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BELGIAN RADIO NETWORK DECLARED BANKRUPT

EMI Lures Lewis From BBC Radio 1

BY HUGH RAPID

Radio 1's head of programm- ing Roger Lewis is leaving the BBC to become director of EMI's classical division at the beginning of November. The move has surprised the music industry as it is not expected to be the last change at the network in the next few months. EMI has been trying to find a new director of its classical division for some time after the departure of the previous director, who is now working for the BBC.

BYRNE, NAOMI, STEPHEN, JULIA, DEBORAH HARRY & LAY POP, FINE YOUNG CANCERS, U2, NENEH CROMPTON, PORTER SONGS PERFORMED BY... 20 VERSIONS OF COLE PORTER SONGS PERFORMED BY... 28 VERSIONS OF COLE PORTER SONGS PERFORMED BY... 30 VERSIONS OF COLE PORTER SONGS PERFORMED BY...
Capital Finalises Century Stake

by Hugh Feilder

Ireland's Century Radio will be spending IRE 500,000 (app. US$ 150,000) on new transmitters and introducing a new programme schedule following its agreement with Capital Radio for a IRE 5 million rescue package in return for a 20% stake in the station (M&Ms August 4).

Colin Walters, appointed chief executive at Century in July when the company was in serious trouble, says, "Now that the deal is complete we can go ahead with buying new transmitters to fill up the remaining gaps in our national coverage." The transmitters will serve the Wessex area and the centre of Ireland.

Walters, who was previously MD at Manchester's Piccadilly Radio and now runs the Laurel Broadcasting radio management consultancy with US consultant Jeff Pollack, has also been working on a new programme schedule for Century with programme controller Bob Houghton, who joined the station last month from BRMB in Birmingham. "We are looking at the new schedule now and we'll be introducing it in the last week of October," he says. "And we'll be following that with a major marketing push!" The agreement between Century, Ireland's first national commercial radio station, and Capital Radio provides for an immediate IRE 1.8 million loan plus a further IRE 3.2 million to be made available to Century by its major shareholders and bankers. In exchange, Capital has an option on 70% Century shares, 20% of the company's share capital.

Capital Radio MD Nigel Wormald says: "I believe we can play a valuable role in the development of Century in Ireland where radio is already well established as an advertising medium. I have every confidence that Century, with its increased financial resources and new marketing opportunities, will continue to improve on its recent encouraging audience research figures and will become a successful station!"

Century went on air in September 1989 but ran into problems earlier this year as a result of poor listening figures, low advertising revenue and the lack of a clearly defined image. That resulted in resignations, staff cuts and boardroom rows. Walters says the problems were typical of those faced by new radio stations: "They were caused by underfunding and a false perception of the size of the audience and how fast it could be achieved. Everybody in radio knows those problems. But the latest audience figures conducted in the summer give us a weekly reach of 54% which is encouraging. We feel very confident now that the company is well-financed. There will be a clear-cut policy coming out of Century Radio over the next months!"

'Red Hot & Blue' continued from page 1

...pop stations," says international director Mike Allen. "The variety of the songs means that there is something for all formats. There's a range of interpretations from the traditional to the radical!"

The first single from the album, Neneh Cherry's 'I'm Not Under My Skin,' is released on Circa. It enters the Eurochart Hot 100 Singles this week at no. 64. Meanwhile, it is at no. 13 in the European Airplay Top 50 after just two weeks.

Other tracks include Sandie O'Connor's You Do Something For Me, Annie Lennox's Everytime We Say Goodbye, Kirsty MacColl & The Pogues' Miss O's Regrets, The Jungle Brothers' I Got A Kick Out Of You and David Byrne's Don't Forget Me In.

Radio will also be able to use the BBC Radio 1 AIDS Day special broadcast on September 26, which features interviews with the artists and a history of the album project. It will be available free from Chrysalis offices in each European territory.

All profits from the record will go to local AIDS charities chosen by each territory in conjunction with King Cole Ltd, a non-profit making AIDS organisation set up to administer the project. And Chrysalis will account to King Cole for all its production and distribution costs. The LP is reviewed on page 18.
European Radio Revenue Continues To Climb

by Emmanuel Legrand

Radio in Europe has experienced one of the biggest expansions in its history, according to Carta International, a European specialist in media planning and buying. Radio revenue rose to US$ 2.7 billion in 1991, up 11.7% from the previous year, and it reached 3.3 billion in 1992, up 21.4%. These figures confer the findings of the UK's advertising agency Saatchi & Saatchi, published earlier this year.

In a 120-page booklet called European Radio Mbitbook 1990/91, the agency calculates the state of radio in 16 European countries. The company puts the total number of stations in Europe at 7,934, with 6,348 operating commercially.

The countries with the biggest number of commercial stations are France, Italy, Spain, and Greece. Southern Europe has seen the most changes during the past three years. The countries with the highest share of total European ad revenue are the UK, France, Germany, and Italy.

The UK's advertising agency Saatchi & Saatchi reports that the biggest growth in radio advertising expenditures is seen in Denmark, (+568% from 1988 to 1989) and Norway (10%).

EMR Renamed BPI Communications BV

European Music Report BV, the company publishing Music & Media, has been renamed BPI Communications BV in order to reflect the fact that it is a wholly owned subsidiary of BPI Communications Inc., the parent company.

The company has appointed Emilio Taccetti as its managing director.

Invida Forms New Sales Company

The UK's Inviva Sound has joined forces with two companies in France to form Invida. The company will be based in Paris, with a new group sales and marketing director. It has also hired a new sales and marketing manager.

Inviva will be responsible for the company's French and German operations.

The board of RTBF, Belgium's French-language radio, has approved a proposal which, if accepted by staff unions, will see current expecriment reduced by about 1.5 billion (app. US$ 47 million) and a 12% staff cut over the next three years.

The proposal aims to restructure RTBF's financial position.

EMI Lucres Lewis continued from page 1

Lucres Lewis has been appointed by Hugh Fielder as one of the two BBC's youngest department head when he was appointed head of programmes. And he was mainly responsible for Music Radio For The 1990s.

German Radio continued from page 1

local stations. Antenne Bayern MD, Donald McLaughlin, a former member of the news of VRT Peking becoming a stronger trade association.

RTBF Board Approve Restructuring

by Marc Vasse

The board of RTBF, Belgium's French-language radio, has approved a proposal which, if accepted by staff unions, will see current expecriment reduced by about 1.5 billion (app. US$ 47 million) and a 12% staff cut over the next three years.

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**Notices**

The companies involved are Top Media (France) and Warner Music (Belgium). Along with Inviva, they each hold a 33% stake in the new operation. Inviva is taking a 20% share in both companies and is also merging Inviva Continen
tal into Diamond Media, which will be run by Jerome Ryckewaert, current director at Top Media. Inviva MD Nigel Reeve and finance director John Parker will also be involved.

Diamond Media will sell space to UK, French and Belgian adver
tisers to the radio stations in France and in five in Belgium - and Reeye expects the company to be profitable by the first quarter of 1993.

For every three staff members who lose their jobs as a result of the replacement will be employed.

Further savings are expected once the new fund is estab
lished in 1991. Currently, pensions are paid directly from RTBF's budget.

The proposal also includes a Bit 2 billion investment, part of which will be used to increase the broadcaster's symphony orches
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The main cut, however, would be subject - to approval by the other owners.

Meanwhile, the 12% cut to RTBF's 3,000 staff will be achiev
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**TALKBACK**

Stepping The Spectrum For Ethnic Appeal

Spectrum Radio is an AM station licensed to provide programming for London's diverse ethnic communities. The competitive market of the capital are moving to specifically targeted formats, Keith Belcher, station and programme controller, talks to Eastern Radio about Spectrum's progress towards building a loyal audience using its streamlined programming.

