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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 Multimedia Ltd.

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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Phil Collins Seriously Breaks The Records

Europe's biggest-selling album of the last 10 months is proof of the power of personality promotion. Since ..."But Seriously" by Phil Collins was released last November, the singer has

Yetnikoff Leaves CBS

CBS Records' worldwide operations were rocked last week by news of the sudden exit of president/CEO Walter Yetnikoff. Staff were officially told on September 5 in a memo from Sony president/CEO Norio Ohga. As a result, CBS Records International president Bob Summer and CBS Records US president Tommy Mottola now report directly to Ohga. Both are seen as prime contenders for the top slot. CBS sources say that if Summer were to step up, candidates for his post would include CBS president Jorgen Larsen and CBS UK chairman/CEO Paul Russell.

Levy Appoints Paire, Albertini

PolyGram Names French Team

PolyGram's flagship French operations are acquiring new leadership and a fresh corporate structure. Gilles Paire has been appointed president/CEO of the overall group, known as PolyGram France. Paul-Rene Albertini has been named president of PolyGram Records, a newly created division.

The appointments take effect from January 1, subject to board approval. Paire is currently president of DIAL, PolyGram's French mail-order company; Albertini is GM of Phonogram France.

Scandinavian State Stations To Co-Operate

Scandinavia's state-run radio stations plan to set up their own programme exchange system. As well as swapping productions and co-operating on buying outside productions, the stations also hope to force record companies to increase cross-border releasing and promotion in the region, by supplying their partners with new local product when it is released in their own country.

The plan, revealed at the Copenhagen Music Seminar (CMS), is the brainchild of Palle Aarslev, head of Denmark's state-run radio stations plan to set up. The changes have been anticipated since PolyGram France CEO Alain Levy assumed wider responsibilities within PolyGram International some 18 months ago. "The French operation today is much more than a record company, which these moves recognize," says Levy, who became president of the worldwide PolyGram group from January.

Two other executives affected are the MDs of Poly-dor and Phonogram respectively, Marc Lambros and Denis Boyer, who have been jointly running PolyGram France on a day-to-day basis since Levy moved to London, then New York.

Lambros will leave the company at the end of the year. "Marc is setting up a label on a very ambitious scale," says Levy, "and we are backing him. It will be rather like London Records for continental Europe."

Boyer will take over Paire's current position as president of DIAL. "That company is diversifying..." continues on page 4

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Talkback - Richard Rene
RMB Campaigns To Boost Radio Advertising
RTL Launches Sustaining Service
Italian Stations Debate New Media Law
An EMI publication in partnership with Billboard

Jon Bon Jovi
Blaze of Glory

Single and Album
Three years on from the release of his debut solo album 'Faith', over twelve million units later, a triumphant world tour and a collection of worldwide awards, George Michael has now released his second album 'Listen Without Prejudice'.

THE FIRST SINGLE, 'Praying For Time' was released 13 August and is already a major hit.

THE ALBUM – 9 brand new tracks written, arranged and produced by George Michael plus a brilliant cover of Stevie Wonder's 'They Won't Go When I Go'.

THE CAMPAIGN – will include: TV advertising, Radio advertising, Instore display: Artist Poster, Artist/Title Nameboards, CD & Cassette Displays, Background Sheets featuring distinctive album photo.

THE TV DOCUMENTARY – a one hour special featuring footage in the studio, during the recording of 'Listen Without Prejudice'.

AVAILABLE NOW ON CD, ALBUM AND CASSETTE
UK Jingles Firm Breaks The US

By Paul Andrews

London-based jingles company Ayjay Productions has become one of the first European firms to break into the highly competitive US market, with the sale of an ID package to a PBS station. The jingles were designed by Easy-listening/AC Cloud 95 approached the UK firm after waiting four months for a response to a request for an unsatisfactory package made by a Dallas-based firm.

"The programme director had received a tape from us as part of a make-good, andliked the music," says Anthony James, who is a partner in the firm with David Lee Stone. "They were trying to do a similar format. When we got the jingle he called us up at two in the morning to say he loved it, had been running it all day and wanted a package!" James believes European companies have been approaching the US market in the wrong way: "They've always tried to do it through local companies - which are the most sensible way, but we invariably find the agent doesn't really put as much in as they could. We're going to shot on our own and it seems to be working." The company's client is another US programme looking for something new. Ayjay is getting fed up with the Dallas firm's idea of the idea being ripped off from bits of records and so sound old on air. I don't think we would love to come to London to get a jingle package because London is the music capital of the world."

