Midem '92 Rallies New, Old Faces

Midem '92 is expected to be extremely busy for the international music industry compared to last year, when the market was clouded by the Gulf War.

Despite the fact that most senior label executives do not plan to attend—the confab is still the most important market for music publishers.

BMG Music Publishing president Nick Firth, a regular attendee at Midem, has travelled to Cannes at least 16 times. "For music publishers, it is the only place where you can see everyone," (continues on page 34).

APPETITE FOR DESTRUCTION — About 100,000 illegally pro-
duced cassettes seized in Germany are being readied for destruction in Notting Hill near Munich by Rothman Data, a company that specializes in disposing of such material in an environmentally friendly way. Most of the contraband originated in eastern Europe. The German LIP estimates that about 400,000 cassettes have been confiscated since last October.

Rock, Dance Top Music Industry Entrees For 1992

by the M&M staff

Rock could give dance a run for its money this year. At least that's the opinion of label promotion and marketing executives informally polled by M&M.

Bryan Adams could just be the beginning, they say, pointing to the initial crossover success of Nirvana's "Nevermind" three weeks ago.

Teen Spirit in Europe. The rock movement has been taking hold for some weeks now. Genesis' "No Son Of Mine" held the top spot in the EHR Top 40 before being pushed out by Michael Jackson's rock-ridden "Black Or White." In the European Top 100 albums, Genesis' "We Can't Dance," U2's "Achtung Baby," Adams' "Waking Up The Neighbours" and Dire Straits' "On Every Street" are in the top 10. "Nirvana's "Nevermind" comes in at number 11."

Comments Jan Hublau, promo executive of Belgium-based Play It Again Sam. "Bryan Adams is only the tip of the iceberg, and heavier rock music will become important. Acts like Pixies and Nirvana are charting, and they will continue to gain sup-
port." Hublau says while those hands receive little media atten-
tion in Europe, they sell well.

A Return To "Basic Rock & Roll"?

Adas EMI Belgium radio promo executive Marjoleine De Groot, "I am convinced that 1992 will witness the drop of rap music in favour of more melodic music. Personally, I foresee a healthy trend towards the more 'old-fashi-
ioned rock.' As for our own terms..." (continues on page 20).

Three Dutch Pubcasters Form New Station

by Machiel Bakker

Facing increased competition by the privates and an ensuing loss of popularity, three of Holland's public broadcasters have joined forces. AVRO, KRO and NCRV have created a new public radio station called Station 3 "Horizontal" programming format contin-
ues (on page 34).

Baltics Look At Radio, TV Privatization

by Gerard O'Dwyer

The Baltic region's three fledgling republics, Latvia, Lithuania and Estonia, are examining the feasibility of converting state radio and TV networks into partially or wholly commercial stations. The proposal arose during talks at the inaugural meeting in Tallinn of the Baltic Assembly, an inter-gov-
ernmental forum which will focus on bilateral cross-border issues.

The commercialization proposal for state radio and TV would be achieved as part of ongoing reform in the area of priva-
tization of state enterprises. The Baltic states are anxious to imple-
ment a range of radical reforms, including freeing foreign investment and simplifying purchase of state concerns, prior to conversion to market economies in 1993 and 1994.

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Black Or White

 (. Epic)

Coca-Cola Eurochart

MICHAEL JACKSON

Black Or White

(. Epic)

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French Net M40 Debuts With Heavy Francophone Commitment

by Emmanuel Legrand

M40, the new network created from the merger of Metropolis and Maximum, began broadcasting its programmes at midnight on January 6. With a new policy to attract the 15-35 age group and playing predominately French product and new releases, M40 is viewed by both the radio and record industry as one of the new challenges of the '90s.

M40 president Alain Weill is confident about the station's future. "I once had an idea for a radio programme combining music and humour," he says. "That turned out to be "Rire Et Chanson," developed by NRJ. "As far as I know," he continues, "this format works well and I hope we will have the same success with M40." Weill was in charge of NRJ network development between 1985 and 1990 before joining RTL parent company CLT CLT through its subsidiary FAP, holds 35.7% of M40.

Ffr25m Budget

The station has an operating budget of Ffr25 million (app. US$55 million), modest compared to its competitors. Weill says he hopes to be operating profitably within three years. "I prefer to develop at a pace that will not put the future of the station at stake," he says. "I've seen many ambitious projects fail because after a few months the shareholders realized that they were too costly." In terms of programming, M40 has chosen to devote a large share of its airtime to Francophone music. According to an agreement with the broadcasting authority CSA, M40 will devote 30% of its total programming to Francophone music in 1992, 35% in 1993 and 45% in 1994. The network is also devoted to promoting new talent. Says Weill, "We are committed to promote 10 new acts each year that have not reached gold status (100,000 units) in France.

New Release Focus

"There is no radio station on the FM band that plays this many new releases. It works. In Spain with Los 40 Principales, We believe there is room in France for such a format. When you take a look at the current radio situation, you realize the stations that play the most new releases are RTL, Europe 1 and KMC. NRJ has an important share of new songs, but Skyrock or Fun are more gold-oriented. We want M40 to fill this gap.

"Our format will carry very few gold songs," says Weill. "For us, a song is old after a couple of months. We want our listeners to feel they are listening to new songs, new unheard, except on M40. Now novelty doesn't mean avant-garde. It can simply mean playing the track of a major act when it is released and not waiting for weeks to put it on the playlist. For new acts, we'll play what we think is good for the audience. But I think the most important thing is the way you present new songs and how you 'sell' them to the listeners."

M40 will also rely on power rotators, with A-hit products being played between six to 10 times a day. In addition the station will base its programming on panels and studies and there will also be constant "interactivity" with listeners.

Weill admits he was inspired by RTL's constant links with listeners. At one point, Weill wanted M40 to be the "RTL of the youth."

As for DJs, Weill will pick the best from Maximum and Metropolis. The morning show will be hosted by two DJs; another programme will be orientated towards new releases. Also, the station will have its own chart.

A logo has been created for the station using the colours red, green and blue and for the call letters against a yellow background. Comments Weill, "Like the whole programme, we want the logo to carry the image of something new, fresh and consistent. An advertising campaign will be launched to support the new network with a catchy phrase like 'the idea of novelty and freshness.'"

Line-up

The new team includes Javier Tons, former programme director of Prisa station Radio Barcelona, who becomes the new operations manager of M40; Philippe Cornet, previously in charge of development at Maximum and now heading up M40; and Claude Sertoris, in charge of administration and finance. A music programme head has yet to be appointed.

Radio Offers Good Investment, Says Cooper

by Paul Easton

The European radio sector currently offers an excellent investment opportunity, especially in the UK and Germany, according to the latest "Media Climate" report from the accountancy firm Coopers & Lybrand Deloitte in London.

However, Coopers & Lybrand also point out that potential investors in European radio face a dilemma because several markets are difficult to access. The report says that "radio has only recently begun to talk in general terms of a European radio market, as it is fragmented and the radio sector in each country has its own highly distinctive features."

Access Difficult

Coopers & Lybrand says Spain and France are the most attractive markets for investors in terms of national ad spend on radio, the profitability of existing operators and radio's competitive position compared with other media. But, in both cases, these markets are difficult to access because there are entrenched market leaders and few opportunities for outside investment.

In France, there are further difficulties because the broadcasting authority CSA is thought to be more protectionist over foreign investment than its predecessor, the CNCL. The most significant foreign investment so far has been UK-based Crown Communications' controlling interest in the RFM network, which was approved by the CSA on January 200 days before the CSA took over.

The report suggests that the UK and Germany represent the most attractive markets, for investment and growth potential. However, it adds that the considerable difficulties faced by outsiders in penetrating the German market may favour the UK.

UK Regulations Help Investors

The UK's regulatory environment is considered to be one of the most open to foreign investment in western Europe. It is open to all EC investors, providing they conform to the ownership restrictions in the Broadcasting Act, while the new "light touch" regulations are considered more conducive to profitability. Although UK radio's 2% share of advertising spend is around the lowest in Europe, Coopers & Lybrand believes the arrival of three national commercial stations and more local outlets over the next few years "represents a unique investment opening and should provide the stimulus to overall growth in the sector."

German Publishers Donate

While the rapidly expanding German private radio market and the increasing opportunities in formal radio, Germany appears an attractive potential for investors, barriers to entry by non-German investors are high: German radio is largely dominated by major publishers such as Axel Springer and Bertelsmann."

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There are also strict regulations on programming and advertising in many of the federal regions, which each decide their own broadcasting policy.

The Italian radio market is described as "in poor shape," with the lack of regulation cited as having hampered the successful development of private radio. Although the new media law is expected to impose some order and help private radio grow, the Italian market is regarded as "opaque" to foreign investors and difficult to operate.

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EMAP Takes Control Of Kiss; Moves From Investor To Manager

by Mike McGeever

EMAP Radio continues to build its broadcasting portfolio with the acquisition of Virgin Broadcasting's (VB) 29.5% stake in Kiss FM/London. No price was disclosed. EMAP now owns 59% of the dance format station.

The deal, says EMAP Radio MD David Davies, "is an amicable agreement, Schoonmaker says. "We had both reached a stage where we were both pretty pleased with the way Kiss had gone in its first year of operation, he comments. "And we both came to a point where the station could get through the second year without involving minority shareholders. We resolved it in a way that was easy and amicable, where we are expecting to buy Virgin's shares." He adds that neither EMAP or Virgin wanted to remain minority shareholders, and that EMAP offered VB a deal that it couldn't refuse.

Comments Charles Levison, a consultant for VB, "Virgin's goal, unlike EMAP's, is to be a controlling or managing position of a company.EMAP and EMAP were enthusiastic about Kiss, but EMAP won the day." EMAP's short-term goals include pushing for continued growth at Kiss FM and the recently acquired Radio City/Liverpool. Schoonmaker hopes that EMAP will emerge as the sixth-best radio group in the country when the next JICRAR results are published.

Long-term prospects include a serious look at large metro areas. "We are putting our eggs into metropolitan areas rather than rural areas," Schoonmaker says. He declines to specify what areas other than Merseyside and London the company is interested in expanding, other than to say "we have been supportive of the management team and will continue to be supportive of them," he explains. "I don't see any changes as the result of our purchase of Virgin's shares.

EMAP's Current Radio Holdings

Kiss FM/London 59.5%
East Anglia & Mid Anglia 19.0%
Essex Radio 10.0%
Radio City City FM/GS100%
Trans World 26.0%

BBC's Changes: Davies Takes Radio 1 Weekend AM Slot, Hayes Radio 2 New Breakfast Host

BBC Radio 1 is making its first major changes to its daytime schedule in five years, beginning on March 9. Two moves involve Gary Davies going over to the weekend breakfast show and Bruno Brooks returning to the Top 40 Chart Show on Sunday afternoons.

Although there had been some previous speculation about Davies' future with Radio 1, a spokesperson for the network said the move was "at his own request, to allow him to work on forthcoming TV projects."

Taking over the 12.45-15.00 lunch time show, which was relaunched as 'Let's Do Lunch' last year, will be Jacki Brambles. However, she will not be directly replaced in her present 18.00-19.30 slot, but existing shows will be extended instead.

