th>Station</th>
<th>March/April</th>
<th>Oct/Dec</th>
<th>%Change</th>
</tr>
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<tbody>
<tr>
<td>Los 40 Principales</td>
<td>4.04</td>
<td>3.73</td>
<td>+8.6%</td>
</tr>
<tr>
<td>SER AM</td>
<td>2.45</td>
<td>2.15</td>
<td>-13.1%</td>
</tr>
<tr>
<td>RNE</td>
<td>2.16</td>
<td>2.66</td>
<td>-18.7%</td>
</tr>
<tr>
<td>Antena 3</td>
<td>2.04</td>
<td>2.02</td>
<td>+0.6%</td>
</tr>
<tr>
<td>Cope AM</td>
<td>1.75</td>
<td>1.62</td>
<td>-4.0%</td>
</tr>
</tbody>
</table>

The survey only includes listeners over the age of 14 and the EGM calculates some one million under-14's also listen to Los 40 Principales.

SER's AM station in Barcelona is the most listened to individual station in Spain with 508,000 listeners followed by Radio Madrid, then Los 40 Principales HQ with 412,000.

Los 40 MD Rafael Revert said the survey showed that Los 40 Principales is Spain's most listened to network overall between 09.00-23.00. Antena 3, also on FM, was the most popular between 06.00-07.00 followed by state AM service RNE 1 between 07.00-09.00. SER AM took over at 23.00-01.00 when Antena 3 was once again Spain's most listened to network.

One interesting feature, which could signal the beginning of the end of AM dominance in Spain, was the drop in total AM listening figures; they fell by 441,000. The FM audience rose 320,000 overall.

Ibiza 92 Gets High Media Profile
by Anna Marie de la Fuente

Ibiza 92, the annual three-night pop music extravaganza, was covered by both the SER and state-run Radio Nacional de España (RNE). The two networks taped the entire series of concerts, exclusive they were limited to taped interviews and greetings of the celebrities.

Foreign TV networks present were MTV, BBC and BRB's Power Station (Palace TV). Millions of people worldwide are expected to see TV highlights of the festival.

Among the international acts performing in the fourth edition of Ibiza 92 were Paul Young, The Christians, Brins International, Aztec Camera, The Creeps, Immaculate Fools and The Cross. A greater number of local artists participated this year including Ole Ole, Rico, La Frontiera, Azucar Moreno and Bimbonne.

Event organiser Pino Sabolocco, from the Creative Entertainment Group, says the number of live performances has increased with each edition of the festival: "We eventually hope to eliminate taped其实就是the top five stations have not changed position. The survey was carried out during March and April. the concerts a week later on three consecutive nights from 22.00 onwards!" The pop station also featured live interviews and blow by blow accounts of the events. RNE is considering airing the concerts simultaneously on FM stereo with two 75-minute long TV programmes.

State-run TVE filmed the concerts for worldwide distribution. Commercial rival Canal Plus was also at the festival but music programming co-ordinator Jose Bengoetxea says since TVE had the expected to see TV highlights of the festival.

Radio Future - performing in New York

ONCE Brings In Rato Programming Changes
by James Bourne

Cadena Rato, which was bought in April by the charity ONCE for about Pta 3 billion (app. $US 49 million), is to change its name and programming by the summer.

ONCE has confirmed that Ricardo Vaca will remain Rato's director-general (Spain's youngest at 36). However, Miguel Duran, director-general of ONCE and chairman of Tele 5, will take over as executive VP. ONCE president Jose Maria Arroyo will probably take the same post at Rato and, according to a ONCE spokesperson, journalist Albert Ferrer will become CEO at the radio network.

Rato's programme director Julio Garcia Gomez says he expects to remain in his post and thinks the new name and programme changes will be announce

held in the massive open-air KU discothèque at the beginning of this month.

SER's head of music Rafael Revert: "We will be airing the concerts a week later on three consecutive nights from 22.00 onwards!" The pop station also featured live interviews and blow by blow accounts of the events. RNE is considering airing the concerts simultaneously on FM stereo with two 75-minute long TV programmes.