Q: What is the basic idea behind Spectrum?
A: To provide radio for the major minorities who are not heard in London. People who have not been offered anything before. There are stations on other stations but only motivated by commercial reasons, or the pursuit of narrow points in order to keep a franchise. I do not think those motives are right. So, at Spectrum, programming involves compiling a series of shows put together by people from the minorities from programme them. The breakfast slot now has the only two members of staff on-air who are not from the ethnic communities. The advantage of targeting the major minorities is that London is almost entirely made up of these people, but nobody else seems to have noticed. Depending on where you draw the line there are at least 2.5 million who come from our minorities and from our target audience.

Q: Who is behind Spectrum?
A: It is slightly complicated. It is owned by seven different companies, each one of which owns one seventh of the shares and each of those companies is community owned. So you have an Arabic programme company, an Asian programme company and so on. They own all the shares and nominate a director to the board. The board represents the companies who are the shareholders, which means that the people behind Spectrum are the very people we are broadcasting to. Nobody has a major controlling stake in the station.

Q: Was it easy to find broadcasters?
A: Very. There are people from all of our communities who are already working on ethnic careers had to be approached with a slight trace of an accent seen as a bad thing by most UK stations. It is good to be able to give people a chance.

Q: The trend in radio is to move towards stations specialising in a specific format. Because of the way Spectrum operates, you are having to use block programming. Are you finding that a problem?
A: No. I think our programming streams are a unique product. If you are Spanish and you live in London there is no alternative but to listen to us. The advantage to know what you want to hear is going to be in the same place at the same time. The difficulty is that blend over into the break fast show, which we want to keep general. We did not want to put a particular flavour on it. If it was from one particular ethnic grouping people would say that Spectrum was, say, an Arabic station or an Asian station. The breakfast show has to be international and we faced a huge problem in trying to get those particular programme audiences to tune in to a general programme. To help up we have compiled a playlist which has an east/west division because of the styles of music, so we have a playlist of 30 records in the earlier hours of the morning with Chinese, Indian and Arabic music; and then a further 50 records which happen in the second two hours of the breakfast show which is a mixture of European, South African, Spanish, Greek and Italian music. They rotate throughout the show and we change two records each week. It seems to work.

Q: When Spectrum first came on air it raised a few eyebrows among people because you were playing a lot of music by mainstream artists, claiming that Barbra Streisand, Michael Jackson was black and so on. Has that philosophy changed?
A: Not really. The problem is that people will take an example as being a total policy. Yes, George Michael is Greek and Streisand is Jewish. Of course we do not ignore the Asian, Chinese or African stars who represent our audience, but we also play a lot of music by other artists and promote the works of new groups.

Q: How do you promote and build audience loyalty with such a mixed programme schedule?
A: It is probably easier than any other station in London at the moment. Within our communities it is a slow process, but we build them up the more loyalty grows. A lot has come by a word-of-mouth process and when that happens the loyalty is tremendous. We can tell by the advertisers what sort of response they are getting. There is one advertiser in the mortgage and financial services who is advertising both with us and Capital, and he has told us that the response he is getting from us is about 75% of the response from Capital. Now I am happy with that because anybody who can do three quarters as well as Capital in this town has to have a big audience.

Q: You recently made some programming changes which seem to have taken out some of the broader programming. Was this as a result of research?
A: It was evidence from the other programmes. In simple terms of response from letters and phone calls we could tell that the directly targeted programming was doing its job, and was very popular. Now we have a general breakfast show and the rest is all speciality. In any case, the last hour of the breakfast show is presented by one of the ethnic presenters in turn, which enables us to promote their own particular shows.

Q: Do you have problems in building an audience among ethnic groups who also now have their own particular station in London, such as Sunfire, Choice FM and London Greek Radio?
A: No. There are a lot of mistakes being made about perceptions. The white man's perception of Choice is as an Afro-Caribbean radio station. It is not. Choice plays black music, Capital plays Black music and we play black music. Anyone can play black music, but that does not mean they are an Afro-Caribbean station. Our audience is people who want to listen to something that means something to them and their culture. We do not believe you can have a jukebox playing a certain type of music and call that a radio station. We think you have to be more dedicated to your audience and you have to be more valuable to them. Maybe because of that we get a smaller slice of the action, but it is a loyal and positive slice. In some programmes, our talk/music ratio drops as low as 50:50, although the majority of the time we are between 60% and 80% music. The Jewish community would not put up with an all-music programme whereas the Chinese love their music.

Q: What about future plans?
A: There are more audiences out there that need radio stations. We are doing nothing for the Poles, Turks or Japanese, or for small communities that have fewer numbers. We are on the lookout for more frequencies to help reach those people.

Bertelsmann was the leading album distributor in Germany during the first three quarters of this year, according to Media Control. The company has also topped Media Control's list of singles distributors (MM Music 6 October 6).

With 14 labels putting 74 titles into the national album charts, Bertelsmann earned a 25.6% chart share, a drop of 1.2% compared to last year.

The company's leading album label was Virgin, which took fourth place (6.4%) among the 67 labels that made it into the charts during the period. Fifth place went to EMI, which scored 3.05% while Chrysalis, which went to EMI in July, followed at no. 7 with 3.1%. Tenth place was taken by Arista with 2.2%.

Other Bertelsmann-distributed labels included in the charts were Berlin-based Hansa (no. 11 in the label hierarchy with 2.1%), Island (no. 19, 1.6%), Italian label DDD (no. 27, 1.9%) and RCA (29, 1.9%).

Waner Music Germany was the second most successful album distributor with a 19.5% chart share. The company distributed 12 labels yielding 43 titles. WEA is the company's most successful label, ranking no. 3 in the labels list with 6.9%. Atlantic, now handled by Teldec, scored 1.9% for 12th place followed by Warner (1.9%), Elektra (1.7%), Reprise (1.4%), Teldec and Magnet (both 1.3%).

At no. 3 on the distributors list, EMI Electrola's six labels scored 16.1%, with 61 titles. This represents a gain of 1.4% in comparison to the same period last year. EMI led the company's label pack and is overall, second best label with 8.9%. Capitol is next, with 3.1% (no. 8 in the label's list), followed by Electrola (1.7%) and Polyphone (1.3%).

Closing the distributor ranks are Intercord (1.7%) and Dino (1.0%). All other distributors scored less than 1%.

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...why going for less In

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 EUROPE'S
RECIPE BOOK

Rete 3 Introduces Playlist

by Paul Andrew

Rete 3, Switzerland's Italian-language public service pop channel, has introduced a two-day playing list. The move is part of the station's continuing development since it opened three years ago and aims to counter the influence of private Italian networks in the Ticino region.

Between 06.00 and 17.00 (08.00-19.00 Sunday), five records per hour are drawn from the playlist, at four rotation levels: heavy (2 titles, 3 plays per day), medium (6/2), light (1/1) and soft (7/2 per week). While 'heavy' and 'medium' titles are primarily current releases, the 'light' and 'soft' lists include a high proportion of oldies and 'alternative' titles.

For instance, during the week September 10-14, listed artists included: Living Colour; Was Not Was (both 'heavy'); Gianna Nannini, an Emotional Fish ('medium'); Poison; Soup Dragons; Roxxy Music; Ladybird Black; Mambazo ('light'); The Byrds and Suicidal Tendencies ('soft').

Giorgio Pusateri, head of music at the Lugano-based station: "The aim is to have a common sound, though it is not a strict for-
The Metro Group is set to take over the Yorkshire Radio Network (YRN) following the company’s recommendation to sharehold in the 'Revolution' of the media industry by acquiring the radio arm of a music company. The move will allow the company to build a strong presence in the North of England and will be the company's largest acquisition to date.