This gives Steve Wright's afternoon show an extra half-hour, to finish at 18.00, followed by Mark Goodier at 18.00-21.00. It also incorporates the network's evening news programmes, "News '92," which moves to the later time of 18.30-19.00.

"Naughty Boy" Hayes Returns

In an effort to halt a gradual decline in listeners and attract a younger audience, BBC Radio 2 has hired the former "naughty boy of radio," Brian Hayes, to take over the breakfast show. The BBC hopes Hayes will win back listeners who are turned in to gold-formatted stations.

Hayes will also play music more targeted to listeners at least 10 years younger than Radio 2's current average age of 61, says Radio 2 controller Frances Line. She says the net's aim of hitting a more mature audience proved too successful.

Hayes replaces Derek Jame-son, who moved to the 22.30-24.00 slot with his wife Ellen. BBC hopes Jameston will be more suited for late nights, where there is less emphasis on music and more talk.

Hayes, an Australian, gained notoriety behind the mike at newstalk LBCLondon. He has been instructed to keep his morning chatter to a minimum.

Although Radio 2's breakfast show is the second-most-listened-to morning show (Radio 4's "Today" show is number one), purchasing one with more than three million listeners, the net on the whole has seen 4% of its listeners tune to other stations.

Declining audience, the intended change in demographics and anticipation of competition from the two national commercial stations (NR 1 & 2), slated to go on the air this year, have prompted other changes at Radio 2. Ken Bruce has returned to the mid-morning show, while Jimmy Young's lunch time show has been extended. Ed Stuart has filled the late afternoon slot. Also, Chris Stuart, David Jacobs and Judith Chalmers have been let go.

Simply Celebrating — The champagne flowed at east west offices on December 9 when the label learned that Simply Red's new album, "Stars" hit the one-million mark in sales. The record has also attained platinum status in Germany, Italy, Switzerland and Austria; double gold in France; and gold in Spain, Sweden, Holland and the US. Pictured (l-r) are: ew financial planning manager Clive Bishop, ew marketing manager Richard Engler, ew director of international Anne-Marie Nickof (sitting), Ferret & Spanner's Nigel Sweeney, Warner Music UK sales manager/national accounts Martin Craig (sitting), ew director of A&R Malcolm Dunbar, ew director of promotions Alan McGee (sitting), and Warner Music UK sales director Jeff Ravenscroft (sitting) and ew director of marketing Ellye Taylor (sitting).

Irish Update: Pressure To 'Soften' National Licence Specifications

by Aidan O'Sullivan

Following the collapse of Irish national EHR station Century FM in Dublin, the question of a replacement station remains confused, with minister of communications Seamus Brennan getting pressure from the broadcast community to 'soften' licence conditions.

"A national independent radio service is still possible," says Seamus Henchy, chairman of the IRTC, the regulating agency which may award another franchise.

"Century FM failed because of the conditions at the time," he says. "Current broadcasting legislation has not worked very well. I think Minister Brennan would have learned from what has happened, just as we at the IRFC have learned."

Kimber Joins Barker For Broadcast Specialist PR

Former editor-in-chief of International Broadcasting magazine Orlando Kimber has joined one of the UK's leading PR agencies, Charles Barker, to form the company's first specialist group advising on communications to the broadcast industry. He will be based in London.

Kimber will head up Charles Barker's broadcast services group, which will focus on helping clients maximise marketing, sales and investment opportunities and adapt to workplace changes in the market.

Comments Kimber, "Radio and TV broadcasters, programme makers and equipment manufacturers need help to communicate in this evolving environment and to stamp their identity firmly in the marketplace."

Recently, Charles Barker has been involved in PR for the NAB/Montreux conference, scheduled for June 8-13.
Trema Tremors: Firm Signs Distribution Deal With Sony

Dino Music Sets Ffr30M Turnover Target For 1992

Transmusicales Bows New Trends

Virgin Megastore Closes On Sunday Under Pressure
Radio 4 Staffers Hold 24-Hour Protest Over Cuts

by David Pico

Some 60% of Spain’s Catalonia national station Radio 4’s Barcelona employees celebrated its 15th anniversary last month by locking themselves inside the Radio 4 building and holding a 24-hour strike.

The employees reportedly were protesting what they called the “gradual dismantling and disappearance of the station” following severe budget cuts which resulted in some 40 redundancies, with more expected to follow. Striking staff maintained minimal services, as well as making a regular announcement in hourly newscasts to inform the audience of the reasons for the strike.

Radio 4 relies on income from the government which it receives via the Spanish National Radio Network (RNE). This year, the government, blaming the station is not competitive enough, has cut Radio 4’s budget from Pta. 35 million (app. US$1.3 million) to Pta. 72 million. The future of the station is expected to be secure, at least until the end of the 1992 Olympic Games.

Despite the lockout, present disc jockey claimed that Radio 4 is “a very active station which will start 1992 in high spirits”; and all seven directors, past and present, gathered together to celebrate the station’s birthday.

Discplay Opens Fifth Madrid Record Store

by Anna Marie de la Fuente

Twenty-one-year-old Discplay, Spain’s oldest music retailer, opened the gates of its largest store to date last month. The megastore occupies two levels of what was formerly a cinema in one of the capital’s skyscrapers. It is the retailer’s fifth store in Madrid. A sixth is located in the northern city of Leon.

Says MD Alfonso Asenjo, “Our policy is to offer the widest variety of product possible.” Aside from pop, Discplay will display more of the less commercial products such as jazz, folk, oldies and country music. “Our classical music department will most certainly be upgraded.”

Asenjo adds, Discplay also exclusively distributes merchandising products from Amnesty International, Greenpeace, and other humanitarian organizations.

Polydor Creates Three Units

by Markiel Bakker

Polydor Holland MD Albert van der Kroot has restructured its organization by creating three separate repertoire units—A&R/marketing national, marketing international, and classical.

According to van der Kroot, the advantages of having distinct repertoire units is that the shorter reporting lines allow more possibilities for creativity. Each division will handle different responsibilities in the areas of product, marketing and promotion.

Kees van Wijen, new MD of Polydor’s back catalogue marketing division will be headed by Henk Keuter.

Radio Contact Bucharest Teams Up With BBC World Service

by Marc Moes

Belgium/Romanian outlet Radio Contact Bucharest has struck a deal with the BBC World Service which allows it to broadcast daily bulletins in English and Romanian from the BBC World Service in London.

The collaboration, which began last month, permits Radio Contact Bucharest to rebroadcast some of the BBC’s programmes simultaneously by satellite signal.

According to BBC World Service head of Romanian division Kristian Mititelu, “This agreement gives us access to Bucharest on the EM band, which means we get better audibility, as well as being able to reach a younger audience.”

Mititelu adds, “We have bulletins in Romanian, plus two bulletins in English, because there is a small business community in Romania and English is becoming the most popular language, especially among young people.”

Radio Contact Bucharest started broadcasting from the local university campus in February of 1990, aiming for a potential audience of 25,000. According to government audience ratings, the station—backed both in hardware and record material by its Belgian parent company—jumped from a 3% reach in March to 20% in October.

Says Radio Contact Brussels administrator Pierre Houmans, “We sent the necessary equipment to launch the operation and, where originally only record companies were sending us samples for the Romanian operation [as a part of our network deal in Belgium], we recently received material from the Belgian French Community government. I arrived in Bucharest with some 80 kilograms of material.”

Houmans adds that advertising company IP—the sales house for RTL/TVI, Bel-RTL, and the Radio Contact network in Belgium—also is assisting Radio Contact Bucharest.

The IP Network, operating from Prague, has appointed Stanislas Leridon to coordinate ad sales for the station.
Throughout the 59 years of Radio Luxembourg's history, we've been doing things people thought were unbelievable at the time.

Strangely enough we've always proved them wrong. We were the first in Europe to play records, instead of using a studio orchestra.

And in the 40's we threw out programme scripts, something the BBC didn't cotton onto until the 60's.

We produced the very first Top Twenty in 1947, an idea that was to be plundered by the pirates twenty years later.

While the list of Artists and Disc Jockeys who got their first big breaks on the air with us reads like a who's who of rock and pop. The Beatles, Cliff Richard, The Rolling Stones, Jimmy Savile, David Jacobs, Noel Edmunds, Steve Wright, the list is endless.

And we're still breaking down the sound barriers. From 30th December Radio Luxembourg has been broadcasting exclusively via the Astra Satellite, an idea we have already been testing for the past 16 months.

It means we've gained a whole new audience throughout Europe, receiving us via cable and dish 24 hours night and day, 7 days a week.

It also means we've lost the crackle and fade that made us such a challenge to enjoy in the past. So maybe satellite radio isn't such a crazy idea after all.

If you're still not convinced then call us on 071-436 4666 for more information, or visit us at M.I.D.E.M.

Don't miss this opportunity to join the future of radio, after all it'll be a good few years until the others catch on.
Berliner Rundfunk Privatized; Three Publishers Chosen

by Mal Sondock

Berlin Rundfunk has become the first public radio station in eastern Germany to be privatized. After examining bids from different applicants, the state communications commission Anstalt für Kabelkommunikation-Berlin (AKB) awarded a 25% stake each in the former east German propaganda station to three west German newspaper groups. A fourth partner will be named later.

The AKB, a subsidiary of Märkische Verlags-und Druck Gesellschaft (MVG), has already awarded the news slots to the different applicants, the state communications commission Anstalt für Kabelkommunikation-Berlin (AKB). The remaining 25% at press time is being held by her lawyer Ulrich Schulze-Rossbach until a partner is named.

The AKB will accept bids for the rest of the station until the end of June. The station has received a two-year licence from the AKB. With MVG and Brandenburg have approved the deal.

The commission will make decisions about the placement of other frequencies at its next meeting on January 24.

AKB spokes-person Susanne Grams comments, “The three publishers were awarded the frequency because they have proposed to keep most of the present employees of the station. The programme will be especially tailored to the interests and needs of east Berliners and listeners in Brandenburg, in efforts to further enhance media integration between the two parts of the city.

“The group has also pledged to cooperate with cultural institutions, especially the Haus Otto Theatre in Potsdam. The target audience is the 30+ plus age group and the station will continue the tradition of MOR music, news and information.”

Headquartered in east Berlin, Berliner Rundfunk reaches out not only to 2.8 million people in the country’s new capital, but also to the state of Brandenburg. The station, with frequencies covering the entire country, has been divided into regional areas. In the recent Infratest ratings survey, Berliner Rundfunk had 180,000 listeners, or 6.1% of the total population. Some 140,000 listeners were in east Berlin.

The AKB also announced that although the financing of the popular RIAS 2 station will continue until the end of 1992, no decision has been made as to the continued future of the public station.

WELCOME ABOARD — Deutsche Schallplatten Berlin MD Jorgen Larsen (right) welcomes aboard Chris Georgi, who will serve as the company’s marketing director. Georgi spent 20 years with PolyGram, Germany. He will be responsible for product management, promotion, special marketing and merchandising.