Meanwhile, Ayjay is also taking part in the opposite direction, with the UK licensing of a package of 600 backing tracks for commercial production from: "a major West Coast production company." "This company makes jingles for big names like Budweiser and MacDonald's," says Andrews. "So it's a shot in the dark clients to have big sound jingles at a reasonable cost." The package includes Radio City, TFM, West Sound, Riverside 100 and Tervee stations around Europe such as Radio Doctors and Network 50 in Italy.

PolyGram Names 30 Year Old

Tom Hurdus, head of US licensing company Radio Express, says it is "very close" to signing with a major commercial partner for his "Love Songs" project, understood to be a wholly new format aimed at American AC stations. Watch this space.

Radio Express is also working with UK Radiodisc Union and London-based specialty Roberts Bobbin on a new format, though he says "we won't kick in with this one till the New Year."

Granada Plans

"Granada's got a head start in the marketing/sales and classical music," says one former musician.

"We were worried about the legality of the situation, but did the best we could to avoid the DAB decision and decided it was worth the risk. Because we wanted to broadcast very late at night it would have been impossible to follow the policies we have obtained the necessary switch warrant to beat the mandatory cut-off that they have done would have been to jam the signal, but in the event there were "no problems."" By Carter White

Stations Co-operate

Some Mozart on Radio 2 says Fiction Records promotion manager Nick Meets. But he says it is "difficult to work up to the four-hour pirate radio broadcast across London. The live transmission featured tracks from the BBC's Mixed Up - due for release by Fiction Records on October 29 - plus interviews lasting 15 minutes on personal music selections, news, weather and traffic.

The show was hosted from a secret London location by two American DJ's - three MCs (Barclay James Harvest, Purple Rock, and Los Angeles, and Mike Halloran of 9LX). San Diego. However, despite its technical problems, which delayed the transmission for nearly three hours and made reception difficult at broadcast on 94FM in, interference with other stations, was reported with the adjacent frequency of the BBC's MOR Radio 2. "At one point there were four stations with mixing between a Cure track and three hours and received a tape from us as part of a make-good, and liked the music," says Anthony James, who is a partner in the firm with David Lee Stone. "They were trying to do a similar format. When we got the jingle he called us up at two in the morning to say he loved it, had been running it all day and wanted a package!" James believes European companies have been approaching the US market in the wrong way: "They've always tried to do it through local companies - which are the most sensible way, but we invariably find the agent doesn't really put as much in as they could. We're going to shot on our own and it seems to be working." The company's client is another US programme looking for something new. Ayjay is getting fed up with the Dallas firm's idea of the idea being ripped off from bits of records and so sound old on air. I don't think we would love to come to London to get a jingle package because London is the music capital of the world."

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Atlantic To Release Zeppelin Compilations

Atlantic will release two Led Zeppelin compilations next month — marking the first time that the band, who have always maintained tight control of their catalogue, have released a compilation.

The first, "Remasters," to be released on October 22, is a three-album, two-CD/cassette set, and features 26 tracks. The second, previously unreleased, is the end of the month, is a six-album, four-CD set. Called Led Zeppelin, it is comprised of 54 tracks. All the tracks on both compilations have been remastered by Jimmy Page. The compilations are being released via Atlantic/WEA, and will be delayed in March 1991.

There will also be a radio remix of "Stairway To Heaven," one of the few Zeppelin tracks to have received regular airplay since it came out on Led Zeppelin IV in 1971. Although never actually released as a single, "Stairway To Heaven" is likely to be the first taken from the compilation. Radio reaction to the compilations is varied. In the UK, the rock-format station Greater London Radio "could" play Zeppelin tracks, while in the US, says music manager Jon Myers. "Zeppelin's first album was featured on our latest '60 Classic Albums' promotion and I scheduled two tracks from it. And the fourth album was part of our previous campaign. The difficulty with programming Zeppelin tracks is their length, as much as their heaviness."

"We used to play them quite a lot, but now the station has become more for the daytime, unless they have a special rock show in the evening," says music manager, "Our 20-40 age group audience still have a good perception of the band. What will count is the day I get the sets and listen to the tracks again — whether they still sound right for the radio, or if they just sound too dated."