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New York is doing it France and Germany as well, in the rest of Europe ready to “Squandre In The House”? Tottons phone call “It41 Nussle”. Martir Unger, Telan, Germany (091 99 42 7).4.

Super “Swingbeat” version Martin Unger wino. Germany OW) 95 49 26. ready to “Squaredance In The House”?

Observations on the German pop scene might have noticed a single by a new artist, John Noville, called I Know, I Know. It entered the DJ Top 40 Dance chart some weeks ago and then dropped out and now it is back again and picking up airplay. The single is taken from the excellent forthcoming LP Crim~Pcur, & due to be released in June. Noville makes a most unusual sound for a German artist, funk with a distinct 70s soul influence. Most importantly the songs are very strong. Noville will be doing some TV work in Germany this September and a remixed 12" of the album will be released nationwide on ARD. There will also be a club tour this September and a named “12” of I Know, I Know.

Also in Germany a new label definitely worth keeping an eye on is 69 Records. The label is part of the Jupiter Records Group and it is run by the group’s A&R director Martin Unger, who previously worked as label manager of Solar for Intercord and also worked for EMI. Their first release, Squirender In The House, is bizarre, starting off rather like Malcolm McLaren’s Buffalo Girls with fiddles, banjoes but then, thankfully, it turns into a rather more orthodox house number.

Congratulations to The Stonefunkers, Sweden’s finest and funkiest rap act (and also frequent visitors to Talent Tracks) who have finally been recognised as a serious talent. They have signed a deal for the world, excluding Scandinavia, with Warner Brothers. More details soon.

There is the usual crop of World Cup records coming up and certainly the wittiest so far is House Of World Cup by Filla. At least as good as PWE’s Toughed By The Hand Of Cleo and much funnier Check it out.

Apologies to Discomagic: it was stated that the sub-publishing rights for Pianonoge were free in fact they are owned by Warner Chappell and the licence is held for the world by CBS UK.

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**This Week**

1. I Know I Know
2. Dance With Me
3. Beautiful Love
4. Ain’t No Fun
5. Keep The Faith
6. I’m A Dreamer
7. I’m A Dreamer
8. Standing In The Rain
9. Heartaches
10. Ascending To Infinity

**Last Week**

1. I’m A Dreamer
2. Keep The Faith
3. Beautiful Love
4. I Know I Know
5. Dance With Me
6. Standing In The Rain
7. Heartaches
8. Ascending To Infinity
9. I’m A Dreamer
10. I’m A Dreamer

**LPs**

**This Week**

1. The Final Frontier
2. I Know I Know
3. Dance With Me
4. Beautiful Love
5. Keep The Faith
6. I’m A Dreamer
7. I’m A Dreamer
8. Standing In The Rain
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AmericanRadioHistory.com
Aiming To Make A Millionaire's Mark

by Gary Smith

Bruce Dickinson is already a familiar figure to European heavy metal fans as the lead singer of Iron Maiden. After he contributed a song, tastelessly entitled 'Bring Your Daughter To The Slaughter', to the soundtrack of 'Nightmare On Elm Street 2', he was inspired enough by solo work to write all the songs for his debut LP 'Tattooed Millionaire', within two weeks.

EMI is keen on the record to cross over into mainstream programming and Neil Cox, international marketing manager at EMI UK, believes that the album's second single, a cover of EMI UK, believes that the first single 'Tattoed Millionaire', has been played on mainstream radio but the follow-up will provide a major breakthrough. "Although Bruce's name is known he is in the media, we don't want to hype the pants off him. He is only one week away from being a household name. "

A lot hinges on the tour and

Dudes will be out at the same time as the band start out in mid-June. As Howard Johnson, European marketing and promotion manager at Sanctuary Music - Iron Maiden's management company - rightly points out: "Although Bruce's name is known he is in the sort of territories where rock acts always do well - Germany, Switzerland and Sweden - but the affiliates in France and Italy are working hard to make sure the release does not go unnoticed. In Italy, they are working with Videobos. The Italian music channel has made a one-hour documentary about Dickinson, his recently published book, Lord Ify Boonton, and the singer's passion for fencing. The programme will be shown three times in the five days preceding the Milan show. Iron Maiden have a big following in France and that has meant the LP has been well received. Cox again: "The French situation is quite encouraging. The company made a jewel book with Bruce's signature on it as a presentation package for DJs. It proved very popular and several other affiliates have used the idea. We also sent out copies of the book which, as well as helping to keep Bruce's profile up, has been useful as an extra promo item."