WEIRDOZ Release Third Album In Us First On Arista

by Ellie Weinert

Freaky Fukin Weirdoz’s third album is expected to be released in the US first on the Arista label. The punk-rock-trash group recently signed a long-term, world-wide artist deal with BMG Ariola Hamburg.

The album, to be released in the spring, will most likely be titled Senseless Wonder, according to management, “in keeping with the live sound.”

Weirdoz’s third album will be released in the US first, and then follow in Europe. Mendryzycki. A corresponding European tour is currently in the making.

Founded in Munich in 1989, the band followed its self-titled debut album with Weirdelic on the indie label Sub Up, distributed via Enigma in Germany. Freaky Fukin Weirdoz were reportedly well received in the US during tour activities with such acts as Faith No More, Jesus Jones, Iggy Pop and Bad Brains. As a result, a CD entitled Extra Pher, with excerpts off the first and second indie albums, was released in Australia, as well as in Europe.

SECOND MARRIAGE — Gandolf, Austria’s most successful New Age performer, has renewed his contract with Sony Music. The artist has just finished working on his new album "Gallery Of Dreams," together with former Genesis guitarist Steve Hackett. Pictured (l-r) are: A&R manager Andy Zahradnik, Gandolf, and Sony Music MD Martin Panrier.

901 Best Year Ever For WEA Music

by Wolfgang Spahr

WEA Music Germany turned in its most successful year in its history in 1991, mainly due to sales growth of 15% and album chart share at more than 16%.

The results are impressive, given the fact that the company does not serve certain markets in the country, such as low-price recordings, classical music, folk music and children’s repertoire. In the last three years, WEA has also handed over important repertoire sources such as Atlantic, Geffen and MCA. Nevertheless, says WEA Music MD: “Gerd Gebhardt,” sales surged upwards after establishing new German and international artists.

Gebhardt underscored that German artists are more and more able to hold their own against international acts. “In 1992, German productions will continue to dominate the market,” he says.

WEA has signed new contracts with artists such as Gitte, Mandy Witter and the Hamburg orchestra: Anthony Venuti, already a million-seller.

According to Gebhardt, in 1992 German productions will provide at least 25% of the total turnover of WEA. But he also left no doubt that the company’s top international acts still earn the lion’s share of turnover.

Gebhardt, who is also chairman of the German Phonogramm-Akademie, predicts the fact that the music industry is still disconnected against when it comes to VAT. Albums are slapped with 14% VAT, while books are taxed at half that rate.

Gebhardt regards the album as a cultural possession and insists on changes. This applies to classical music as well as to albums. It is inconceivable, he says, that classical music, when performed as opera, is subject to VAT.

Radio Hamburg, FFN Team Night Shows

Niedersachsen state-wide private broadcaster FFN and Radio Hamburg have joined for their 24.00 to 05.00 broadcasts. The two stations will carry the same programme on weekdays, with Radio Hamburg providing the news broadcasts and FFN the rest of the programme. The show has been named “North Night,” and the news slots dubbed “North Current.”

300 Listeners Join 89 Hit FM In US

Munich station 89 Hit FM joined with the national travel agency Air Tours and a local company to organize a vacation trip for listeners. Attracted by the promo, 300 fans paid DM2,999 each for US$1,900 to join PD Peter Petunka and his DJ team for 10 days in San Francisco and Hawaii.

BPW Creates Video Sales Awards

In light of rapidly increasing sales activity on the music video market, the Association of the German Recording Industry (BPW) has announced it has instituted both gold and platinum awards for the sales of music videos.

Over the last 15 years, the association has already awarded more than 1,200 gold (250,000 units) and platinum (500,000 units) records. With anticipated sales of over one million music videos in 1991, the BPW has set the minimum sales requirements at 25,000 units for gold and 50,000 units for platinum.

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Three Unions Push Government To Back Popular Music

by David Stansfeld

Three of Italy's leading trade union organizations—Cgil, Cisl and Uil—are pushing Parliament for more recognition for popular music in all its genres—from rock to dance to jazz.

The unions have delivered a five-page document to the government's Ministry for Entertainment. The move coincides with Senate deliberations over a "music law" which includes proposals for a levy on blank cassettes, plus the extension of copyright on live material from 20 to 50 years.

The unions claim that popular music, unlike classical, is all but ignored by the state and is subsequently abandoned to a private sector which trades in what is described in the document as "the wild laws of the market." They want a national promotion agency for popular music, set up with its own management and economic freedom, as well as a revision of taxation on record companies and publishers. Calls have also been made for additional help to small businesses, the professional recognition of producers, distributors and organizers, and support for the export of locally produced product on the international market.

Local musicians, authors and composers had timed their own political move with the delivery of the document by staging the Concerto Italiano concert in Rome last month. Organized by the recently formed S.N.A.C. (National Syndicate of Authors and Composers), it featured such young artists as Paolo Turci, Roberto Kunstler, Elisabetta Ponziani, Mariella Nava, Tiro mannyyis, Bungaro and Massimo Bizzari, among others.

The main aim of Concerto Italiano was to focus attention on the alleged non-payment of author royalties by media moguls Silvio Berlusconi, whose local business interests include the ownership of private TV network channels. S.N.A.C. executive Franco Miculazzi claimed at the concert, "Young artists are the most penalized by the attack on authors' rights by Berlusconi's Fininvest group of companies."

The Berlusconi battle has been raging for some time. SIAE (the authors' and publishers' rights society) took up arms in 1987 with claims that Berlusconi had reneged on his agreement to pay 2.5% of his total TV advertising revenue to artist royalties. SIAE wants national copyright fixed at around five percent and is currently appealing against a recent ruling by a Rome court that Berlusconi's Fininvest group is required to pay only 2.5%. The ruling stated that private TV stations should not be subject to the same percentages as pubcaster RAI, which currently benefits from licence fee revenues and a monopoly on live transmissions.

The battle is likely to heat up following the recent declaration by S.N.A.C. that it also plans to take legal action against Berlusconi.

Kiss Kiss Bows
New Label; Simioli Cuts Single

Radio Kiss Kiss, the Naples-based private national network station, has launched its own label 2Kiss Records with the release of the album Disolusione No. 2.

Disolusione is named after the station's weekend dance music programme, which has been broadcasting live from its own discotheque for the past 15 years. The 14-track album, available in all configurations, features acts and artists such as De La Soul, Naughty By Nature, Joy Samba, Joey Negro, Dieter and Cappella.

Station PR executive Chris Currie confirmed that Disolusione is only the first in a series of releases inspired by Radio Kiss Kiss programmes and other initiatives. All station product is "being distributed exclusively by the distribution arm of the Naples-based firm Flying Records."

Radio Kiss Kiss has a current daily audience of 1.3 million (Dotemilla) with a 2.77% national penetration.

Simioli's AIDS Single

Radio Kiss Kiss artist di rector Gianni Simioli is also cracking his No. 1 single with the release of his first single entitled "A Chi Lo Dimentica" (Who Can We Give It To?). The discotheque-targeted song, released and distributed by Flying Records, displays Simioli's own brand of humour by tackling what he describes as the difficulties of love in a world where HIV syndrome and AIDS casuts Freshens.

Comments Simioli, "Today it's hard for people to kiss or to hold hands without thinking of condoms. The condition is a sign of the times."

Simioli, who has courted controversy with his radio programmes in the past, his first major success at Radio Kiss Kiss was "A," a weak ly-programmed featuring a chart for porn films screened in Naples. Follow-up programmes Cucu and Scudemuro were also of a highly suggestive nature.

Timeless Watch

Simioli, in addition, is behind the hilarious launch of the limited-edition "Timeless Watch," which the station was to give away to 1,400 listeners who had answered simple on-air questions between December 16-January 7. Simioli calls Power-Watch the symbol for a new era. "It doesn't have any hands," he explains. "It will help people to live better without stress and anxiety. Power-watch owners can decide what time it is themselves, which will be helpful with late arrivals for appointments. And, if you want to know what time it is in Japan, for example, all you've got to do is call somebody in Tokyo. Power-Watches also have a lifetime guarantee," he adds. $
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No.1 Radios, NRJ Possible Alliance For P4 Licence

by Kai Roger Ottesen

France's leading FM network NRJ is definitely planning to do business in Norway, although not by buying a stake in Oslo-based Radio Limelight. Rumours have circulated within the industry that NRJ was interested in buying a share in Radio Limelight, but those reports are now being flatly denied by station MD Morten Oseberg Andersen.

Norway's Artists Await 'Spelleman' 1991

On February 8, 11 artists will be awarded 'The Fiddler Prize' by Spellemannsprisen, an organization headed up by IPPI Norway secretary Sæmund Fiskvik. The prize consists of a statue of a fiddler, and award categories include best rock band, best record for children, best country artist, best jazz performer, best ballad singer, best folk music, best pop, best entertainment, best chamber music, best orchestra music and an open category. Those nominated for the best rock band category include The September When (album Mother I've Been Kissed (Warners)), Jokke & Valentine (Virgin (Sony)) and Secret Mission (album Strange Afternoon (EMI)). Best pop nominees include Trø Søna Kinesett (album Lufthallah (Sony)), Dance With A Stranger (In The Atmosphere (Norsk Platepromotions))) and Sielje (album Sielje (Sony)). The nominees for best jazz include Jon Balke, Per Jørgensen, Audun Kleive (album On And On), Bjørn Alterhang (album Constellations) and Masqualero (album Believer).

NRK is responsible for setting up and broadcasting the whole event. A total of 199 candidates were nominated. Sony promotion assistant Solvi Johannesen calls Spellemannsprisen, 'More and more important. It is a summary of the year. It is possible that we may sell more records because of the publicity our artists receive on TV. Although it is important to get them on TV, it is a victory in itself to be nominated.'
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Music Publishers Gearing Up For The Single Market

On January 1, 1993, the single European market will become a reality. What will its long-awaited arrival mean for European music publishers and the way they operate?

Most companies have been fine-tuning their operations to meet the needs of 1993 over the past few years. As Siegel Music MD Joachim Neubauer points out, "We changed our way of working as a music publisher many years ago, moving away from the idea that we were mainly a sub-publisher and concentrating on our own productions, working in conjunction with our partners.

"I would like to see both the PRS and MCPS playing greater roles in Europe."
— Steve Lewis

"We also began more than 10 years ago to open up our own companies around the world, especially in all major European territories, so that we now have a faster way of dealing, receiving money, controlling royalties and co-ordinating promotional activities."

Neubauer adds, "Regarding the unified market, it is obvious that as us in the US, the single will only be a promotional item. This means it will only help to promote the upcoming album or be part of a compilation. Albums could be more successful as a result and this is, of course, a benefit to the publisher."

At Chrysalis Music in the UK, president Stuart Slater backs the sub-publishing stance. "I am personally happy with the existing network of sub-publishers, and I don't visualize any short-term changes in our arrangements," he says. "I suppose in the mid-term, we might look to open

Walters and A House will break across Europe because they write great songs. All these countries are getting more adventurous and our kind of catalogue will benefit."