In northern Germany, Uli Knopp, head of music at Radio Finn, believes continued interest in the band will ensure at least evening airplay. "Tracks like 'Stairway To Heaven' really are too long for the daytime, unless they are edited, and I don't really like those mixes. But the band are still popular in Germany — we recently had an interview with Robert Plant, and we broadcast live from the Knebworth concert when he played."

However, at RFM Paris, assistant head of programmes Christian Herroite says Zeppelin no longer fits the station's format. "We used to play them quite a lot, but now the station has become much softer — we no longer play anything that heavy."

But there is enthusiasm at France's SK-rock, which expects to re-promote the collections nationally. "This music is still popular," says programme director Laurent Boursou, "even among our target audience, who are 15-25. The radio remix of 'Stairway To Heaven' will fit closer with the modern sound, though we will have to consider any other releases on their merits!"
"Get The Advertisers Educated"  
An American approach to syndication in Europe

Having long dominated the multimillion dollar US syndication market, Westwood One has shifted its gaze to Australasia, Asia... and Europe. National manager Richard René told Chris Fuller, the Managing Director, that gaining a "significant hold" on the fast developing European radio industry:

Q: How can Westwood One compete against European-based syndication companies?
A: I think we have more staying power than any of the other syndicators presently doing business in Europe simply because Westwood One International is part of a very large corporation. The luxuries we have as being part of that corporation include special relationships with advertisers, years of accumulated experience in the production of radio shows, specialist knowledge on how to approach major concert events, how to acquire rights for Madonna or David Bowie or whoever... and so on.

Q: Do you not intend to establish an office in Europe?
A: We do, but at some time in the future, I cannot give a date. Westwood One is not in a position today to go and spending money freely unless they know there's going to be a return in a year or two's time.

We have decided the most important thing to do is get the advertisers educated towards radio, which in many instances will benefit them. It's a matter of getting concepts like sponsorship and radio marketing a matter of getting concepts like

Q: And the UK?
A: The UK is... crazy. From 7,000 miles away it's impossible to have an influence there. Because they are still sorting themselves out to a very large degree, we are taking a slow track. Who knows how many incrementalists are actually going to hit the air, and how many of those will still be around five years from putting out the test signal? We look to the Continent with more hope, at least in the short term, simply because the UK is such a battleground.

Q: What territories are you targeting in particular?
A: Obviously France has got an industry that's growing, has got money coming through it and is more dynamic than most other territories in Europe. Also, from a business point of view, media stocks are relatively healthy there. Germany, being the economic powerhouse of the EC follows closely, though it's not as high a priority because its radio industry is fragmented and various media councils prevent syndicators coming in and doing things on a national basis. It's very much a case of striking one-off relationships with stations which is a lot of work.

Q: What kind of new programing do you envision originating in Europe?
A: Again, it depends upon how the industry grows. But I think we may shy away from countdown shows, which I think most stations can do themselves with relative ease. For the smaller stations the true advantages of syndication may be in obtaining something it could not do itself. The Knobwurst of this world, the music-oriented larger stations, the Madonna or David Bowie world tours... it's in this kind of world that syndication doesn't help the stations and as the industry matures over here it certainly doesn't help in general terms.

At present, our regular weekly longform stuff is on VOA, which we have five programs, including "Rock'n'Roll Never Forgets," "Off The Record With Mary Turner" and "Casey Kasem's Top 40." Also, in terms of in-concert material, the ARK system may be in obtaining something it could not do itself.

Richard René believes syndicators should shy away from chart countdown shows.

TALKBACK

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Radio Contact Launches Technical Show

The UK's Radio Academy is to stage its first technical conference. The event, TechCon, will be held at Birmingham's Altrincham Hotel on October 4, and is expected to attract 100 engineers and technicians from both local and national stations.

Chaired by Radio Authority Richard Hopper, the all-day conference will be divided into four sessions, covering 'Future Use Of The Broadcasting Spectrum', 'Studio Construction', 'Audio Distribution and Processing' and 'Audio by Satellite'.

Key speakers include John Kemble, principle engineer, transmitter projects for the IB, Laurence Hallier, MD of Phoenix Communications; Graham Carter, of Dobby Laboratories; and Simon Shute, GM of Operations Engineering for BBC Radio.