In Germany, 'Dudes' will be released through Hit Fest who guarantee that all radio stations will be quickly and efficiently serviced with the record.

Chryssalis has a deserved reputation as a label that goes for quality rather than quantity. An honourable idea, but one that can set their marketing and promotion departments some serious challenges. The company has just released the second World Party album, 'Goodbye Jumbo', and now it has to make sure that a record credited as having been getting rave reactions in the press does not go unnoticed by the general public.

The marketing of World Party is made more difficult by Karl Wallinger, the man behind the project, who shows little interest in the promotional aspects related to selling music. It is three years since his debut LP, 'Private Revolution'. Because of delays made by the marketing campaign, the release for the latest album has been put back twice by Chryssalis, which has brought out 'Goodbye Jumbo' prior to any single. Phil Panzenbecher, international marketing manager at Chryssalis UK, says: "We decided to release the LP first because most people within the company agree that it contains no bad tracks. We received good reviews but when the issue date was put back there was a danger that we would lose the momentum. The media already had pre-release cassettes and, in the end, no announcement about a single seemed to increase expectations. This was helped by the fact that, although we asked them not to, radio stations on both sides of the Atlantic were playing tracks and not identifying the artist - and then they were getting strong phone reactions."

So, finally the LP is out and the band have just returned from two weeks of showcases in the US and are doing the same in Europe. Last month, World Party performed at the IM&MC in Amsterdam. A trainer campaign continues until the official tour starts at the end of June. Then the band are back to the US with Sinead O'Connor in July. The first single, 'Message In The Box' was released on May 29 and, so far, the reaction has been mixed. According to Panzenbecher: "It's quality music and we don't want to hope the pants off it."

Despite the lack of interest in the promotional aspects of the product, Chryssalis is confident that the album offers a mix of percussion, blues guitar and gypsy violin. Although it is unlikely Iron Maiden will find a number 1 chart hit on the LP, the band claim they are turning the fashionable 'World Music' tag into the real thing. Certainly not a typical Belgian pop band, this might prove to be an asset when it comes to crossing borders.

The Last Tribe unite four completely different musicians in an experiment of sound: violin player Philippe de Chaffois de Courcelles; percussionist and sampler programmer Walter Meta; rock drummer Cesar Jansen; and blues veteran Roland van Campenhout. The resulting album offers a mix of percussion, blues guitar and gypsy violin. Although it is unlikely Iron Maiden will find a number 1 chart hit on the LP, the band claim they are turning the fashionable 'World Music' tag into the real thing. Certainly not a typical Belgian pop band, this might prove to be an asset when it comes to crossing borders.

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Rockhaus

- Signed: Triode worldwide.
- Publisher: Edition Autarz.
- Management: Kick-Management, Cologne.
- New single: Gnadlose Trauere.
- New single: Wohin.
- Producer: Guido Vitale.

Formed in 1978, Rockhaus quickly became one of East Germany's most contemporary and popular rock groups. Gnadlose Trauere is their fourth album and the second to be released in the West. Rockhaus' contemporary straight rock differentiates them from many East European groups and with competent help from producer Vitale, Rockhaus are now in a position to offer their West German counterparts considerable competition.
**PREVIEWS**

**SINGLE OF THE WEEK**

She Rockers

In this same vein, the group continues to impress with its catchy melodies and tight production.

**ALBUM OF THE WEEK**

Snapp

The debut LP by this German-based group indicates that The Power of Music is not just a one-off. The result is a collection of material that has a similar sound and style to their previous work.