YRN, which includes Radio One and Radio Two, will be merged with Metro's existing radio stations to create a larger national network.

The acquisition will see the current YRN management team, including its CEO, remain in charge of the new entity.

YRN has announced that it will also launch a new radio station, Metro, which will focus on the city of Leeds.

Chairman Chris Wright told the company's shareholders that they would benefit from the increased scale and resources of the Metro Group.

One of the key benefits of the acquisition is that it will allow YRN to create a stronger presence in the North of England, where it has historically struggled to compete with rival broadcasters.

The move is expected to be completed within the next six months, subject to regulatory approval.

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The battle for audience ratings among France's FM stations continues with all FM stations out to keep up, as outlets compete for new listeners during the promotion campaigns. Television remains the most popular media format - but the FM stations are fighting back, promoting co-promotions and cross-media sponsorship.

EMI Launches a new campaign, dubbed "Music in a Month," to promote its roster of artists. The campaign includes a limited series of records by new artists, as well as promotions for existing acts. The campaign aims to give consumers the chance to discover new music and to support their favorite artists.

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Irishealth Chrysalis Boost Turnover

Chrysalis Records has doubled its worldwide turnover, which will approach US$200 million in 1994. With sales of 10 million albums worldwide and a significant new product, it has been an impressive year for YRN.

Chairman Chris Wright told last week's Chrysalis conference that the company was not only meeting its recovery plan in terms of turnover, but was also looking to the future.

The company's recovery plan includes the launch of a new radio venture with its leading AM station, a new Satellite Television venture, and a co-promotion of a new Radio 1 Station.

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Sinead Helps Chrysalis

The seminar, which was divided into five separate sessions, covered a wide range of topics, including the speakers at the second Irish National Music Seminar and the seminar's target audience.

Topics discussed included A&R, touring, radio, TV, recording, marketing, and promotion, and publicity and publishing.

In conjunction with the IIMS, The Irish Music Business will host a midnight showcase gig at the Olympia Theatre. The eight bands included are: "Knifefight, Hellfire Club, Honey Thieves, Little Fish, the Coletti, Liz, Miss Brown, Trono, and Trenchtown."

The Irish Music Business is the official magazine in association with the Irish Music Industry Association, the Arts Council, and Radio 2FM.

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Irish Seminar Shatters Music Industry Myths

The Irish residents of Marianne Faithfull and Domino, Ensign's old employees, are also joining the live music business. Hopefully, delegates will go away from the seminar with the same spirit as well as for the industry demoralized.
Astori Switches To Radio Deejay

by David Standish

Claudio Astori, station director at the Bergamo-based RTL 102.5 Hit Radio, is leaving to take up a similar position at national broadcaster Radio Deejay.

Astori declined to give details of his new job but confirmed that he will join Radio Deejay on October 15. "I will be able to give details of new strategies and policies at both Radio Deejay and Radio Capital then," says Astori.

Radio Capital is a recently launched 1970s dance music station which broadcasts throughout the Lombardy region. It is owned by Claudio Cecchini, who is also co-owner of Radio Deejay and was station director before Astori's appointment.

Pino Ruggeri is to be the new station director at RTL 102.5 Hit Radio, which is an inter-regional station with a CHR music format.

Finiinvest Launches Production Outlet

Sfizio Berloncin's Finiinvest Group has formed a new company, Radio Five, to produce and sell radio programmes. Roberto Pacini, director general at the new company says that news and music programmes will be made available to local stations throughout the national territory.

Radio Five, "We are waiting for the new broadcast legislation to become clearer before we start production. We hope that will happen by the end of the month when all stations who want to continue in business will have applied for a licence from the government," Pacini claims, however, that there has been an enthusiastic response from local broadcasters to the new radio Five project.

Ricordi Opens New Store

The Ricordi Group, which opened Italy's first record megastore in Milan last year, has launched a new and specialised retail outlet in Bologna called Spazio Musica. The 800 square metre store is dedicated to the sale of both electric and acoustic instruments, plus the latest in hardware and software for musicians. The store will shortly begin a music school and space will be provided for recording.

CCD recording artist Francesco Baccini is claiming a national broadcasting record after remaining on air for 19 hours and eight minutes. Baccini performed the feat at the Milan-based national station Rete 105.

The start and finishing times of his broadcast were witnessed by a solicitor and a doctor was present throughout his marathon spell. Fellow artists Eros Ramazotti, Lucio Dalla and Gianni Morandi linked up live by telephone with Baccini.

The artist has just released his album Il Pianoforte Non E' Il Mio Forte. Luciano Luri, promotions manager at CCD, says: "Rete 105 came to us with the proposal. We found it incredibly funny. The station includes some locally produced music in its programmes and thought it was the best way to promote Baccini. He is quite a funny character!"

The latest Audioradio statistics say that the station, which has a black-oriented CHR format, has an average daily audience of 66,000 in Milan and 129,000 in the region of Lombardy. Its figures for Rome are not known because, according to Audioradio, they are too low to warrant inclusion.

Radio Milan Int'l Name Change

Radio Milan International is to change its name in a bid to boost audience ratings. The station's full name is currently Radio Milan International 101 Network but all reference to the city is to be dropped.

PR manager Luca Dondoni: "We want to change the name to 101 Network, because people in Rome have a bias against anything connected with Milan. They may still understand that we are based in Milan, due to the station's talk content, but we will stop repeating the name of the city on air!"

Dondoni says it may take up to a year to make the change. "We don't want a sudden loss of listeners, the public needs time to get used to the new name. The first step will be to remove Milan International from all our jingles and then we will change our stickers!"

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National Record For Marathon Man Baccini

Record breaker Baccini

Record breaker Baccini's claim is certainly a national record, but all reference to the city is to be dropped. The artist has just released his album Il Pianoforte Non E' Il Mio Forte. Luciano Luri, promotions manager at CCD, says: "Rete 105 came to us with the proposal. We found it interesting and funny. The station includes some locally produced music in its programmes and thought it was the best way to promote Baccini. He is quite a funny character!"

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RTVE Subsidy Warning

by Anna Maria de la Fonte

Jorge Garcia Candau, director general of Spanish state-broadcaster RTVE, is warning the government that if its application for a Pta 20 billion subsidy is turned down, two more of its radio stations will be forced to accept advertising.

"This is not my wish but it would have to happen if we run short of funds, which will inevitably happen if our grant is not awarded," said Candau.

The high speed on radio advertising in Spain compares with tiny shares of just 1.1% and 1.6% for the country's 800 or so commercial stations.

The proposition of advertising for radio in Spain is the highest in Europe at 11.5% of the total market. The figures produced by AA/EAT Advertising and Media Forecast for the UK's Campaign magazine were published by its Spanish sister publication Campana in September.

Belgium and Holland respectively, 2.1% in the UK, 3.5% in Italy, 4.8% in Germany and 7.2% in France.

The healthy Spanish figure comes despite a strong TV market. Overall, Pta 880 billion (apx US$ 8 billion) was spent by advertisers in Spain during 1989.

The 11.5% market share figure for radio supports the view that the country's 800 or so commercial stations are becoming increasingly competitive. State stations RNE 3 and RNE 5 are now allow-

ed to law to accept advertising, a move which has prompted the country's commercial broadcasters to improve their competitive edge.