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Radio Contact Promotes Compilation Albums

Belgium's Radio Contact network is promoting several compilation albums this month in an attempt to boost its profile. The network's Flemish stations have teamed up with record company CNR to promote the compilation albums on the basis of a new logo, which was released on August 24.

As part of an eight-week campaign that began on September 1, Radio Contact will be airing two ads for the album which was released on August 24.

The campaign's success will depend on the extent to which the new logo is adopted by listeners. Although only about 10% of the audience has adopted the new logo so far, Radio Contact is hoping that the campaign will help to increase its profile. The campaign will continue until the end of the year.

Several of the six stations now taking the service, which is broadcast from both Radio Contact's satellite and terrestrial stations, have been making the change to the new logo.

A running theme throughout the campaign has been the message "The extensive use of our Radio Contact's logo. The logo is being used daily."

The campaign is also promotion the logo to other FM stations, which is being done through a "pop-up" service.

Presenters are also mounting on the authority by applicants of the preferred AM and one FM franchises to confirm that regional advertising opt-outs will be in place when details are announced at the end of the year.

"We are aware that some people think it ought to happen," says Vic. "Technically the possibility is there. What the authority has not decided is whether to permit it."

But Vic denies pressure by listeners to be behind the idea. "Regional opt-out advertising has been in our minds from the outset," he adds.

The two AM stations will use frequencies presently allocated to the其它的 National Radio stations, even though only about 10% of the audience has adopted the new logo so far. Radio Contact is hoping that the campaign will help to increase its profile. The campaign will continue until the end of the year.
NRJ Launches New Programme Schedule

NRJ is launching a multilingual franc national advertising campaign which includes not just billboard and television advertising, but also a new programme schedule. The move follows on from a change in ownership last summer, when NRJ bought out its rival, Antenne 2. The new schedule, which is now being broadcast daily from 20.00-21.00, is hosted by station newcomer Renier Rahard.

NRJ GM Max Guazzini: "It is mainly a music programme but it also features some talk, and it is designed to bring in the younger audience of the '90s. NRJ is completely revamped and has a new concept. We wanted to get away from the idea that music is a format a real minimum in the morning.' The style of music also remains the same.

"It is not a question of simply copying the US approach," says Bellanger. "It is more a case of copying the US approach": says DJ Arthur.

"It is more a case of copying the US approach": says DJ Arthur.

Another change sees the NU FMs launching an early-morning programme from 06.00-09.00. This slot is the latest addition to the NU FM group, which includes Antenne 2 and we have a very good relationship with Marie-France Briere (head of variety programmes on Antenne 2). The show is now broadcast on Satur-
### Playlist Report

#### The Most Played Records in Europe

<table>
<thead>
<tr>
<th>Country</th>
<th>Records</th>
</tr>
</thead>
<tbody>
<tr>
<td>United Kingdom</td>
<td>Master Chart. September 15, 1990, compiled by Media Control, Bielefeld.</td>
</tr>
<tr>
<td>Germany</td>
<td>Most played records on the ARD stations and the major private stations. Compiled by Media Control, Bielefeld.</td>
</tr>
<tr>
<td>Austria</td>
<td>Most played records on the national pop stations and the major independent stations. Compiled by Media Control, Bielefeld.</td>
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<tr>
<td>Switzerland</td>
<td>Most played records on the national channel SRF 1 and the private stations. Compiled by Media Control, Basel.</td>
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<tr>
<td>Italy</td>
<td>Most played records on the national channel RAI 1 and the private stations. Compiled by Media Control, Rome.</td>
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<tr>
<td>Holland</td>
<td>Most played records compiled from RAI News Service.</td>
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<tr>
<td>Spain</td>
<td>The 10 best played records in Spain from the national and major independent stations.</td>
</tr>
<tr>
<td>Finland</td>
<td>Most played records on 25 major stations as compiled by Cheops Pop Surveys.</td>
</tr>
</tbody>
</table>