Multi-Territorial

Warner Chappell MD Robin Godfrey-Cass says, "We have been a multi-territory company for a number of years now, and were probably the first to establish our operations in all the major European territories. So as far as 1992 is concerned, Warner Chappell has been geared up for a single market for some time now. The only territories where we don't have a publishing operation are Greece and Israel, and the record companies look after that aspect there."

"Because we have had this synergy with affiliates, Warner Chappell has been able to use worldwide contacts, and during the last three years, our companies in Europe have really made in-roads into supporting writers. It's not just a question of collecting the money. It's the other things that we do, like mounting promotion campaigns and giving tour support-publishers have to justify their role."

"One of the things we are doing in London is looking at the idea of forming our own production company. It's still at an early stage, but it would make recordings and lease them out to other record companies. Obviously, as a matter of courtesy, they would be offered to our affiliated record labels first, but could then go on the open market."

No Major Changes Planned

At BMG Publishing in Belgium, MD Bernard Goffin also anticipates few changes in the way the company operates. "The single market isn't going to have any dramatic impact on publishing in Europe, and I don't see that there will be that many changes in the future, either. All the countries will remain with their own author societies and they will continue to fight for their territory."

"France is much more ahead on neighbouring rights, performance rights for producers and performing artists. No other country has reached that stage, although Belgium is considering new legislation and things should be in place by the end of 1993. I believe it will be a long time before we get a standardized copyright law."

EMI Music Publishing MD Peter Reichardt agrees that the single market will not affect output. "We are not going to start listening to other countries' music simply because it is 1993. Music has always sold on its own merits and that will continue to be the case. If it's good, people will listen and buy it, regardless of what country the music originates from."

He adds, "We have been looking at the idea of central accounting for several years now. I don't see that the single market is going to present any big problems. EMI Music already has a fully developed network in Europe, so it's no concern for a multinational company like us."

PolyGram Music publishing UK MD Lucian Grainge says PolyGram is still a growing company and regularly alters the path it takes. "I've just been spending time with all the European managers, finding out the strengths and weaknesses of the company, and then taking the appropriate corrective action. Obviously, market forces will continue to dictate the changes that must be made in publishing."

"I really can't see any major problems looming with the coming of the single market. There may be some blips in the middle, but generally it should run smoothly. If there are any changes, it will be in the one-stop arrangements."

Centralized Operations

His comments are backed by BMG Music Publishing UK MD Paul Curran. "From the creative aspect, there will be no significant changes," he says. "In fact, we have gradually changed the way that we work with our writers over the last three or four years."

"From the business point of view, central licensing is here to stay, now that pan-European publishing among the multinationals is the thing to do. It certainly makes for efficiency in collection, and is a definite advantage in stopping money from going astray."

"In respect to possible problems, I think that central licensing will come faster than we expect, especially as a result of the decision made by the EC in Maastricht last November," says Siegel Music's Neubauer. "But I do wonder what will happen to the UK if it is the only country in Europe with stringent rather than the ECU. A more clever and sensible government in the UK will change this decision."

UK Dominance

"Obviously, a single currency will be beneficial from a business point of view," says BMG's Goffin. "But on the creative side, we have a market that is so fragmented in its tastes."

"The UK will still be the major product provider for Europe but it would be great if the single market helps open the minds of many people in different countries. Spanish and Italian music is already much more accepted in other European countries than it was 10 years ago. However, it is obvious that there will continue to be strong local markets."

"If it's good, people will buy it, regardless of what country the music originates from."
— Peter Reichardt

"France is much more ahead on neighbouring rights, performance rights for producers and performing artists. No other country has reached that stage."
— Bernard Goffin

"The single market is not going to bring any major problems but, hopefully, it will make people more aware of the cultural and creative crossovers."
— Richard Manners

Our own companies in certain major territories, but the problem with pan-European deals is the extra commission and the extra delay in receiving royalties, although I am sure these areas will be sharpened up in the course of time.

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"I do wonder what will happen to the UK if it is the only country in Europe with sterling rather than the ECU." — Joachim Neubauer

Peer Southern MD Nigel Elderton predicts that UK and US music will still dominate. "The language barriers are still there and no amount of legislating is going to remove them. Like other music publishers on the business side, we have been building a stronger representation in Europe for some years now, and have offices in all the major territories.

"We are investigating the possibility of centralizing the royalty processing, probably in Hamburg, but that would only apply to the processing of statements. Accounting and licensing would remain the responsibility of each individual territory. I think that is is important to keep things like that, otherwise it could be a case of 'Big Brother' in Germany watching over everybody."

Virgin Music MD Steve Lewis also believes the UK will continue to dominate. "The music industry in Europe has lived with the idea of a single market for a long time now because of the central licensing agreements which most major companies now operate. There are certainly no plans for Virgin Music to change the way that it operates, although I would like to see both the PRS and MCPS playing greater roles in Europe. The strength of the UK music publishing industry lies in the fact that we have the best repertoire."

Other publishers are adamant that the single European market will bring few drastic changes. In Belgium, BE's Songs MD Maurice Engelen says, "Sub-publishing deals will be made as usual. A single European market won't change anything for publishers."

Says Island Music MD Richard Manners, "We're certainly not planning any changes in the way that we operate. Island Music has been working closely with European partners, particularly in France and Germany, for a long time now. The single market is not going to bring any major problems but, hopefully, it will make people more aware of the cultural and creative crossovers. I'm certainly not going to change my fundamental creative strategy simply because it is 1993.

"The main criteria for music publishers will still remain: Can the song sell records? No publisher is going to sign acts that only have the potential of being successful in one country. They need to have success in other countries in order to get their money back." — Lucian Grainge

"Obviously, market forces will continue to dictate the changes that must be made in publishing." — Chris White

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The days when an old-fashioned songwriter knocked out "tunes" which were then sent on to record companies, managers and artists in the hope that they would be recorded, are long gone. In recent years, the self-sufficient writer/producer/musician has come to preclude.

There is still a niche for the simple songwriter, putting together words and melodies for those looking for covers? Says BMG Music Publishing MD Paul Curran. "The publishing landscape has changed; the traditional songwriter is no longer so prevalent. Record company A&R departments rarely now have artists that they can simply build an album around. In fact, it is almost a pre-requisite that anyone who now signs a record deal should be able to write, as well—if not on their own, then at least with collaborators.

Many Talents

"Songwriters are now often producers, remixers or musicians," says Curran. "They operate as a one-stop shop. The publishing business is also much more advanced—a demo sounds as good as the final record in a lot of cases."

Virgin Music MD Steve Lewis says self-sufficient writers have been a trend for years now. "The music publishing industry has finally come to terms with that fact. The majority of hit songs are written by one person. The songwriting is still an art, but now there is also much more technology. We've got some great new writers, like Virgin comes from writers who also produce, like the Pet Shop Boys, Fine Young Cannibals and Soul II Soul," he adds.

The songwriter with other talents has also become more dominant at Warner Chappell Music. "Independent songwriters are still important, but the new breed of writers are also producers who can provide a one-stop service," says MD Robin Godfrey-Cass. "They write the songs and produce the act. At Warner Chappell, we encourage our writers to have their own recording facilities so that they can develop their various talents."

"It is important for publishers to encourage their writers to expand their talents," says Peer Southern Music MD Nigel Elderton. "We have a 24-track studio on the premises which is being revamped for the use of our writers. They include the writer/production team 2 Man Island, who produced and wrote the Rozzalla hit 'Faith' (In The Power Of Love), and Chris Eaton, who wrote Savage's Day for Cliff Richard, and is embarking on his own solo recording career."

However, the simple songwriter is not forgotten. "We don't ignore the older-style writers. In fact, we have a six-strong plugging team working solely on their songs," says Godfrey-Cass. "Their brief is to get covers by working with producers, record companies and artist managers. Of course, having a hit does solve a lot of their problems and they are very grateful for it. Warner Chappell signed Nik Kershaw about 18 months ago and he came up with the Chesney Hawkes hit 'The One and Only'. Paul Young was a carrent and he spoke to the likes of Nik. His song 'Another Day In Paradise', whose own recording career had been dormant for several years. Everyone wants his songs now."

Tradition

Siegel Music MD Joachim Neubauer is a strong supporter of traditional songwriters. "Since the end of the '60s, singer/songwriters have become more and more an important part of the publishing business, and this will not change in the future. However, there are many major recording artists who are looking for exclusive songs, and this is what makes the work of publishers like us so important."

"Siegel Music was started by Ralph Siegel, one of the most successful songwriters in Europe, with more than 600 songs to his credit. They are constantly given airplay, so as

a company, we are very supportive of traditional songwriters. However, every singer/songwriter is also encouraged and we are constantly placing songs with other artists. Chris Thompson, who wrote 'Your The Voice', is an example of a composer, lyricist and a musician for fellow artists who has been signed to Siegel worldwide."

Says Lewis. "We also have a healthy roster of people who write and produce for other artists, including Russ Ballard; Derek Bramble, who has written for Whitney Houston; Pete Sinfield, whose credits include King Crimson, Bucks Fizz, Diana Ross; and Squeeze's Chris Difford."

Jesus Jones' songs were sought after by Bob Dylan.

The publishing landscape has changed; the traditional songwriter is no longer so prevalent.

— Paul Curran

Success Ratio

"At Zomba, we probably publish around 50 songs a year which may not be a lot compared to some major publishers, but our success ratio is very high. Mutt Lange is one of our biggest successes, but then there are others like the band Romeo's Daughter, signed to Jive. Their album didn't do as well as we hoped, but other names such as Eddie Money, Cher and Heart have recorded songs from us."

"We're continuing to work the songs, but our policy is not just to send out loads of tapes by any of our writers. It is all done on a very selective basis by the senior executives from the Zomba group, who go directly to the decision-makers in the industry."

It's difficult for any music publisher to make a living solely out of songwriters.

— Peter Reichardt

"I'm afraid the day of the traditional songwriter is gone," says Zomba Music MD Steve Howard. "It's important for him or her to have a record deal as well. There is a very thin dividing line between someone finishing writing a song and starting to record."

"It makes a lot of sense for a music publisher to sign a writer who can also perform or produce his own material, but there is still room for the pure songwriter," says Elderton. "In fact, my feeling is that his day may well be coming around again because, while a lot of artists can be great performers, it doesn't necessarily mean that they can come up with the greatest of A-side cuts."

It has not been easy during the past 15 years to get song covers; in fact, it has been incredibly difficult. But during the last 18 months, a lot of record company A&R executives have come around to the fact that a music publisher is not just a fat cat collecting the money, but can have a valuable role in providing hit material, whether it be an old song standard or new contemporary material."

— Chris White

Cover

Curran, however, says it can be hard now to get covers for old-fashioned songwriters. "There are few outlets for song plugging, although in some countries such as Germany, there are still opportunities for placing songs. We encourage our writers to produce songs which have a focus and, by-and-large, most UK songwriters are very self-sufficient. Rob Fisher, formerly of Climie Fisher is an example. BMG signed him last year, introduced him to Rick Astley, and together they wrote the hit 'Cry For Help'.