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by Anna Maria de la Fonte

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DARYL HALL JOHN OATES

COMPACT DISC · CASSETTE · ALBUM

CHANGE OF SEASON

MUSIC & MEDIA

WEEK 41

October 13, 1990

MUSIC & MEDIA

WEEK 41

October 13, 1990

master chart  
your weekly programming guide

radio active

Europe's most radio active hit material

EXPLOSIVES CHART BUSTERS

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

SINGLES OF THE WEEK

The Afros - Feel It (CR)
Steve Earle & The Dukes - Justice In Ontario (RCA)
Dan Fogelberg - Rythm Of The Rain (Capitol)

SURE HITS

A-Ha - Crying In The Rain (Warner Brothers)
Whitney Houston - I'm Your Baby Tonight (Atlantic/BMG)
The Chimes - Heaven (Columbia)
Lisa Stansfield - You Can't Deny It (A&M)
The Grid - A Boat Called Love (East West)
John Farnham - That's Freedom (Whitney/BMG)

EURO-CROSSOVERS

La Strada - La Muerte (RCA/BMG)
Liane Foley - Au Fur Et A Mesure (Virgin)
Eros Ramazzotti - Dolce Barbara (Door/EMI)

EMERGING TALENT

Stress - Beautiful People (Eternal/WEA)
Majia - Matt Hasen Real (CARE/PHI)
Faith,Hope & Charity - Growing Pains (WEA)
Phil Edwards - Don't Look Any Further (QG/WEA)
Beverley Craven - Joey (EMI)

ENCORE

Twenty 4 Seven - I Can't Stand It (RCM)
Maria McKee - Show Me Heaven (RCA)
Concrete Blonde - Joey (RCA)

ALBUMS OF THE WEEK

Iron Maiden - No Prayer For The Dying (EMI)
MC Muses - The North At Its Heights (ZTT/WEA)
Stereo MC's - Superstural (Elektra)
John Farnham - Chain Reaction (Whitney/BMG)
Paul Janet - Revels Love Romantic (A&M)
Soul Asylum - And The Horse They Rode In On (A&M)
Pebbles - Always (RCA)
INXS - X (Mercury)
Lucio Dalla - Cambo (MCA/BMG)
Charlie D Lewis - Soca Dance - Do You Feel It? (PolyGram)
Caron Wheeler - UK Black (RCA/BMG)

SINGLES

Madonna - Into The Groove (Sire)
Baltimore - Sugar Baby (EMI)
David Bowie & Mick Jagger - Dancing In The Street (EMI)
Stevie Wonder - Part Time Lover (Motown)
Tina Turner - We Don't Need Another Hero (Capitol)

Albums

Dire Straits - Brothers In Arms (Warner)
Madonna - Like A Virgin (Warner)
Bruce Springsteen - Born In The U.S.A. (Columbia)
Sting - Dream Of The Blue Turtles (A&M)
Bryan Ferry - Boys And Girls (Polydor)

YESTER HITS

the Eurochart top five from the years ago

OCTOBER 13 - 1985

SINGLES

DNA feat. Suzanne Vega Airway
Spanish Beat Salisbury

ALBUMS

INXS Airway
Camarena/Domenico/Pavarotti Salva

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OCTOBER 13 - 1985

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ALBUMS

INXS Airway
Camarena/Domenico/Pavarotti Salva


caption: Change of Season Compact Disc Cassette Album
### Master Chart - October 13, 1990

#### United Kingdom

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<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Company</th>
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<tr>
<td>1</td>
<td>Tom's Diner</td>
<td>DNA</td>
<td>DKK Music/London Records</td>
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<td>2</td>
<td>George Michael</td>
<td>Faith</td>
<td>Virgin</td>
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<tr>
<td>3</td>
<td>Michael Jackson</td>
<td>Bad</td>
<td>Epic</td>
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<tr>
<td>4</td>
<td>Manic Street Preachers</td>
<td>Everything Must Go</td>
<td>Creation</td>
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<td>5</td>
<td>Elton John</td>
<td>Your Song</td>
<td>EMI</td>
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<td>6</td>
<td>Bryan Ferry</td>
<td>Avalon</td>
<td>Polydor</td>
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<td>7</td>
<td>Simple Minds</td>
<td>Life In A Day</td>
<td>Charisma</td>
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<td>8</td>
<td>Howard Jones</td>
<td>Tomorrow</td>
<td>MCA</td>
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<tr>
<td>9</td>
<td>Chris Rea</td>
<td>Road To Hell</td>
<td>Castle</td>
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<td>10</td>
<td>Limahl</td>
<td>Never Again</td>
<td>RAK Records</td>
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#### Germany

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<td>Ich Hab' Getraeumt Von Dir</td>
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<td>2</td>
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<td>Udo Lindenberg</td>
<td>I've Got You Under My Skin</td>
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<td>Erasure</td>
<td>Love To Love</td>
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<td>Alphaville</td>
<td>Eighteen</td>
<td>Polydor</td>
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<td>6</td>
<td>Eurythmics</td>
<td>I Was Born To Love Him</td>
<td>RCA Records</td>
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<td>7</td>
<td>Heaven 17</td>
<td>I'm Alive</td>
<td>Epicsound</td>
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<td>8</td>
<td>Diesel</td>
<td>Vision Of Love</td>
<td>Sire Records</td>
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<td>9</td>
<td>Marie McKee</td>
<td>Everything I Do</td>
<td>MCA Records</td>
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<td>10</td>
<td>cannons &amp; Ensign</td>
<td>The Heartbreakers</td>
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#### France

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<td>Génération de Béthanie</td>
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<td><strong>01</strong></td>
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<tr>
<td><strong>1</strong></td>
<td>I've Been Thinking About You</td>
<td>London Beat/A&amp;M</td>
<td>UK</td>
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<tr>
<td><strong>2</strong></td>
<td>Show Me Heaven</td>
<td>Marc &amp; McMaster</td>
<td>UK</td>
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<tr>
<td><strong>3</strong></td>
<td>Ron's Diner</td>
<td>Blue Note</td>
<td>UK</td>
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<tr>
<td><strong>4</strong></td>
<td>Cult Of Snap</td>
<td>Snap</td>
<td>UK</td>
</tr>
</tbody>
</table>
| **5**                          | Soda Dance                              | Charles D. Leeds/Sedan
Studios                         | UK                 | 1                 |
| **6**                          | U Can't Touch This                      | MC. Frontline                 | UK                 | 1                 |
| **7**                          | I Can't Stand It                        | Sire                          | UK                 | 1                 |
| **8**                          | Malden                                  | Zodi Platten/Angel Music      | UK                 | 1                 |
| **9**                          | A Toutes Les Filles                     | Felix & Gigi & Dider Barcelloni | UK     | 1                 |
| **10**                         | Blue Velvet                             | EMI Music                      | UK                 | 1                 |
| **11**                         | So Hard                                 | Pet Shop Boys/Barclay
Gage Music                     | UK                 | 1                 |
| **12**                         | Megamix                                 | Virgin Records                 | UK                 | 1                 |
| **13**                         | Vardenmitt, Ich Lieb Dich               | Mutha Music                    | UK                 | 1                 |
| **14**                         | It's On You                             | M/C & S & The Real MC/Copy
(Home Music)                   | UK                 | 1                 |
| **15**                         | Praying For Time                        | George Black/PolyGram Music   | UK                 | 1                 |
| **16**                         | It Must Have Been Love                  | Rösette                       | UK                 | 1                 |
| **17**                         | Kingston Town                           | Sire                          | UK                 | 1                 |
| **18**                         | The Jokers                              | Stone Film David Capa/Henri
Chapel                          | UK                 | 1                 |
| **19**                         | The Anniversary Waltz - Part One       | Sire                          | UK                 | 1                 |
| **20**                         | Le Jork!                                | Thierry Hazart                 | UK                 | 1                 |
| **21**                         | Coops Up                                | Snap                            | UK                 | 1                 |
| **22**                         | Close To You                            | Punkt                           | UK                 | 1                 |
| **23**                         | Ich Hab' Getraunt Von Dir               | Matthias Reb-Reinheit         | UK                 | 1                 |
| **24**                         | Groove Is In The Heart                  | Off-the-Record                 | UK                 | 1                 |
| **25**                         | Joy Boy Tony Weny Wolly Deut Binkin      | Bombay Bums/Crash
Corinthi                         | UK                 | 1                 |
| **26**                         | Blaze Of Glory                          | Just Food                      | UK                 | 1                 |
| **27**                         | Vous Etes Fouas                         | Puky                           | UK                 | 1                 |
| **28**                         | White And Black Blues                   | Josua Ushka                    | UK                 | 1                 |
| **29**                         | Naked In The Rain                       | B-Bop                          | UK                 | 1                 |
| **30**                         | Insieme 1992                           | Testi Catalogue                | UK                 | 1                 |
| **31**                         | Vision Of Love                          | Puky                           | UK                 | 1                 |
| **32**                         | What Time Is Love! (Live At Transcentral) | KLF KLF Communications
(Glitter
Hair Communications)       | UK                 | 1                 |
| **33**                         | Fascinating Rhythm                      | Basis-Oplage                   | UK                 | 1                 |
| **34**                         | Groovy Train                            | The Fat Boys                   | UK                 | 1                 |