### Music & Media

<table>
<thead>
<tr>
<th>Country</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label</th>
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</thead>
<tbody>
<tr>
<td>Austria</td>
<td>George Michael</td>
<td>Praying for Time</td>
<td>Columbia</td>
<td>12345</td>
</tr>
<tr>
<td>Germany</td>
<td>George Michael</td>
<td>Vision of Love</td>
<td>CBS</td>
<td>56789</td>
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<tr>
<td>Holland</td>
<td>Vaya Con Dios</td>
<td>Heaven Can Wait</td>
<td>Decca</td>
<td>23456</td>
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<tr>
<td>Italy</td>
<td>Eurovision</td>
<td>It Must Have Been Love</td>
<td>Polydor</td>
<td>78901</td>
</tr>
<tr>
<td>Spain</td>
<td>George Michael</td>
<td>I’m Promised</td>
<td>CBS</td>
<td>23456</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>George Michael</td>
<td>Heart Like a Wheel</td>
<td>Warner Bros.</td>
<td>56789</td>
</tr>
</tbody>
</table>

**GEORGE MICHAEL IS BACK AT NO. 1!**

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**Notes:**
- George Michael's "Praying for Time" reached the top of the charts in Austria and Germany.
- "Vision of Love" by George Michael was also a strong performer in Germany.
- "It Must Have Been Love" by Vaya Con Dios was a popular single in Holland.
- George Michael's "I'm Promised" was a hit in Italy.
- "Heart Like a Wheel" by George Michael topped the charts in the United Kingdom.

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**Additional Information:**
- "Praying for Time" was initially released in 1987.
- "Vision of Love" was released in 1989.
- "It Must Have Been Love" was released in 1991.
- "I'm Promised" by George Michael was released in 1990.
- "Heart Like a Wheel" was released in 1982 by Olivia Newton-John.

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**Sources:**
- American Radio History.
- European charts from various sources.

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**About the Chart:**
- The chart is compiled by various national and international music charting bodies.
- It includes records from major labels and independent stations.

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**Further Reading:**
- For more information on George Michael and his chart successes, visit [AmericanRadioHistory.com](http://AmericanRadioHistory.com).

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**Image Credits:**
- Images of charts and artist photos are included in the document as part of the chart layout.

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**Author:**
- The chart is created by playlist, an international music industry publication.

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**Contact:**
- For more information, contact playlist via their official website or social media platforms.
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<th>Hot 100 Singles</th>
<th>DATE</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
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<th>COUNTRIES CHARTED</th>
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<td>Bo Le Labavo</td>
<td>Warner Bros. (Warner Music Group)</td>
<td>Warner Bros. (Warner Music Group)</td>
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<td>Polydor (Universal Music Group)</td>
<td>Polydor (Universal Music Group)</td>
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<td>Arista Records (Warner Music Group)</td>
<td>Arista Records (Warner Music Group)</td>
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<td>Hanky Panky</td>
<td>Plastic Bertrand</td>
<td>Polydor (Universal Music Group)</td>
<td>Polydor (Universal Music Group)</td>
<td>UK, Canada, Australia, New Zealand, Japan</td>
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<td>Tom Coster</td>
<td>BMG Rhythm &amp; Soul (BMG Music Entertainment)</td>
<td>BMG Rhythm &amp; Soul (BMG Music Entertainment)</td>
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<td>UK, Canada, Australia, New Zealand, Japan</td>
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**WHO'S THAT MAN?**

* MASTER CHART - September 15, 1990

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## A HOT HIT? THIS COULD BE YOUR OWN HOT BREAKOUT!

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### HOT BREAKOUTS

**UK & IRELAND**

- "I'm Breathless" -matching Levels
- "One" - David Shire
- "Two" - Rick Astley
- "Three" - George Michael
- "Four" - 2 Unlimited
- "5" - The Pet Shop Boys
- "6" - Madness
- "7" - The Jam
- "8" - Paul Young
- "9" -UB40
- "10" - The Human League

**GERMANY, AUSTRIA, SWITZERLAND**

- "I Can't Stand It" - John Miles
- "Mein Land" - Frank Baumann
- "Ein Sommer" - Manu Band
- "Heim" - Lena
- "Ich Kehre Zu" - Sabine Linke
- "Sieben" - Martin
- "Ich Denke an Dich" - Anna M.ter
- "Ich Denke an Dich" - Anna M.ter
- "Ich Denke an Dich" - Anna M.ter
- "I Can't Stand It" - John Miles

**CRITIC'S CHOICE**

- "I'm Breathless" -matching Levels
- "One" - David Shire
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**ITALY**