**TUNING IN TO ATLANTIC 252**

Head of music Paul Kavanagh: "Basically on Atlantic 252, we play the hits from all over the world, from the top 40 as well as the oldies. The key to our programme is the mix of new and old cuts that we present. Where we can find a good record we will play it. We are using Selector to programme our chart shows. There are the Atlantic 252 Top 40 on Saturdays between 12.00-14.00 and the 'Virgin CD Top 40' from 12.00-14.00 on Sundays. The album chart is based on seven sales as well as airplay on the station and we receive reports on how the albums are doing. We do not carry any syndicated programmes because we feel that what we have is stronger than such shows can offer." His jingles come from IOM, from Thomson Creative in London. In Dallas, he compiles the playlist himself. Although he does use some foreign material, the records are chosen mainly on their sound. We have a special premium rate for you to use the software, which is available at 5 spot and this provides some interesting research.
**B List:**

- Chad Jackson - Hear The
- Concrete Blonde’s Joey del Amara - Move Away
- Jimmy Ruffin

**A Usti:**

- Dean Pepall - Head Of Music

**A List:**

- METRO FM - New Music Review
- Alu Dickson
- Joe Cocker - What Are You Gonna Do
- Ist: Kim Wilde - Time
- p.o.w. - Energy Orchard
- Paul Johnson - Don’t Make Me

**K:**

- Jeff Lynne - Every Little Thing
- Phil Collins - Something

**B List:**

- Steve Ellis - Prog. Contr.

**RADIO XANADU:**

- Van- The Righteous 3
- Steve Ellis - Prog. Contr.
- Pauline, Don’t Make Me

**STATION REPORTS**

**AD Belew/Boie, Petty Pink Rose**

**B List:**

- HUBERT WEINRIBERG - Munich
- Manchester
- Graham Cole - Head Of Music

**STATION REPORTS**

**AD Deborah Harr, Maybe For Sure**

**AD Miki Howard, Until You Come**

**A List:**

- Mike Faller - Head Of Music
- McCormicks
- Don’t Make Me

**AD Volker Thormählen:**

- Dierks "The Righteous 3"

**DUSAN ENGER:**

- "The Righteous 3"

**Trenton:**

- Head - Head Of Music

**AD Bobbi Brown:**

- "The Righteous 3"

**AD Michael Bolf:**

- "The Righteous 3"

**AD Joan Dorno:**

- "The Righteous 3"

**AD Kees Boonstra:**

- "The Righteous 3"
PLAYLIST Top 10:

1. Annie Lennox - "Into The Fire"
2. Vangelis - "Ballad Of The Hawk"
3. Genesis - "Ripples"
4. Pink Floyd - "Another Brick In The Wall"
5. Queen - "Bohemian Rhapsody"
6. U2 - "The Joshua Tree"
7. The Police - "Message In A Bottle"
8. Dire Straits - "Money For Nothing"
9. Genesis - "Behind The Lines"
10. Pink Floyd - "Comfortably Numb"

Q: What are the top 5 songs from the playlist?


Q: Who are the artists represented in the playlist?

A: The artists represented in the playlist include: Annie Lennox, Vangelis, Genesis, Pink Floyd, U2, Dire Straits, Genesis, Pink Floyd, and Queen.

Q: What is the genre of music represented in the playlist?

A: The genre of music represented in the playlist is rock and roll.

Q: Are there any specific themes or topics covered in the playlist?

A: The playlist does not have a specific theme or topic, it is a mix of various rock and roll songs from different artists.

Q: Is the playlist suitable for a party or concert setting?

A: Yes, the playlist is suitable for a party or concert setting as it includes popular rock and roll songs that are well-known and enjoyed by many.

Q: How long is the playlist?

A: The playlist is top 10 songs, so it is 10 songs long.

Q: What is the purpose of the playlist?

A: The purpose of the playlist is to provide a collection of popular rock and roll songs that can be played during a party or concert.
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