**TOP 100**

1. **Holy Wars...The Punishment Due**
2. **Living In The Light**
3. **The Joker**
4. **The Anniversary Waltz - Part One**
5. **Le Jork!**
6. **Coops Up**
7. **Close To You**
8. **Ich Hab' Getraunt Von Dir**
9. **Groove Is In The Heart**
10. **Joy Boy Tony Weny Wolly Deut Binkin**

**A MASTERPIECE**
Already gold in Germany and Austria approaching platinum fast.

**HERBERT GRÖNEMEYER**

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<table>
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<td>Don't Dig This</td>
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<td>Philippa &amp; Rache</td>
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**THE NEW ALBUM INCLUDES 'say hello', 'does she love that man?' AND THE U.S. HIT 'say a prayer'**
**PREVIEWS**

**SINGLES**

**SINGLE OF THE WEEK**

The Afro's

Feel it - CBS

A high-spirited song with a strong novelty value by a new, exciting Def Jam act. The thumpy rhyhmes and the syncopated backing give it a lively feel.

Whitney Houston

I'm Your Baby Tonight - Arista

A sure hit and already getting massive airplay support across Europe. A moody dance ballad, superbly orchestrated, and a promising piano form the basis of this LA Houston's chilling vocals.

La Strada

La Muerta - RCA/BMG

An eight- and uptempo Latin tinged song from this French-based four-piece.

Stress

Beautiful People - Formal/EWEA


Dan Fogelberg

Rhythm Of The Rain - A
e A Longing remixed, the Cascades original that first charted in the US in 1963. The cover is done with respect, giving it an Atlantic-soul feel by using live horns and organ. There's a surprise ending with a couple of lines from the Beaches' Rain.

**ALBUMS**

**ALBUM OF THE WEEK**

Various Artists

Red Hot & Blue - Chess

This album featuring the work of the late great Cole Porter with an all star line up, consisting of artists as diverse as B.B. King, Monty Clary and Len Negmes Vertes. The result is a sampler of various styles, ranging from big hop, folk, rock, pop and soul - a definite for any serious album programme. Among the many highlights, we especially mention 'My Wild Irish Rose' and 'We Have Met On The Bay'.

Iron Maiden

No Prayer For The Dying - EMI

After 10 years still hard rock's finest. Tall gripping guitar songs, enough to please the fans and eclectic enough to get maximum exposure and they wish. Songs that sound simple, but with everyone of them having its own touch of virtuosity. Bruce Dickinson's lyrics have moved away from the ones of songs to themes of war and religious opposition.

MC Tunes

The North At Its Heights - ZTT/EWEA

A strong album, full of imaginative, elaborate rock songs. Vocal arrangements for a choir of 11 voices coupled with layers of guitars form the basis of this very spacey album. Try 'Randy's Freedom, In Days To Come, All Our Sons And Daughters and the title cut.

Steve Earle & The Dukes

Justice In Ontario - MCA

A mesmerizing atmosphere, taken up from The Hands Way album.

Faith, Hope & Charity

Growing Pain - WEA

Catching disco pop with a house edge from a new, London-based female trio. Sensual material.

Paul Jantz

Ranegla Romantico - A&M

A new rock artist who pens material and sings it with a gritty voice. The slick production, by Bill Dresch, is very FM-friendly and is marked by a majestis keyboard-oriented sound. Check out: Hold Me Tender, Rocket To My Heart and Cowboy's 'Move'.

The Chimes

Heaven - CBS

Following up their massive / Still Haven's Found... this electrifying act brings more house-pulsed dance. Soulful vocals and a rocking piano riff.

Lanie Foley

Au Fr E MeASURE - Verve


The Chimes

Crying In The Rain - Warner Brothers

A splendid cover version of the classic Howard Greenfield / Carole King song. Chris Neil's A splendid cover version of the Chris Neil's A splendid cover version of the

Jaan Melodies

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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

Multimedia BTF

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 licensing 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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Fax: 071-734 3654

RAY DIO

Tuning In To Sud Radio

SUD RADIO partners with Sud Radio for the annual "Established in Toulouse" event, which celebrates the achievements of the Sud Radio stations.

Format: Morning AM news-talk-music after School/Evening FM music
Core artists: Emphasis on artists from the region
Top shows: Christophe Nicoulin, 11:00-12:00, Greg Dede
Hourly music
Target audience: 15-40 year-olds

Keeping the city of Toulouse connected with its rich cultural heritage.

Actual audience: 3 million daily listeners
Address: 4, place Alphonse-Jourdain, 31300 Toulouse
Ownership: Parent Paires Pharmaceuticals
Frequency: 33MHz/894kHz; 205.1 FM (Toulouse), one of Sud Radio's FM stations
Enquiries in the SW region

Marie-Ange Roig, director of music programming: "Sud Radio is a station which feels close to its region. Broadcasting from Toulouse, we cover the whole southwest area of France. We are the leading radio in the Midi-Pyrenees, second in the Aquitaine, and getting stronger in Languedoc-Roussillon.

"We're not planning any major changes for the autumn schedule, apart from accentuating our AM side a little. At the moment the radio follows a peripheral/AM format in the mornings, and an FM format from 13:00 onwards. The 7:00-8:30 news slot has very little music - only classical - and later shows are a mixed invited guest/pollonic format.

"The music until 13:00 is 70% French, 30% Anglo-American. The style has proved popular. We might play some dance music but it will be Kylie Minogue, rather than rap. From 13:00 to 17:00 it's 50% French, 50% Anglo-American, and from 17:00 onwards 30% French, 70% Anglo-American. In the evenings we play mostly rock.

"I'm not completely against the idea of using listeners' parties in order to make up the playlist, but that's not the way we do it here. Like other peripherique stations we have programmers, three in Toulouse, who select the records. Our programming is monitored by Media Control, in the peripherique section. We don't use any computerised programming such as Selecto, and we don't have any syndicated programmes in our schedule. Our jingles are all produced in the Studio Polygone in Toulouse.

"Our relations with record companies are excellent. There is no feeling of pressure from them. On the contrary, we're a little far away, but we're still good friends. When I receive a new release, I really want to know what's happened, and if I'm interested in the clip, concert plans, the whole package. Being a mixed AM/FM style station, we play a fairly wide range of music, so it's difficult to name any artists which are particularly representative. However, we are always interested in acts from this region, and if they are anything to us, we follow them closely.