There is also Steve Anderson, one half of Brothers In Rhythm, who has worked with the Pet Shop Boys, and has just completed cowriting and producing six tracks for Alison Limerick's new album on Arista. A year ago he was best-known for his remixing, but his talents have since been developed."

Says EMI Music Publishing MD Peter Reichardt, "It has been incredibly difficult for many years now to get song covers for writers who do not record, perform or produce themselves. Diane Warren is the exception to the rule for us. She's a hit-making machine who has written for names like Cher, Michael Bolton, Taylor Dayne and Aerosmith. It is difficult for any publisher to make a living solely out of songwriting, and I personally am more comfortable with acts like Jesus Jones, who we had signed for publishing when they were completely unknown."

"We recently had a call from Bob Dylan's management saying that Dylan has heard Jesus Jones' 'Right Here Right Now' and did we have any unrecorded songs by the band that he could record. A hit song is the key to everything. There is also a big demand for Mick Hucknall songs from other recording acts, but he doesn't write to order. Yet, I am sure a time will come when he will start writing for artists other than Simply Red."

Island Music MD Richard Manners agrees that the market for song covers is now almost non-existent. "I wish I could say that there was a market, but the amount of artists and musicians who take on other people's songs is minimal," he says. "That's why it is so important for contemporary songwriters to have other talents, like producing and arranging. One example is Stepz, one of our writer/producer signers who penned a development deal with Motown. He's also proving to be an excellent collaborator with other writers. We also have Stephen Bray, who has co-written many of Madonna's biggest hits, including 'True Blue'. He could be collaborating every day with all the top writers but, at the moment, he is more interesting in developing his own ideas."

PolyGram Music Publishing MD Lucian Grainge is also a big believer in the self-sufficient songwriter. "We do have some 'plain' songwriters signed to the company, but they are outweighed by those who perform as well, and that has been the general situation for about 15 years now. Many of them have production as an extra string to their bow. Joe Collis, who wrote a lot as a member of Human League, is an example, and he is now successfully writing music for TV."

Pet Shop Boys, a self-sufficient team.
Back Catalogue: Going For Gold

The growth in music publishing back catalogue continues to be a lucrative area of exploitation for publishing companies, both large and small.

New avenues for promotion are always being explored, and the rising number of gold radio stations in Europe is giving extra exposure to older material, divided into the top catalogue, according to Long-establishing publishing companies have a wealth of gold product to exploit. Warner Chappell MD Robin Godfrey-Cass says the company has 800,000 copyrights in its catalogue, including a lot of big standards. "They range from classics like White Christmas, Every Time We Say Goodbye, My Way. Summertime and When I Fall In Love to Eric Clapton's Layla and Jerry Leiber and Mike Stoller's Hound Dog," he explains.

"...We will be sending out a new promotional CD featuring our major copyrights..."
— John Brands

Godfrey-Cass points out that one of the major growth areas for music publishing back catalogue is film and advertising. He says, "We have a team of people concentrating on that all the time, placing copyrights with advertising agencies and film companies. It's a quick-returning side to our business and we don't have to worry about records being sold. The revenue earned helps to offset the advances paid to newer writers."

"The Warner Chappell staff have regular meetings with top agencies to find out what kind of material they are looking for, and then to come up with the right song to fit the brief. This year, we will be launching a portable catalogue, no bigger than a Filofax, which will contain the top 3,000 songs that we control, divided into themes and periods. It has taken a long time to compile, but will be an invaluable extra marketing tool."

Promotional Tools

MCA Music International VP John Brands would like to see more contact between music publishers and gold stations. He says, "To be honest, we don't have that much contact with them at the moment and they are going to choose which records they play anyway. But, we will be sending out a new promotional CD featuring our major copyrights, like The Girl From Ipanema, Stranger In The Night and California Dreaming, as well as the musicals"

"Copyrights like 'Pump Up The Jam' will also have another lease on life in the future."
— Bernard Goffin

"Jesus Christ Superstar' and 'Evita' and the Steely Dan catalogue.

"The promo CD is being sent out to TV and radio stations, as well as advertising agencies, and will feature the top 100 songs in the MCA Music catalogue. It will be an expensive exercise, but worthwhile. It was available on cassette a couple of years ago and the reaction then was very good."

EMI Music Publishing is taking similar action to promote its wealth of catalogue. "We have two people concentrating on that full-time, constantly delving in and finding new ways of exploiting the music via radio, TV, and films," says MD Peter Reichardt. "In addition, a top titles' book, which has the copyrights in categories, has been sent out to all the advertising agencies and record companies to draw their attention to the classic songs that we have."

"It is important for any music publisher to keep its catalogue before the eyes of the media," says BMG Music Publishing MD Paul Curran. "In the UK, we have produced a CD which has been sent out to TV, film and advertising agencies, and is backed up by a continuous flow of information. Our Italian company has also produced a catalogue featuring the top 1,000 BMG hits, including the Bee Gees, Gilbert Bécaud, John Lennon, Neil Diamond, Barry Manilow and Stephen Bishop. Bobby McFerrin's hit Don't Worry, Be Happy has been licensed, out over and over again for number of projects."

"Radio airplay is obviously very important in promoting copyrights, particularly with the increasing number of gold stations throughout Europe. However, it is up to each local territory to devise its own strategy for liaising with the stations and, of course, exploiting other potential promotional areas."

PolyGram Music Publishing has opted to promote its back catalogue via cassette. Says MD Lucian Grainge, "We have put together a 'jukebox' of top copyright titles, but they are available on cassette rather than CD, so that people can listen to them in their cars. The programmes have been put together in a way that gives you the impression you are listening to a station like Capital Gold/London. We also work very closely with PolyGram Special Products in promoting the catalogue, but it hasn't been for years for advertising campaigns in the UK because of the recession."

Younger Companies

On the whole, younger publishing companies do not have the wealth of back catalogue to promote via radio and advertising. In Belgium, BMC Publishing's MD Bernard Goffin says that since its major product is dance, and the company has only been operating for five years, it has to look at other areas. " Obviously, five years is too short a time to do serious work on back catalogue but just as all the disco hits of the late '70s have come back into fashion, copyrights like Pump Up The Jam and Jack To The Sound Of The Underground will have another lease on life in the future."

"Previously, many music publishers, particularly on the continent, have ridden on the backs of record companies. But now, because of new media and promotional outlets, there is more awareness of what a publisher does, especially with regard to back catalogue."

Peer Southern Music's catalogue includes many Buddy Holly classics, as well as Donovan's Sunshine Superman, which recently picked up a BMI award for more than one million plays in the US. "We're sitting on a tremendous back catalogue, and it is a priority to make it work for us," says MD Nigel Elderton. "TV is an important area for music copyrights, as are films, although in the UK, the latter is a bit of a joke at the moment, as there is hardly a film industry left. Radio is also important, and we're currently in the process of compiling some form of catalogue which will focus on all the main copyright titles that we have and bring them to the attention of all the key media outlets."

Promoting song copyrights is not always easy, as Island Music MD Richard Manners points out. "It's an increas-ingly important source of revenue, but almost impossible to market, certain with regard to radio stations. It is very hard to persuade them to play something like All Right Now any more than they want to. However, to a great extent, catalogue sells itself. If we get the airplay, then that's great, but I see my role as a publisher in developing the songwriting talent of the future."

Virgin Music MD Steve Lewis agrees that it can be difficult for publishers to establish a close working relationship with gold stations. "In relative terms, our catalogue isn't that old anyway," he says. "But we do work hard at promoting it in conjunction with the record companies involved, and also with Virgin Sound, which liaises closely with the various advertising agencies."

"Obviously, we are always looking for new forms of catalogue exploitation," concludes Godfrey-Cass. "And all the new radio stations in Europe can only help to generate extra revenue, which is ploughed back into developing new talent, and make the public aware of the great songs of the past."

International Music Network changes the world of Music Publishing


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**NEW RELEASES**

**SINGLES**

**THE BAD EXAMPLES**
Premiere In The Dark (James Waterdog/CNR R/EHR PRODUCER: Michael Freeman
While the memory of their first single Not Dead Yet is still alive, these young Americans will have no problems in grabbing the attention of album rock programmers once more with this guitar-driven pop song.

**THE BASEMENT BOYS PRESENT ULTRA NATÉ**
Deeper Love (Missing You - Eternal D/R PRODUCER: The Basement Boys.
The Baltimore-based production team fronted by lady Ultra Naté was ahead of the more soulful trend in dance when it originally released the Blue Notes In This Basealbum last year. The fate of pioneers is that they often don't get the attention they deserve. Don't let them go unnoticed this time.

**CHERRELLE**
Naked Life (Tai/ A&M AC PRODUCER: Narada Michael Walden.
Those into Anita Baker shouldn't miss out on this soft love ballad. It is a quiet storm perfect for programmes around the midnight hour.

**CLIVELLES & COLE**
The renowned producers duo (C&C Music Factory) do what the Pet Shop Boys (Where The Streets Have No Name) did before them—adapt a song of world's leading rock band U2 and take it to the dance floor. The gospel-framed arrangement makes their version particularly interesting.

**HARRY CONNICK, JR.**
Don't You Know Me When - Columbia J/AC PRODUCER: Troy Freeman/Ann Marie Wilkins.
His latest single is once again a Connick original. Still, it sounds more like vintage big band jazz than a lot of songs that were actually written in the heyday of this type of music. Being the Renaissance man that he is, Connick himself, of course, arranged and orchestrated it as well. And that's an iron-clad guarantee of top quality.

**THE FOUR HORSEMEN**
Nobody Said It Was Easy - De Disc Music/EMI RPRODUCER: Rick Rubin.
The success of label mates the Black Crowes has opened the gates for more basic rock 'n' roll-oriented bands. These outliers—supported by the superb production of Def American owner Rick Rubin—provide a raw boogie loud enough to disturb the peace in any honky tonk. It is a powerplay at Dutch pubcasser VARA.

**MACLAREN MCLAREN**
The theme of the movie The Ghosts Of Oxford Street kicks off with Prokellev's Ronten And Juliet before it bursts into a typical Stock, Arken and Waterman popdance tune. McLaren "replaces" Arken, while Alben Linnerick is featured as lead vocalist.

**SPO-DEO-O-DEE**
Motorway (Dolrots/Thomogram R/EHR PRODUCER: Patch Jansen.
Lead singer Ross Curry of this Dutch rock trio originally hails from Liverpool. That may explain his pop sensibility. Passion ideal - the sound of the Beatle who has young man really sings his heart out. The dry sound of the production is as effective as on Lenny Kravitz's Mama Said album.

**LISA STANSFIELD**
All Woman - Arista B/R PRODUCER: Ian Devaney/Andy Morris
The second single from the Real Love album is a smooth ballad, not unfamiliar more since the top days of Shirley Bassey. She should be an excellent choice to sing lead on a future 007 soundtrack.

**BONNIE TYLER**
Againt The Wind - MCA/WMG AC/BPRODUCER: Dieter Bohlen/Luis Rodriguez.
On December 29, 20 million TV viewers watched the "Tatort" programme on German national broadcaster ARD. This passionate ballad sung by Tyler in her best sandpaper tradition was the theme song for the farewell episode for inspector Schimanski: and it was an instant hit.