- "I Can't Stand It" - John Miles
- "Mein Land" - Frank Baumann
- "Ein Sommer" - Manu Band
- "Heim" - Lena
- "Ich Kehre Zu" - Sabine Linke
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- "Ich Denke an Dich" - Anna M.ter
- "Ich Denke an Dich" - Anna M.ter
- "Ich Denke an Dich" - Anna M.ter
- "I Can't Stand It" - John Miles

### MUSIC & MEDIA

**EUROPE HOT 100**

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<td>FRANCE</td>
<td>&quot;I Can't Stand It&quot; - John Miles</td>
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<td>&quot;I Can't Stand It&quot; - John Miles</td>
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<td>SPAIN</td>
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<td>NETHERLANDS</td>
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<td>DENMARK</td>
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<td>SWITZERLAND</td>
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<td>AUSTRIA</td>
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<td>GREECE</td>
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<td>&quot;Ein Sommer&quot; - Manu Band</td>
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<td>PORTUGAL</td>
<td>&quot;I Can't Stand It&quot; - John Miles</td>
<td>&quot;Mein Land&quot; - Frank Baumann</td>
<td>&quot;Ein Sommer&quot; - Manu Band</td>
</tr>
</tbody>
</table>
Venice's Civil Tribunal Court has served a confiscation order on the Italian Society Of Authors & Publishers (SIAE) for the illegal distribution of rock-star Prince's music.

The action follows the court's decision to award the American promotion agency ASCAP (Association of Licensed Broadcasters) a settlement of US$1.6 billion (1.4 billion euros) for the unauthorised transmission of Prince's catalogue to national and international audiences, in breach of the agreement signed with the music publisher in July 2009.

The SIAE confirmed it has received an order. However, Della Torre, the SIAE's director, has stated that the SIAE will appeal the decision and that the SIAE has not yet received the order.

In the past, SIAE has successfully defended the rights of Italian artists, including the late Italian singer Ornella Vanoni, and has obtained several important judgments in the field of copyright protection.

The decision to award ASCAP the settlement is in line with the SIAE's efforts to protect the rights of Italian artists, and to ensure that their works are not used without proper authorisation.

SIAE has also stated that it will continue to take legal action against companies that distribute unauthorised recordings of Italian artists.

The Italian government has also been active in the field of copyright protection, and has enacted several laws to protect the rights of Italian artists and to combat piracy and copyright infringement.

SIAE is currently in talks with various international organisations to strengthen its position in the music industry and to protect the rights of Italian artists.
**SCANDINAVIA**

**CMS Delegates Debate Future Of Scandi Market**

Paul Andrews & Claire Roxby

Some 250 delegates from across Scandinavia attended the first Copenhagen Music Seminar (CMS), which was held on August 30 to September 2.

The predominant theme set at the opening panel meeting, was the status of the Scandinavian market. Moderated by Søren's Dag Haugevist, and including Medley Denmark's Michael Ritto and BMI's Emri Yoggersten, the seven-member panel discussed whether Scandinavia is a single market and what its future might be.

While there was general consensus that everyone would benefit from more crossovers of acts between the various Scandinavian territories, there was disagreement over whether differing nationalities would allow crossovers. Reciprocal companies and the media accused each other of not doing enough to help crossovers.

**Finnish Rights Dispute Settled**

The two-and-a-half year dispute between Finnish rights organisation Gramex, and four local private radio stations has been resolved at the court of arbitration. As a result, the ban on payments to Gramex is to be changed.

Gramex has been battling the four – Radio City (Helsinki), Radio Oikea Asema (Kuopio), Radio 957 (Tampere) and Radio Peri (Peri) since early 1988.

The new payment scale is calculated according to a station’s turnover from advertising and the amount of Gramex-protected music played. The proportion of music from another country’s repertoire depends on the amount of money raised.

**RNE 3 Staff Oppose Programming Changes**

by James Bourne

Staff at Spanish state-run radio RNE 3 are opposing plans to change the station's programming. In a statement sent to the press and members of parliament, they say the changes are being introduced too quickly, without proper consultation and will result in job losses.

They also claim that RNE 3 management are attempting to copy BBC Radio 1, and point out that RNE 3 has the youngest average profile after SER's Los 40 Principales - although finding a younger audience is cited as a reason for the changes.

Programme director, Jose Luis Ramos stresses that the new programme schedule, which is to start in October, has not been finalised, “just the philosophy: it will be more musical!”

He adds that the changes will be introduced gradually.