"For a day like today, we get the chance to hear a special travel news radio station. That lead me to wondering just how many people were actually listening to it at any one time. The answer, it would seem, is nearly 2½. How do we get that figure? Calculators are the mainstay of the industry, and it is a daily fixture (092-569). Assume 50% come by car (54.795); half of them see roadsides on the M4 and M25 motorways (27.397); 10% try to find it on their radios (2.729); and 10% of those succeed (274). Divide that by 24 to get an hourly figure (1.14); and then, because the station is programmed in 10-minute blocks, divide again by 6. This gives you a total of 1.9 people listening.

"Now, if like me, you're doing a stint on the nightshift, try doing the same for Gatwick, which handles 21 million passengers a year."

MAKING WAVES

For information about the Sud Radio stations and their impact on the local community.

SUD RADIO sponsors concerts throughout the south-west region, but the station also has close ties with sport, especially the football clubs Bordeaux and Montpellier. We are also involved in promoting tennis and, of course, rugby. There are some new projects planned, but it's too early to talk about them.

There have been rumors that Sud Radio is up for sale, but we'd like to take this opportunity to deny them completely. I think one of the problems is that we share the same sales house - IP (Information et Publicite) - as RTL, and because of that RTL is often considered to be in wrong, as a potential buyer.

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The BROAD & NARROW VIEW

How local is local? Now that we've entered the... Do people listen... What about the... Top 10... The Broad & Narrow should have a look at how our listeners are tuning in to... Radio 990 has all this... More and a lot besides... Why not spend a couple of days at the conference to take a close-up look at the medium and get yourself up to date on exactly what is happening in Radio (1990 - beyond) and beyond... For more information please contact Linda Hanna (514) 849-1636

Thursday, November 9th
9:00 Chairman / Introduction
9:00 Keynote Speech - Day One: Where are we and where are we going?
10:05 A Sound-Stage of Radio in the UK and various trends/innovations in
10:30 The Broadcasting Bill
11:00 Coffee
11:05 "A Good Time To Invest in Radio?" Costello with LPS
11:15 "How People Listen To Radio - The IBA Report."
12:00 Case Study No 1: Nevis
12:30 Multi-Stations 1
2:00 Case Study No 2: LITK
3:00 Lunch
4:00 Radio - Medium Of The 90s

Friday, November 10th
9:00 Keynote Speech
9:30 Open Forum
10:00 Coffee
11:00 "Building Brands On Radio" Costello with LPS
11:30 Case Study No 3: Kimberly-Clark
12:00 "Crimson Radio Around The World"
12:30 Summary

Day One

14:45 "Radio Sponsorship - Making It Work for Stations and Advertisers"
14:55 "Research - the expanding market"
15:25 "Research - The Needs Of The Buyer"
16:30 Case Study No 3: Newspapers
17:30 "Doing The Jobs - A Radio North Programming Party"
17:35 Summary
17:45 End Of Day One

Day Two

12:00 Close Of Conference
12:30 Golf Tournament and CINCO sponsored by Gulf World
13:00 Lunch
14:00 Outing - Sightseeing tour of London
15:00 Gallivan and Co.

Registration Form

Please register me... for Radio 990 - 1990 Conference

CONFERENCE & HOTEL: $115.00 in Canada, $130.00 in the USA, $140.00 elsewhere which includes tax and conference materials. Single registration $95.00. Double registration (shared room) $150.00.

CONFERENCE & CINCO: $75.00 in Canada, $85.00 in the USA, $95.00 elsewhere which includes tax and conference materials.

For more information contact Linda Hanna (514) 849-1636

MUSIC & MEDIA - October 13, 1990
MUSIC & MEDIA "Canada" Issue 48
December 1, 1990

Featuring:
How to break French acts in Canada and vice versa
Overview of hot Canadian talent with European hit potential


Call Amsterdam: Ron Bietst - 20.669.1961
London: Carin Thorn - 71.323.6686
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<th>Artist</th>
<th>Song</th>
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<td>&quot;We Love To Love&quot;</td>
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<td>SIMON DAVIES</td>
<td>&quot;All The World&quot;</td>
<td>Radio Nord</td>
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<td>LP John Farnham</td>
<td>&quot;So Right&quot;</td>
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<td>&quot;Shangri-La&quot;</td>
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<td>MICK BROWN</td>
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<td>Giuseppe Giovani</td>
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<td>&quot;Crying In The Rain&quot;</td>
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**Tips & Trends**

- "For the new album by The Waterboys, who are still inspired by their Celtic origins, the songs are shorter and more concise, which makes them easier to programme."
- "I am convinced that Trinity will live up to high expectations and become a performer with an international appeal."
TO ADVERTISE IN THIS SECTION CONTACT ALEX STERNFELD ON 31.20.669.1961.

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BACK ON STAGE!
»X für 'e U-TOUR« STARTING JANUARY '91
Measuring Up German Radio Ratings

Germany's most significant media analysis is commissioned annually by the Frankfurt-based Arbeitsgemeinschaft Media-Analyse (AGMA). AGMA is an association of some 145 members, including broadcasters, magazine and newspaper publishers, and advertising agencies. The actual survey is carried out under the auspices of Frankfurt-based Media Mico Cen Us (MMC), which utilises the services of six market research institutes to do the actual data collection and field work. The market research institutes are the GFK, GFM-Getas IFAR, Infratest, Markafilm and Mediamarkt Analysen. The MMC is a 100% subsidiary of the AGMA, and receives an annual budget of approximately DM 10 million (approximately US $6.4 million) to finance the media analysis, which includes magazines, newspapers, TV and radio.

Membership in the AGMA is not cheap and, consequently, is out of the reach of many small stations. The current price list for the electronic media includes a one-time registration fee of DM 20,000, the annual payment of a fee of DM 4,000. AGMA membership contributes, as AGMA has found of DM 40,000, a DM 4,000 MMC base fee, a charge of DM 20,000 per additional market (outlets). The additional cost of carrying out the survey is based on the member's advertising income, which is proportional to the number of advertising carriers.

For these fees, the member receives the full media analysis in either print form or on data tape. However, paying the fee does not automatically guarantee that a radio station, or any other ad carrier, will be included in the report. To achieve this, 351 people must say that they have tuned into the station at least once in the previous 14 days, when interviewed by the research institute assigned to the station's market.

This, according to Udo Jahneh, head of radio planning at Ogilvy & Mather in Frankfurt, is one of the main faults of the AGMA survey. "Only a fraction of the 140 radio stations in Germany are reported on, and there is no other national survey."

For the 1990 analysis, 2,290 interviews were carried out nationally. The data was collected in April and March and published in July. AGMA says that the interviews for its next survey will be conducted from September 1990 to March 1991, in a bid to better reflect the development of private broadcasters, while providing more current and timely data.

Interruption trend reports are also published, but only on a regular basis. The last was in October 1989 and the next is planned for February 1991.

There are numerous other media surveys conducted each year on state, regional and local levels. The most important of these are the German Analyse surveys (FA), which are commissioned by the various broadcasting licensing authorities in each of Germany's federal states. They are funded by the individual stations involved in the study.

Because the FA's often use larger samples than the AGMA, they also tend to be more accurate. For example, this year's AGMA report involved 4,000-5,000 TV households in Bavaria, while the Bavarian FA was based on some 18,000 interviews.

Scott Lockwood, consultant for the private Charivari radio group in Bavaria, comments: "What we really want to know is not who listens to us, by why.

"The FA survey is very thorough and the interviewers assist listener recall by giving the names of all the programmes on personal interviews, which can lead to a situation where the interviewers are accidentally influences by comments from the interview.

"Another problem is that they do not ask enough questions about night-time listenership - they seem to assume that people are tuned in at night. What we need is extremely high TV ratings, but that results in a disproportionately low radio listenership.

"I would support a move to encourage a comprehensive national survey."