**WENDY MAHARRY**
Wendy (Mama Said to A&M AC/EHR PRODUCER: Dwight Morris.
The second album by this promising singer/songwriter shows a wide range of styles, from the "old fashioned" blues- and jazz-tinged songs Chagall and Backstabb ing Girls to the modern How Do I Get Over You. The strong chorus in the latter is supported by a 90s dance beat and perfect for acceptance on EHR—to be filed somewhere between Stevie Nicks and Rickie Lee Jones. But before doing so, play the tracks You Don't Look Ing Out The Window with its lovely melancholy mood, and Desperately.

**THE Nymphs**
Mixing hard rock with punk seems to be one of most important trends in rock today, a fact sufficiently proved by Guns N' Roses. Skid Row, and, of course, Nirvana. This quintet is no exception to the new rule. Lead singer Inger Lorre is the right person to put the atmosphere of old Siouxie & The Banshees records in a 90s rock context. Nobody can accuse them of being copycat. The tracks imitation Angels And Heaven show their sound to be original and fearless.

**BRUTAL OBSCENITY**
Dream Our Loot - Prophecy/Semporeff EP (Holland) PRODUCER: Brutal Obsenety/Willie S.
The Harlemin region in Holland is well known for its metal bands in all flavors. This angry five-piece outfit is a real crossover band, combining punk and speed metal. Powerful guitar rifts get interrupted by crazy tempo changes. No big deal - "expect the unexpected" is their motto. Apart from the acoustic ballad Laker this album is a dream of loudness. Contact Marcel van de Pavant at tel: (+31) 2250 15045; fax: 2250 16.001.

**FUNK MACHINE**
I've Closed The Door - Flying Holy PRODUCER: Funk Machine/Ruberto Fanerote.
I must be Incompliments Always There featuring Jocelyn Brown in disguise, then this is it. This Italo house production with Kati Thompson stays close to the original. However, it's far more suitable for the clubs. Contact Annamaria Giraldo at tel: (+39) 81 762 8278; fax: 762 8279.

**A MILLION BLUES**
Don't Think It's Over - Local Hop (EP) (Germany) PRODUCER: A Million Blues
This is not a run-of-the-mill pop record. No way! Intelligent and thoughtful, this talented UK duo's set comes off as a cross between Talk Talk and Japan. Programmers who have lost faith in wellcrafted pop will be delighted by this fine music. The slow moody track Victoria means victory for this almost forgotten musical style. Contact fax: (+49) 221 546 2382.

**NEW TALENT**

**THE PRIMITIVES**
Dolores - RCA PRODUCER: Ian Broudie.
Words like "alternative" and "independent" often scare off EHR programmers. Acting this way, a lot of fine and valuable musicians don't get a real chance to reach different ears. The music of this UK three-piece outfit is not difficult at all. Don't let their "but" attitude mislead you; this is pure pop. It's a collection of good melodies sung by heavenly front woman Tracy Tracey (Hello Jesus). The emphasis track for the above recommended formats should be You Are The Way, the first offering of this album back in July.

**ROCKING CHAIRS**
Jalbert & Holy Revisited - Rivers Ville /No Brand R/AC/EHR PRODUCER: James A. Bell/Kenny Greenberg.
While the world is still waiting for the new Bruce Springsteen album, everyone can kill the time with a great album by this Italian rock band. Lead singer Graziano Romani has the same kind of sandpaper voice. "The Boss" himself wouldn't be disappointed with these compositions. The stomper The Sound Of A Mou, featuring the Uptown Horns, boasts the sound of Ashbury Park. Programmers who prefer softer material should check out the attractive Takeover No. Don't be afraid of the sticking point with the graceful tunes of a Hammond organ.

**TONTON DAVID**
As mentioned before in M&M, the French language is very suitable for rap in all its variants. Together with fellow country man King Daddy, Yod, this high velocity talker shares the front row in the ragamuffin corner. The man's flood of words is almost unapproachable; only female backing vocalists are able to make him keep his mouth shut for a while, as evidenced on the track Les Jeunnes Filles Vout Tier (The Girls Are Going To Kill).

**HENRY VESTINE**
Boogie time again! Please welcome back the guitarist who played in the legendary 60s blues band Canned Heat and the very first line-up of Frank Zappa's Mothers Of Invention. The session leader is Texan madman "H-Bomb" Evan Johns, who has recruited an all-star team, consisting of ex-Fabulous Thunderbirds, now LaRois Brothers and Mike Buck and pianist Marcia Ball, among others. The credo of this live recording is "all systems go," and so do they. Johns himself is taking care of the gritty lead vocals in his own fashion. He sings a little tenu titled No Phone the way it should be—desperately. Meanwhile the guitarists are fighting a heavy duel of their own. All in all, the record is like a thrilling jam by ZZ Top in Billy Gibbons' garage. Ear-blistering, but big fun all the way through.

**Highlights:**
- The Bad Examples - Premiere In the Dark
- Harry Connick Jr. - You Didn't Know Me When
- Cherylle - Naked Life
- Cölive & Cole - Prado
- The Four Horsemen - Nobody Said It Was Easy

**Singles and Albums featured in New Releases are listed alphabetically. Selections include those which have achieved significant airplay within the last four weeks and those releases judged to have musical merit. Records mentioned in this section are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Maarch Bellker, PO Box 9027, 1000 AA Amsterdam, Holland.**

**MUSIC & MEDIA JANUARY 18 1992**
AUSTRIA

E.A.V.

Schoenberger/Vienna.
- New album: Watumba, released on November 18, 1991. It is charted in Austria at number one, in Germany at 17 and in Switzerland at 15. In the European Top 100 Albums, it is number 26.
- New single: Jambo, released on October 3, 1991. Currently, it is at number seven in Austria and at number 33 in Germany. In the Coca Cola Eurochart Hot 100 Singles, it is number 68.
- Recorded at Sound Mill/Vienna.
- Promotion: In December, the band appeared three times on Austrian national TV ORF in the "Achtung Kamera," "7 x Ich Und Du" and "Die Groove 10" programmes.
- European releases: The album and single are out in GISA.
Austrian band E.A.V. (Erste Allgemeine Versicherung) has a reputation for adding a humorous note to pop music. The band's name is a play on the name of the country's biggest insurance company: Erste Allgemeine Versicherung. Translated, it means something like "an institution to make people feel secure."

In 1986, the former cult band—founded in 1976—enjoyed its first Euro-crossover success with the hilarious single Ba-Ba-Bank Robbery ("Ba-Ba-Bank Robbery"), a song about a nervous, stuttering bank robber too afraid to commit his crime.

The first single Jambo of their ninth album Watumba sees the musical crowns breaking new comic territory with a parody of "sexual tourism" by men from the west—unlucky in love—who chase girls in the Far East. This song is the story of an unhappy woman from Vienna who flies to Africa to find a man. Unfortunately, her choice doesn't like her and runs away from the furious lady. The fan rock is spiced with African overtones for this special occasion.

Additional crazy subjects on the album are prehistoric men, UFOs, a killer, a bag-pipe musician and so on. Nothing is impossible to tackle for jester Thomas Spitzer and his six mates. The album is an instant success; it's already double platinum at home (over 100,000 units sold) and gold (250,000 copies) in Germany. Unlike most album releases, the band does not support its new album by touring. Instead, they've recorded an English-language version to be released at a later date, and also are currently preparing their first cinema movie and a six-part TV series to be broadcast on German TV.

Right Said Fred

Said Fred. In the clubs, everyone imitated their "catwalk" dance as seen on the video clip. In the UK year-end chart, its peak at number three was quite astonishing for a debut single. In the year-end edition of the Coca Cola Eurochart Hot 100 Singles, it was positioned at number 49.

Their second single again sports a tongue-in-cheek sense of humour, but this time the very-much-in-demand session soul singer Jocelyn Brown is featured. The song, itself, sounds like an unknown gem by the Human League. Band members brothers Richard and Fred Fairbrass, plus Rob Manzoli, have a long history as sessioners before trying their luck with dance. Brother Fred joined Bob Dylan on his 1987 Hearts On Fire tour. At the moment, they are finishing their debut album, due for release in March, when a UK concert tour is planned.

Gordon

Signed to CNR.
- Publisher: Warner Basart.
- Management: Powerplay/Hits cream.
- New album as yet untitled, to be released in March.
- New single: Kon B. Maar Even Bij Je Zijn, released on August 28, 1991. Currently, it is at number one in Holland for the third consecutive week. In the Coca Cola Eurochart Hot 100 Singles, it is number 46.
- Recorded at Arnold Mühlen Studio/Wolendam.
- Producer: Peter van Asten
- Promotion: The singer has appeared on numerous Dutch TV and radio programmes.
- European releases: The single is out in the Benelux and in Scandinavia (in the English version).

The singles chart are becoming more unpredictable by the week. Just when you think dance is dominant, typical AC ballads or schlagers slip through and attack the top slot.

The current number one in the Dutch Top 40—Kon B. Maar Even Bij Je Zijn by Gordon—is just such an unexpected hit. The success of this sentimental ballad, while most of the current dance hits never get airplay, is probably best explained by its radio-friendly character.

In theory, clubland and radio keep different genres within the charts in balance. It's not the first time this has happened. In 1989, Rene Froger surprisingly reached the number one position with Eeu Eigen Huis, a song in the same vein.

The John Ewbank-written song is strong enough for a potential crossover to other territories. CNR—currently very successful on the domestic market—must have had similar ideas because the English version of the song (If I Could Only Be With You) is featured on the flip side. A German version of the song (Leit Uns Für Inner Fremde Sine) has already been recorded.

CNR plans to run a campaign for Gordon at MIDEM and it is rumoured that John Farnham is planning to record a cover version.

Pan-European Spotlight: Artists featured have achieved Top 15 chart status in the European Top 100 Albums since last feature.

National Spotlight: Artists featured have achieved Top 15 chart status in their country of origin.

United Kingdom

Signed to Tug Records.
- Publisher: Hit & Run Music.
- Management: Tamzin Aronowitz/London.
- New album, as yet untitled, to be released in March.
- New single: Don't Talk, Just Kiss, released on November 21, 1991. Currently, it is in the charts in the UK number nine and Ireland (27). In the Coca Cola Eurochart Hot 100 Singles, it is number 37.
- Recorded at Red Bus/London.
- Producer: Tommy D.
- Marketing: T-shirts.
- European releases: The single is out in the Benelux, Greece (both Phonag), Austria (Echos), Scandinavia (Sonet), and France and Greece (both on Virgin).

One of the most comical hits of last year was undoubtedly I'm Too Sexy by Right Said Fred.

Holland

Signed to CNR.
- Publisher: Warner Basart.
- Management: Powerplay/Hits cream.

In theory, clubland and radio keep different genres within the charts in balance. It's not the first time this has happened. In 1989, Rene Froger surprisingly reached the number one position with Eeu Eigen Huis, a song in the same vein.