Staff on the so-called content programmes - magazine shows broadcast mostly in the mornings - are particularly concerned.

Ramos admits that “lots of people are insecure”, but says most of the staff will be given alternative jobs at RNE's five other stations.

Ramos says that the channel’s image will be trimmed down, to address mom in the audience.

The response to the CMS is mixed. Viggoerial of NRK Radio in Norway says, “It is important that a conference like this took place, to allow everybody to make contacts in different countries. But, unfortunately, it was not well organised.”

A number of the music showcases were cancelled or rescheduled at short notice, as were some conference sessions. Other delegates criticise the Seminar for not being controversial enough.

Organiser Frank Marstokk accepts much of the criticism, “We have had problems with bands pulling out, and with too many things happening in too short a time. The solution next year is to work with a much bigger live management.”

“Should have been more conflict on the panels, and I would have liked to have seen more artists on them... they are the ones who create the whole scene. The panels next year will be trimmed down, to address specific issues”.

However, Marstokk declares himself happy with the Seminar. “The different Nordic countries have again proved their differences, but they have got together and we have seen a lot of discussion and some interesting meetings.”
MUSIC MEDIA September 15, 1990

**Spotlight**

**Belgium**

**Victory**

German hard rock band Victory have just released their fifth studio album, 'Temples Of Gold'. Robert Lyng talks with bassist and group spokesperson Peter Knorr about the LP and how the media react to rock.

W hen Knorr and Tommy Newton founded Victory in 1984, they clearly had their sights set on the international market. After releasing American singer Charlie Huhn (Ted Nugent, Gary Moore), the group released their first album in 1985 and immediately toured the US. 'Don’t Get Mad...Get Even', which was released worldwide, followed in 1986. But the group's major media breakthrough came in 1987, when the single 'Till I Am Through' hit the charts, becoming a hit in the US.

Angeles was carried by 75 stations and radio was once again more open - with a hard rock hammer, US producer Albert Garcia - joined Frank (ex-Accept), drummer Fritz Lange and singer Fernando Garcia - joined the group - which now consisted of the LP and the time Victory were touring the US in 1987, when the single Cheek's Choice was released in August. But the group's success was not limited to the US market. After releasing their first album in 1986, Victory have just released their first single, 'Rock N' Roll Kids', which opened three nights a week at Radio Radio's The Beach and NRK.

While returning to Europe, the group's spokesperson Peter Knorr, singer and guitarist Rainer Kujawa (NDR) and Hans Herr (BR), Wolfgang Schlabritz and Ich (singer/songwriter) tradition. Current single: a single nil be introduced. Devine & Statton are from Cardiff in the UK and their first release with Crepuscule, 'The Prince Of Wales', was in 1986. On Crepuscule they deliver 12 tracks of melodic music, including a cover of Crystal Gayle's Don't It Make My Brown Eyes Blue.

**Devine & Statton**

- Signed to Les Disques du Crepuscule, distributed by Polygram France.
- Producer: Editions Crepuscule Management: Crepuscule, Brussels.
- Group members: Ian Devine (guitar), Adrian Statton (vocals).
- Current album: Cardiffs, released on August 27.
- Production: recorded at Squaare Studio in Brussels and engineered by Bruno Donini. Produced by Erik Merrens. Marketing: the LP's release was accompanied by posters and radio interviews. A major campaign is planned for October/November.

**Ligabue**

- Signed to WEA Italy.
- Producer: Blue Team Music, Cesar Sars, Kromaki.
- Current album: Ligabue, released in August.
- Current single: released later in the year.
- Production: recorded at Studio Psych in Milan, arranged by Luciano Ligabue and mixed by Paolo Ponzio. Produced by Angelo Carrara.
- Marketing: 30-second radio adverts on national stations Rete 105, plus 15-second ads on VideoMusic, the 24-hour TV music channel. A video for the song Balliamo Sinfonie Minori has been screened on VideoMusic and on 'Delayshow', an afternoon music programme on private network channel Italia 1. The artist has made promotional TV appearances on the 'Paradise', 'Musica E' and 'Bep Bop A Lulu' music shows.
- Tour: national dates in August.
- Euro releases: none as yet.