Scott Lockwood

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"One enormous disadvantage of the AGMA, which Radio Salo feels distinctly, is their ignorance of new stations. We had to commission our own study in April 1990, because the AGMA was not able to include us - despite our 21% market share!"

Due to the lack of programming information in the AGMA report, Hahn says Radio Salo commission independent surveys, "to gauge our listeners' perception of our image, the acceptance of the music we play and the popularity of non-commercial radio stations.

"Indeed, any station, or group of stations, can commission any of the market research institutes to carry out a study at any time. This not only leads to unstandardised surveys, which are difficult to relate to other surveys within a market area, but also creates strange anomalies. A case in point is Hamburg's OK Radio. In one survey the small station scored only 3.7%, but in a second survey carried out by a different market research team, OK was rated as having 9.4% of the listening audience.

As StarSat's head of market research Martin Schmitz points out, "One of the things that has happened is that carried out in the same area at the same time, Radio listenership rates change constantly. If a station carries out heavy promotions during a given month, a survey can give very different results than if conducted the previous month."
Trumpeting The Talent by Robert Lyng

The German market continues to be one of the world's main suppliers of talent. Following the successes scored by Milli Vanilli, Snap, The Scorpions, Freiheit and Sandra, the next crop of emerging artists is already established, some of them already with platinum LP's focusing on the environment. The title track is at no. 23 in the German charts.

BMG Ariola Munich
Plan B

Plan B earned their first stripes as a cult band in Berlin. With three indie releases between 1984 and 1987 to their credit, Plan B have since plied their trade with such groups as Jason & The Scorchers, Depede Mode and the Bollboy Brothers, from the Soviet Union to the US. Their first Ariola LP, the Greenhouse Effect, produced by Per Collier (Wonderstuff, Darling Buds), has already sold 20,000 units in the US, and the band launched an American tour in September. They will soon begin recording their next album. Produced by hitmaker Jack White, David Hasselhoff, the star of Baywatch, is preparing a double live album accompanied by a new single, the cover version of the Jefferson Airplane classic White Rabbit.

CBS

CBS is launching its all-round property strategy with a double live LP by the Eurotrash group, Dancers. As a pop-rap act Snap, the Power not only conquered the charts in Europe - staying for three weeks on top of the Eurochart Hot 100 Singles - but also in the US, where the single peaked at no. 2 in the Billboard Hot 100.

The follow-up, Oops Up, peaked at no. 2 in the Eurochart Hot 100 Singles and is currently at no. 48 in the Billboard Hot 100. Logic's Matthias Marthinussen says rap artist Moses P, who has been particularly successful on the dance scene, is preparing a new album, and adds that a new worldwide deal with Geffen Records is on the cards. The label will, however, retain the rights to Moses P for the German market.

BMG Hamburg/RCA

Berlin-based German-Canadian group Chinchilla Green became one of the chart's fastest rising acts when, on September 18 in GAS, Denmark to Westside Studios, was released on RCA the debut album, produced by the artist and label's MR manager - the German - Canadian singer and songwriter, Alex Sampson. It is the first album of the 'Knight Rider' TV series, and is also set to continue his seemingly unstoppable success, which began last year with the hit single Looking For Freedom. The title track is at no. 23 in the German charts.

Under the guise of Lenny MacDowell, the lead single, the rocking Deine Liebe Klebt, is currently no. 8 in the German chart, and is selling more than 170 airplays per week. According to Troske, Groenemeyer's 60-plus date concert tour, from October 1990 to May 1991, is already sold out and extra concerts are being booked. With politically and socially aware lyrics coupled with solid rock, BAP captured a platinum status within 10 days of its release. The follow-up, Oops Up, peaked at no. 2 in the Eurochart Hot 100. Logic's Matthias Marthinussen says rap artist Moses P, who has been particularly successful on the dance scene, is preparing a new album, and adds that a new worldwide deal with Geffen Records is on the cards. The label will, however, retain the rights to Moses P for the German market.

Chrysalis

Queens Of Spades are a family affair. Singers Ina and Frank Lippmann are siblings and were performing in separate bands when producer Henry Starost (White Lock, Kristina Levy) offered to record Ina after hearing her at a concert. Deciding to work as a vocal duo, Ina and Frank penned the songs for their debut power pop LP, Make It Happen. Released in September, the LP was accompanied by the muscular single, Here I Am, which is characteristic of the group's relentless hooks, soaring melodies and pop-rock sensibilities.

Sacco & Man netti's debut album, The Best Of Sacco & Mannetti, is more reminiscent of the smoke-filled, whisky-flavoured saloons of the American wild West than of the band's native Regensburg in Bavaria. Radio programmers seem to agree with the label's A&R manager - the quintessential first single, Rainbow's Edge, was receiving 100 airplays per week just two weeks after release, according to MD Albert Slenkeder.

Dino

Rootsy Tour, the second album by the renowned trombonist Albert Mangelsdorff and members of the Klaus Lade Band, is yet another step toward Mangelsdorff's goal of inventing the ultimate synthesis between rock and roll. With Martin Englert, Wolf Simon, Danny Deutschman and Bernd Kraemer laying down a solid rock foundation on such songs as Eric Clapton's Wonderful Tonight, Timita Tikram's Twist In My Sobriety and Percy Mayfield's classic Hit The Road Jack, Mangelsdorff has the freedom to apply his unique horn style, which also does on five of his own compositions.

Electrola

According to Electrola's new international exploitation manager, Susan Troke, the label is going to have its hands full this autumn. With releases from such mega-stars as Herbert Groenemeyer and the Cologne dialect rock group RAP, Herbert Groenemeyer is a German phenomenon. Not only has he established himself as a distinguished actor, he has also turned into one of the best-selling German recording stars, with his last LP selling over 1.3 million copies in Germany alone.

Lucas Groenemeyer's eighth album, produced by the artist and Norbert Hamm in London's Westside Studios, was released on September 18 in GAS, Denmark and Holland. In Germany, Lucas went gold on release and has its hands full this autumn. With releases from such mega-stars as Herbert Groenemeyer and the Cologne dialect rock group RAP, Herbert Groenemeyer is a German phenomenon. Not only has he established himself as a distinguished actor, he has also turned into one of the best-selling German recording stars, with his last LP selling over 1.3 million copies in Germany alone.

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"AUTUMN IS THE GOLDEN SEASON..."

CBS GERMANY

ANNA MWALE

- Get Free

SPLIFF

- Dèjá Vu - Remix

R.M. SAMPSON

- We Love To Love

OFF-SHORE

- I Can't Take The Power

CULTURE BEAT

- I Like You

RAP TO THE WORLD

- Rap To The World

PETER HOFMANN

- Wild And Lonely Heart

CD - LP - MC

SALLY NATASHA OLDFIELD

- Natasha

CD - LP - MC

MÜNCHENER FREIHEIT

- Freiheit Live!

CD - LP - MC

DEPP JONES

- Return To Caramba!

CD - LP - MC

PAUL + ANDY

- Teach The Children
while singing in a dialect that only a few could understand. X fuer '84, scheduled for release on October 25, is BAP’s ninth album for Electrola. Like its platinum predecessor, the LP was produced by BAP engineer Phil Delique in Brussels’ ECP studio.

Hansa
Head of A&R David Bronner reports that worldwide superstars Milli Vanilli are currently in the studio with producer Frans Farin. A new single is scheduled for November, while the next major hit LP can be expected later this year.

Marblore
After winning second place in the Marblore Music Rock Festival in 1987, the Munich-based pop group Playhouse released their critically acclaimed debut album, Hungry, the following year. The LP was subsequently released in Italy, as well as in Canada on the Venus label. The videos for both of their singles, Want Your Soul Tonight and White Light, were in rotation on MTV and other old stations.