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CNR plans to run a campaign for Gordon at MIDEM and it is rumoured that John Farnham is planning to record a cover version.
Tapping Evening Programming's Hidden Ratings Potential

by Scott Lockwood

Ratings sweeps are just around the corner for most stations in Europe. Perhaps you're looking at a special niche with an odd secret weapon to outscore the competition. If your daytime programming is in order and working fine, you still have one big shot left—evenings. And it can work a whole lot better than you might think.

Evening Power

If you're of the opinion that night-time doesn't count, then I beg of you to please discard this notion. Night-time listening matters, in much the same ways, just as much as during the day. In fact, in some ways it counts more. Here's why:

1. During the day, life is hectic with much to do and aside from morning drive, there isn't much time to really listen to the radio. Sure, people hear it, but hearing and listening are two separate things. Evenings are a relaxing time, and a perfectly natural time to listen closely.

2. A large majority of single people are awake late into the night. Social grounds, go home to empty dark homes and apartments. Often there's little to do and no one to speak with. Radio, as the medium it is, provides friendship and a feeling of contact to the outside world.

3. People who go to bed with their radio on (to wake up to it, as well. Morning numbers can always be enhanced with a well-positioned evening program. It's hard to find a new station in the early morning hours when you're worried about getting to work on time.

4. Night-time is ratings time. By this, I specifically mean filling out surveys. People who are keeping a written log of their radio listening usually fill this information out during the evening because that's when they finally have time to do so. When they're listening to you at the same time, be sure they'll remember to report you.

The Evening "Catch 22"

Many broadcasters, especially those responsible for their station's financial matters, place a low value on evening programming because of the costs vs. revenue return. They figure if it can't be sold in the advertising community, why bother to invest in it? The result? More poor ratings that can't be sold in the advertising community.

Programmers too, are to blame. Many adults turn to TV between 18:00-20:00. When an ambiance is confirmed with dismal radio ratings in the evening, the usual response is to write evenings off as hopeless. No concentration, no effort, no ratings.

That's where the "Catch 22" comes in because people won't listen until there's something worthwhile listening to. The program must be strong enough to make things come alive. Evenings with much courage take the risk to change.

I recommend you be the first in your market to do so. When you succeed, you will undoubtedly be the market leader. Remember, number one stations are almost always popular in evening hours, too.

Breaking The Cycle

The first step is to personally believe that generating night-time success can be done, then to convince your own manager. While you're at it, convince the whole staff. Wow to make your evenings stand out that will be treated with as much attention as any other time.

Some additional arguments that will work in your favor will be:

1. The fact that evenings and night-time together make up 50% of the broadcast day. If it isn't even going to be important, why not just sign off at 18:00?

2. A percentage of new listeners will be business owners who can be cultivated as advertisers. Many people buy commercials on stations they like and at times when they listen.

3. By enticing people to listen in the evening, you will increase your daily total of time spent listening and probably increase or solidify your morning ratings.

4. By raising your numbers morning ends alone makes evenings worth the effort.

Successful Evening Programming Elements

There are hundreds of ways to attract listeners at night. Which way you choose, it's important to remember some basic points that are common to all successful evening shows:

1. Music is important, but should not be favoured to the exclusion of features, information and personality. Wall-to-wall music was only what people really wanted, the stations which run recorded tape would be run-away winners already.

2. The atmosphere and mood you create will compel people to remember you and listen often. Radio, particularly at night, has the ability to evoke feelings in people. Get to their emotions.

3. Your chief competitor is another radio station—it's television. You will never bore someone into listening, you have to interest them.

4. Periodicals should be given a lot of free-dom. Let them experiment and do things spontaneously. Take more risks.

5. Use all forms of listener contact, particularly the phone. Air lots of calls. This puts lonely people in contact with the outside world. It also has a magic sales effect, starting without words that the world is listening. Additionally, it brings out more personality, as presenters are never more one-on-one than when they speak with a caller live.

6. Use regular features, especially those that are important in nature. Reading letters written by listeners, other listeners are an excellent example and a great form of voyeurism that people enjoy so long as it stays mostly devoted to the topic.

7. Play requests and chat on your regular rotation. Even weak songs can work if presented in the proper atmosphere. These are songs that would perfectly tie into a feature or mood created by the program. Let your presenter decide.

Love Theme

If you're looking for a creative "hook" to land extra listeners—particularly women—a "love" theme for evenings is one of the most successful programming techniques used in radio.

Because of its personal nature, this topic rubs some the wrong way, but it's powerful enough to generate large numbers of listeners, primarily through its wide appeal. Think about it. Love is something that everyone likes, needs and wants. It's a perfect product for men, women, young, old, rich, poor, wise or foolish. Fortunately, the recording industry releases an overabundance of songs about love, and always will. It seems that love is the one thing that never goes out of style. You already have a strong base without the worry of a trend passing.

But, as mentioned above, music isn't the only important part of the programme. The features and elements are also vital. Here, the theme of love gives you unlimited possibilities:

1. Reading personal love letters

2. Providing a contact service for listeners

3. Songs dedicated to a loved one

4. Romance horoscopes

5. Poetry

6. Talking with listeners live about their relationships. This is a big category that includes breakups, reconciliations, anniversaries, birthdays, weddings, and more.

The list goes on, of course. It's limited only to one's imagination and the interest of the presenter doing the programme.

The most important thing is to choose someone who is sensitive to people's needs and genuinely cares. Women make excellent presenters because we're not afraid of emotion, as most men seem to be. However, men can be a huge audience draw, too, providing they like the idea and feel comfortable with it.

My answer to this is to have one of each sex. Not a team show, but one for the first half of the programme, then the other to finish. It seems to make no difference in which order.

If you're the first in the market to offer this and do it properly, you'll wind up with a huge market share. Still, you need to be careful. There are a few obvious mistakes to avoid:

1. Don't do it just one night a week for only a few hours. Not everyone is interested every night, but someone is. Being consistent each night is a guarantee and promise that you're there when they need you.

2. Don't battle a well-produced "Love Songs" show with the same music minus the talk. It never works, and often it strengthens the originator. If you didn't get there first, come up with a different idea.

3. Don't cross boundaries of decency. Blatant sex talk works only for short periods of time. Once everyone's been shocked three times, there's no need to listen. Stay clean, and allow your listeners to build their own mental pictures.

4. Don't make fun of or ever shun your audience. You can get away with this in other time periods outside of this theme, but it's deadly during the show.

In conclusion, night-time is the right time for experimentation and creativity. The risks are extremely low if you end up doing something wrong, but there are large rewards for being right.

Scott Lockwood is president of Scott Lockwood Enterprises, Inc., a national programming consulting firm whose radio station clients include Radio Charlton/Manchester, Lockwood can be reached in Germany at Tel. (489) 917.3 8727.

Success Factors For Evening Programming

1. Music should not be favored to the exclusion of features, information and personality.

2. Evolve feelings and emotions. The atmosphere and mood you create will compel people to remember you and listen often.

3. Remember that your chief competition is not another radio station—it's television. You will never bore someone into listening, you have to interest them.

4. Periodicals should be given a lot of freedom. Let them experiment and do things spontaneously. Take more risks.

5. Use all forms of listener contact, particularly the phone. Air lots of calls.

6. Use regular features, especially those that are important in nature, such as personal love letters written by listeners to other listeners.

7. Play requests and chat on your regular rotation. Use songs that tie into features or set moods. Give your presenter freedom to be musically creative.

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UNITED KINGDOM

B List:

1. Big Audio Dynamite - Rush
   2. Cliff Richard - This Year's Love
   3. Duran Duran - Rio
   4. Huey Lewis & the News - Heart of Rock
   5. Joe Jackson - She's Losing It

B Violin:

1. Go Tell It On The Mountain
2. O Fortuna
3. Send In The Clowns
4. Three Blind Mice
5. Topsy-Turvy

MRC RADIO 1/London
Paul Robinson - Prog D

A List:

1. Autumn Leaves
2. Hit The Road Jack
3. I Can Has It
4. I Know You Rider
5. Lady Madonna

B List:

1. Can't Help Myself
2. Could It Be I
3. Do You Remember?
4. Great Balls of Fire
5. Hello

D List:

1. Here Comes Santa Claus
2. I'll Be Home For Christmas
3. Mistletoe and Wine
4. Peace In The Valley
5. The Christmas Song

Power Play:

1. Can't Buy Me Love
2. I Can't Explain
3. It's My Life
4. Livin' On A Prayer
5. The Power Of Love

METRO RADIO GROUP/Newsbeat
List E - Music Organizer

A List:

1. Act Of Love
2. Angel
3. Blue Monday
4. Endless Love
5. I Could Have Loved You

B List:

1. Break My Heart
2. Only You
3. Power Of Love
4. Say It Isn't So
5. Simply The Best

B Violin:

1. Abide With Me
2. Hark! The Herald Angels Sing
3. In the Bleak Midwinter
4. It Came Upon The Midnight Clear
5. O Come, All Ye Faithful

MHD RADIO/London
Colin Moseley - Prog D

A List:

1. American Pie
2. Can't Stand Myself
3. Don't Let Me BeMisunderstood
4. Shake A Leg
5. You've Lost That Lovin' Feelin'

B List:

1. C'est Magnifique
2. C'est Si Bon
3. La Vie En Rose
4. Nobody Knows You When You're Down and Out
5. Un Chanson D'Amour

D List:

1. Back Home
2. Don't Worry
3. Hard Luck
4. I Can't Help Myself
5. It's A Wonderful Life

GERMANY

B List:

1. A Coffee
2. A Hard Day's Night
3. A Hard Rain's Gonna Fall
4. A Man and a Woman
5. A Man's Job

B Violin:

1. Der Sarg
2. Er Ist Im Haus
3. Jeder Mensch
4. Komm, denn die Welt ist voller Liebe
5. Liebe ohne Ende

D List:

1. Anders im Leben
2. Geschichte der Liebe
3. Ich mag dich
4. Ich seh mich wieder
5. Ich will nicht

Power Play:

1. All About Me
2. All Night Long
3. Born to Be Wild
4. Night Fever
5. Space Oddity

ITALY

B List:

1. Adios
2. Adios
3. Bohemian Rhapsody
4. Don't Look Back
5. Friends

B Violin:

1. Andiamo
2. Bella Ciao
3. Ciao Bimba
4. La Bamba
5. La Cucaracha

MBC RADIO 1/London
Paul Robinson - Prog D

A List:

1. Act Of Love
2. Alabam
3. Alcatraz
4. Atomic
5. Blue Monday

B List:

1. Blue Monday
2. Can't Stand Myself
3. Don't Let Me Be Misunderstood
4. Shake A Leg
5. You've Lost That Lovin' Feelin'

D List:

1. Children of the Revolution
2. Don't Worry
3. Hard Luck
4. I Can't Help Myself
5. It's A Wonderful Life

Power Play:

1. All About Me
2. All Night Long
3. Born to Be Wild
4. Night Fever
5. Space Oddity

ITALY

B List:

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Programmes

Ronny

A List:

ARHUS

List:

Wivelsted

Paula Abdul-Vibeology

Diana

Boogaloo

Laus

Dr.