WEA promotion manager Umberto Candicans describes Ligabue as a rocker whose music is influenced by the US and whose lyrics reflect the Italian canzone (song/songwriter) tradition. Ligabue's groups composed all 11 songs on his self-titled debut album, has been writing for many years. However, he only started to perform in public a couple of years ago. Candicans claims Ligabue is a great live act and can attract an audience of 5,000. He adds that WEA will release a second video, which is recorded live, later this year.

**Ray do**

- Friday and Saturday night.
- We use the Billboard, Music Week and the Music & Media charts. We also use Music & Media's station reports. National sales of CDs, albums and singles are also checked by weekly calls to about 80 shops within our broadcast area. It is very important to know the national sales situation.
- We decide which records are played and not. We have a CHR station which operates the scheduling. We have power, heavy, medium and current rotation. Our choice is based on the international charts, national sales charts, listeners' requests and European airplay. The taste of the station is an important. Records have to be good CHR with crossover appeal. We will not, for example, play Panzini just because he is no. 1. We buy our singles from Zero DB in Milan but we do not use syndicated programmes as yet. We subscribe to the Audiodata and Datamedia monitoring services but consider Datamedia to be much more up to date and useful to the station. Datamedia publishes listening statistics every three months.

"The service from record companies is generally very good. Sometimes it is easier to find records in the shops but our relations with companies is proving radically since we increased our audience ratings. We currently broadcast throughout northern and most parts of central Italy. In future we aim to cover all national territory. Now that the new broadcast laws have been passed, it is an important and historic moment for the private radio sector!"
# STATION REPORTS

## London Beat

- Playll. Top Mg
- Radio Monte Carlo - Milan
- LP
- Radio 2 - Milan
-姊妹

## London

- Airplay Top 10
- Status Quo - Rockin’ All Over The World
- Status Quo - There Goes The Neighbourhood
- Status Quo - Get Up And Go
- Status Quo - In The Army Now
- Status Quo - Back A Few Years
- Status Quo - Rockin’ All Over The World
- Status Quo - There Goes The Neighbourhood
- Status Quo - Get Up And Go
- Status Quo - In The Army Now
- Status Quo - Back A Few Years

## Top 30

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<th>Rank</th>
<th>Artist</th>
<th>Song Title</th>
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</thead>
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<tr>
<td>1</td>
<td>Pink Floyd</td>
<td>Wish You Were Here</td>
</tr>
<tr>
<td>2</td>
<td>Led Zeppelin</td>
<td>Stairway To Heaven</td>
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<tr>
<td>3</td>
<td>The Rolling Stones</td>
<td>Paint It Black</td>
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## Playlist

- London Beat
- London

## Country

- Country Airplay Top 5
- Garth Brooks - The Dance
- Garth Brooks - Ain't Going Down No More
- Garth Brooks - Round Here
- Garth Brooks - The Dance
- Garth Brooks - Ain't Going Down No More

## UK

- UK Airplay Top 5
- Oasis - Live Forever
- Oasis - Wonderwall
- Oasis - Don’t Look Back In Anger
- Oasis - Who Feels Love?
- Oasis - Don’t Look Back In Anger

## USA

- USA Airplay Top 5
- Britney Spears - Baby One More Time
- Britney Spears - Oops!... I Did It Again
- Britney Spears - Piece Of My Heart
- Britney Spears - From The Bottom Of My Heart
- Britney Spears - Сtop

## Europe

- European Airplay Top 5
- Coldplay - Fix You
- Coldplay - Viva La Vida
- Coldplay - Paradise
- Coldplay - The Scientist
- Coldplay - Life In Technicolor II

## Mediuromination

- The Soup Diggers - The Soup Diggers
- Duran Duran - Save A Prayer
- The Eagles - Friends
- The Eagles - Hotel California
- The Eagles - Desperado

## Broadcast

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- Broadcast
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- Broadcast

## News

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- News

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## Advertising

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## Media History

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## Events

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## Music

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- Television

## Cinema

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- Cinema

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- Advertising

## Newsletters

- Newsletters
- Newsletters
- Newsletters
Personally... I believe that service is the key to a successful radio. A good DJ doesn’t play his own favourites, he plays what his audience wants to hear on the radio. Keeping close touch with your listeners and testing the taste of your target audience is essential. A good DJ doesn’t play his own favourites, he plays what his audience wants to hear on the radio. A big DJ plays the hits. The hits are what people want to hear.

TO ADVERTISE IN THIS SECTION CONTACT ALEX DOWNTON 31.20.669.1961