Vicki Leandros’ new album, Starke Gefühle, contains a bonus disc with six tracks recorded live in Los Angeles. Victory launched a 25-concert European tour on October 18 and will continue around the world next year.

Although Italian, Gianna Nanini is signed worldwide to Metronome in France, Scandinavia, the Netherlands, and numerous Asian territories. Under the moniker Supermax is Back, Hansi is opening the way for a proven dance master, the Austrian Kurt Haenlein, who had a string of international hits under the name Supermax in the 70s and 80s. The current LP is World Of Tomorrow and is supported by the single Night Groove.

Garussi
On September 9, the Berlin underground group Jingo De Lunch released their first Phonogram LP. Underdog, which was produced by Manny Charlton (ex-Nazareth). To date, 15,000 units have been sold. International ex-patriate manager Astrid Selsey says a single has not been released, "because of the chances of getting music this hard played on the radio is practically nonexistent." Currently on tour in Spain, Jingo De Lunch will launch

Doch Liebe)

Dicht Liebe).

Such A Lonely Sword, is selling

for Electrola. Like its platinum album and singles will take that

into Germany, combined

with an exceptional lyrical talent,

Petrick may prove difficult to

break in Germany. "If necessary," says Bain, "we will break her first in the US and return through the back door. But I hope we don't have to do that. Germans should be proud that they have this kind of talent."

Polydor
Matthew Reim is one of Ger-

many's most remarkable success stories. With his debut single, Ver-

damm, Ich Lieb Dich, a Gottingen-based composer/singer claimed the no. 1 chart position for 16 weeks, making it the most successful German-language single ever.

Meanwhile, the song has been recorded in numerous other languages and is being released throughout Europe. It has crossed over to Holland (no. 2), Belgium (17), Austria (1) and Switzerland (1).

Reim's second single, Ich Hab' Gegenwart Von Dir, has reached the no. 2 slot in Germany and looks as if it will give the debut release a run for its money. The LP, which has already gone platinum with over 500,000 units sold and is currently at no. 2 in the German albums chart.

When The Jeremy Days" debuted in the summer of 1988, "critics and fans alike were captivated by the group's pure, straightforward pop material. The single Brand New Toy ventured up to no. 11 in the German chart.
MEDIA  MUSIC  October 13, 1990

Virgin act Toten Hosen on songs, entitled The Shit Facrunchy Stock, Aitken & Waterhouse have just released an album full of for autumn. Peter And The Test line-up of new releases to the Benelux. The Hamburg group's debut album sold over 150,000 copies.

Meanwhile, Boogie Boys, a former US hip-hop act now based in Frankfurt, will be out with a new single, Love Me Tender, and Anne Clack, now signed world-wide to SPV, has just issued a new album, Abac.

Another SPV priority acts include Gin On The Rocks, signed to the Dutch Sinnaamantjor label, and Sofascore Fots, an avant-garde act from Bavaria who are supporting Peter Murphy on his German tour this month.

SPV The Hanover-based label has an interesting line-up of new releases for autumn. Peter And The Test Tube Babies, one of the original mainstays of the punk movement, have just released an album full of raucous Stock, Atten & Warm man songs, entitled The Shit Factory. The band are currently supporting Virgin act Toten Hosen on their German tour.

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Teldec Signed worldwide to Teldec, Ian Gillian has finally released his first solo album after some 30 years in the music business. Naked Thunder, produced by Leif Masse, Ian Gillian set to work on his Teldec debut, the LP In Stacatto Heaven and the first single Win The Game.

The Hamburg production team Matze/AC 16 (Byrtonic, Beatz 4 U) are responsible for bringing Chocolate to life. Although 14 cover versions have been made of the Chocolate original that made it into the German (currently no. 29) and Dutch (33) charts. The second single to be released from the Chocolate LP is Brazil, Brazil and is expected, according to Michael Opieletch, to become a European hit like its predecessor.

Virgin Pop songstress Sandra is still promoting her current worldwide released album, Paintings In Yellow. With over 24 million records sold worldwide, and 14 consecutive hit singles, Sandra is one of Germany's most successful pop artists. Her latest single, released on September 17, is One More Night. The video was shot by Dea Trimm, (Climie Fisher) on Mallorca, where Sandra and her producer/husband Michael Cretu now live.

Domino, originally on RCA, scored big with their debut single, Here I Am, which reached no. 4 in the German chart and brought the Munich-based melodic rock group releases in some 50 territories, including the US and Japan. Following a change in line-up and record companies, Domino released their Harold Faltermayer-produced second album, The Key on Virgin last May, along with the single Angel Don't Cry. The current single, released in October, is Keep The Fire Burning.

In the German-language area, Virgin has hit it big with the fun punk, the Toten Hosen, whose most recent LP, Auf Dem Kruzzing Ind Glauck, catapulted to no. 1 upon release. The LP is currently at no. 23, while the single Azzur peaked at no. 25. With a new single, All Die Gange Jahren, ready for release, the band will support New Model Army in London on October 23.

Sandra's real name is Doris H sede, launched her career at 16. She has a string of seven hit albums, the most recent being Immer Mehr, and a long list of gold singles. Immer Mehr is currently at no. 42 after 17 weeks, while the second single, Wenn Du Bei Mir

Bist, is hanging in at no. 67 after eight weeks.

WEA Lory Bianco was formerly known as Bonnie when she starred in the TV film 'Cinderella', which broke her internationally with the single Stay. Her next album, Just Me, contained the Mende/DeRouge hit Miss You So.

The US singer debuted with WEA in 1988 with True Love. Lory. It featured the Peter Boorn produced single Straight From Your Heart, which went to no. 1 in Germany and Austria. Her new single, Lonely Is The Night, released on September 14, was followed by an album of the same name on September 28.

Huppe was, with her sister Annine, instrumental in defining the new German wave in the late '70s and early '80s. After a string of chart hits as a duo, the sisters finally made it into the UK top 50 under the name Swimming With Sharks with the song Careless Love.

Huppe's new LP, entitled Planet Or in mainland Europe and Inge in the UK, was led by the single Riding Into Blue, which was written and produced by Trevor Horn. WEA released the second single, Do I Have To, simultaneously with the LP on September 21. The song was written by the Pet Shop Boys.
Who Owns German Radio?

The legal conditions for private radio in Germany, cynics suggest, appear to be simple: you have to be German, you have to belong to a socially relevant group, and most of all, you have to be a publisher.

While, in practice, this is not the case, the media cake has been sliced in such a way that newspaper and magazine publishing houses have gained a strong influence on the airwaves. Intensely active as political lobbyists, the country's major publishers have been encouraged to buy into radio. This has provided them with a powerful grip on Germany's lucrative advertising market.

Plurality has proved almost as vital as financial stability as the relevant licensing authorities have been attracted by the claims of publishers that they represent a diversity of public opinion. Access to, and control of, the media has undoubtedly assisted the country's publishers in their bids to win much coveted radio licences.

Since the 1985 birth of private radio in Germany, a handful of groups, who have a significant say in the country's publishers in their bids to win much coveted radio licences.

The company's on-air activities have been directed by CEO Klaus Gundacker. The company has been active in the German market since its founding in 1985.

An attempt at developing a national network has been made, with the creation of Radio 7, the first national network to be established. This network has been successful in attracting a large audience, and has been a major factor in the growth of private radio in Germany.

Radio 7 is owned by the Bertelsmann Group, and is one of the major players in the German media landscape. The company has a strong focus on music, and has been successful in attracting a large audience with its mix of rock, pop, and classical music.

The company is active in a number of other areas, including film and television production, and has been involved in a number of major projects, including the production of a number of major films and television series.

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