Paula Abdul-

Nia Peeples

Keith Sweat-

Cathy

2

Paula Abdul-

Measure

Guns N' Roses Live And

ARHUS NAERERRADIO/Aarhus

Kasper Suessen - Head Of Music

A List:

AD Generace - I Can't Dance

INXS

Shining Star

Love tighten - We Are Better

Measure - Face To Face

News - Crazy Lazy City

Paulo Abdul - Videology

RADIO HSFR/Copenhagen

Ranny Salomonson - Head Of Music

A List:

AD 1 Unlimited - Get Ready 4 This

Atlantic Star - Love Crafty

Cathy Dennis - Everybody Move

Generace - I Can't Dance

Keith Sweat - Keep It

KLF - Justified

Nico Peoples - Street

Paulo Abdul - Videology

PS 12 - Tag Freieren - Right Said Fred - Don't Talk

DANKARNS/Radio/Copenhagen

Leif Wivild - Head Of Lab Programme

A List:

Dr. Beker - I'm Up The Music

Michael/John - Don't Let The Sun

Last Stand - Kramer's Song

Marky Mark - Good Vibrations

Michael Jackson - Black

RADIO HORIZON/Horizon

Jan Bogoule - Head Of Music Power Play:

A List:

AD End. Units - $1 Man To

Diana Ross - When You Tell

Paulo Abdul - Videology

A List:

AD INXS - Shining Star

Michael Bolton - When A Man

Sub-N-Pepe - Do You Want Me

Tina Turner - Way Of Life

STATION REPORTS

RADIODYSTOEN/Copenhagen

Peter Hald - Head Of Music

A List:

AD Cliff Richard - We Should Be

Miss B. Hoven (Long Ude)

RADIO VICTOR/Elbjerg

Lars Mikkelsen - Head Of Music

A List:

AD Baby Animals - Pointless

Bonnie Tyler - Against The Wind

Lisa Stansfield - All Women

Luther Vandross - The Rush

Measure - Face To Face

Queen - The Show Must Go

Ray One Chilli - Bring Steel Madonna

Step Colour Of Love

RADIO HOLBAEK/Holbaek

Sing Nielsen - Prog Dir

A List:

AD BBC Music Therapy - Jon A.

L.A. Guns - Ballad of Jane

NC. Hammer - Addams Groove

Nico Peoples - Street

Trevor Campbell - Tell Me What

FINLAND

DISCOPRESS/Tampere

Tuula Lindell - Com-D

A List:

Army Of Lovers - Obsession

Black Box - Open Your Eyes

De La Soul - Keep The Faith

Guns N' Roses - Don't Cry

KLF - Justified

L.A. Style - James Brown Is Dead

Prince - Cont Of Oil

Resso Redford - Kippi Mill

RADIO 100+/Tampere

Pekka Trovstanen - Music Dir

A List:

AD Army Green - Good For Me

Bonnie Tyler - Run Run boys

Boys II Men - UHH AHH

Gary Strange - Got Access

Judy Walker - I Want You

Pablo Cassier - Wonderland

Prince - Don't Morn Anymore

Red Head - A Dream

Right Said Fred - I'm Too Sexy

Ronnie Williams - The Content Wins

The Time - It Like You

AUSTRIA

OZ 3/Vienna

Quintes Leszig - Head Of Music

A List:

AD Allen Jackson - Don't Rock

Commitments - Mustang Sally

Garth Lees - For More

INXS - Shining Star

Kate Bush - Boosted Red

Neil Diamond - Don't Turn

Pears - Johnny

Pilwater - Paper Doll

Simply Red - Stars

Southside Johnny - Straight

Ullie Meinecke - D.A. War

William Phillips - The Dream Is

SWITZERLAND

RADIO 24/Zurich

Clara Dalhien - SII

A List:

AD Battle Müller - In My Life

Bruce Cockburn - A Dream Like

Harry Lewis - He Don't

Queen - Babylon on Rapsody

STUDIO B/Dornach

Gusty Hoflehndor - Head Of Music

A List:

AD Jessica Mohr - Schwierig

Nicole - En Leinen lidt

Nicholas - Stungen

River City People - Standing

Reoquest - Spending My Time

Ray Black - John Bouquet

Southside Johnny - You've Been A

Carys - Cheerful

RADIO SUIZERBAND/Bern

Rez Hanemann - DJ/Producer Power Play:

Simply Red - Stars

A List:

AD Herbert Leonard - Parkus

London Boys - It's 4 You

Ten Sharp - You

DRE 3/Beat

Christoph Alsipack - Music Co-Crd

A List:

AD KLF - Justified

COULUR 3/Lausanne

Shirley C anderson - Head Of Music

Power Play:

AD Angelique Kidjo - Ti Wi-Wi

A List:

AD Basi Ou Di

Bomb The Bass - The Air

Clive Stomery - Something

Leather Nova - Take Me

Prince - Money Don't Matter

Simply Red - Stars

Sugarcubes - Hi

Texas - In My Heart

This Picture - Nared Raun

Urban Dance Squad - Routine

RSL LA PREMIERE/Geneva

Catherine Colombard - Producer

Alan Maric - Maric-Hollyday

Lach Stensfeld

PORTUGAL

RFM/Lisbon

Pedro Tejada - Head Of Music

A List:

AD Michael/John - Don't Let The Sun

Julie Fordham - Love Meares

Queen - Babylon on Rapsody

UNIVERSITY - Head Of Music

U Mysterious Ways

YUGOSLAVIA

STUDIO D/Nova Mosto

Rasa Beazi - Dj/Producer

A List:

AD Moraksa - Myra's Kitchen

GREECE

POP 97.4 FM/Athens

Ilias Xeinaoupolis - Prog Dir

A List:

AD Genesis - I Can't Dance

Glory Kings - In Els

John Denver - Leaving

Lezond - Off Lovers

Nat King Cole - Put Shop Boys

Ray O'Brian - Ti Dvoe

B List:

AD Eddy Money - I'll Get

Mr. Big - Salt Of The Earth

Natural Selection - North Sound

Ozzy Osbourne - No More Tears

The Stone - Ain't My Bearin

ANTENNA 97.1 FM STEEREO/Athens

Elias Xeinaoupolis - Prog Dir

A List:

AD Band Aid - Do They Know

Cliff Richard - We Should Be

Kym Sims - Too Bited

Mark Almond - Head Over

Marish Carey - Can't Go &

NH - Hammer - Addams Groove

UK Mixmasters - Bom Necessities

Whose Last Christmas

STAR FM STUDIO/Peristeraviki

Vassilis Procopious - Prog Dir

A List:

AD KLF - Justified

UK Mixmasters - Bom Necessities

B List:

AD Brian May - Queen

Keith Sweat - Keep It

N.K.O.T.B. - I'll Go Away

Sah-N-Pepo - No Show Me

This Picture - Nkdol Ran

RADIO ZET/Warsaw

Darren Andrejewski - Head Of Music

Power Play:

AD Army Of Lovers - Crucified

A List:

AD Marc Almond - My Hand Over

B List:

AD Barry White - Don't Ask

Ray O'Brian - Ti Dvoe

Sah-N-Pepo - Puht

RADIO MERCURY/Peenan

Raymond Klima - Head Of Music

Power Play:

AD Rod Stewart - Broken Arrow

A List:

AD Enrique - How Can I Keep

Kiss - Love You

Mr. Big - To be or not To

Natural Selection - Do Anything

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ISSUE 9

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The popularity of dance music will probably decrease but feel increasingly alienated in the stores.

In rock-oriented Scandinavia, the greatest movement has also been embraced. Says Warner Music Norway marketing manager Fred Eng. "September When was our 'happening' local band last year. In a way, they have set a trend because they have opened the doors to 'college' rock, just like R.E.M. did. We certainly will continue on this path.

A Broadening Of Styles

However, Son's Music Sweden promo manager Joakim Bergman is more ambivalent. "It's hard to say. I've got the feeling a lot of musical styles work well nowadays," says Bergman. "Rap is always very song-oriented, regardless of the genre. As long as it's a good song, they don't mind if it's rap or hard rock. But the way rap is here to stay. The charts prove the hard facts. A very fine new trend is the growing importance of Swedish artists. Again, take the charts, and see for yourself. At a certain point in December, 15 out of 40 albums in our charts were local product — 13 out of these 15 were in the top slot.

Warner Music Netherlands' head of promotion Dick Pieren sees the dance movement as expanding more than ever in 1992. "Within dance, the mix of different styles will be broader than ever — a sort of 'world dance music.' The recent single by KLF [justified & ancient] is a good example, with its country elements. Also, the school of singer/songwriters will see a similar broadening. Look at Seal, a new talent who is equally adept with techno as with handling ballad material."

BMG Records UK head international marketing Christine Harwood also points to the ongoing influx of dance, but notes, "A lot of the hits last year were based on remixers and producers. You weren't necessarily establishing an artist identity. I foresee a lot of development artists in the pipeline."

Growth Of German-Language Music

In Europe's largest market, Thomas Wolf, head of A&R at Phonogram Germany, says German-language repertoire will increase in popularity, but mostly on the national market. "Radio programming, which is featuring more German-language acts than ever, and the resulting chart placement of that material, contributes significantly to this trend," he says.

"The boom in German-language repertoire is being initiated by the record companies. Whether this will translate into sales remains to be seen. "It is very difficult to break German artists on a pan-European level if they are not established acts such as the Scorpions or Stephan Eicher.

Sony Music Germany director of artist marketing Hubert Wandjo also is a strong believer in the growth of German-language repertoire. He says, "As the demographics shift and our society grows older, this trend will continue to increase, which will be reflected in our acquisition policy. "Dance and rap will also continue strong. But the big hits do not come from the hardcore side, but from the crossover side. The better the mix with pop music, the bigger the success will be. But the demise of the single could negatively affect this trend."

Ideal co-MD Manfred Acht enhagen agrees. "Dance music will certainly be a strong winner in 1992, as will German-language repertoire in the pop-rock and schlager-folk music areas."

Focus On Artists And Melody

In France, Island France GM Jean-Pierre Weiller believes the forthcoming years will be marked by the "return of the artists in the prime age" after years dedicated to marketing of products such as "never-ending lists of compilations."

Weiller predicts rap will continue to be strong in the 90's. "Rap was a musical revolution and has become an important part of today's creativity," he says. "Rap will become more and more melodic, and played with real instruments."

Weiller anticipates that African music will be "more mature, more modern, more contemporary." He says ethnic music will also "play a greater role, and be a part of the global world music movement. As for dance music, Weiller sees a "return to more melodic tunes and stronger arrangements."

Keep On Dancing

In Spain, CBS-Sony marketing director Raul Lopez is plac ing his bets on dance. "At last count, 6,000 discotheques are thriving in Spain," he says. "I see dance music growing even more in popularity. The eco-punk scale— all the rage now in the UK — could start picking up here as well. Latin music and some local soloists could also be gaining more appeal in '92."

Ariola Spain radio promoter Pedro Sobrino votes for a mixed bag of styles. "Like always, there'll be a bit of everything. Rap music could be moving aside for 'Bacalo's music, a house/funk mix which is getting more and more popular in clubs. Soul music is also gaining in appeal."

No matter how you look at it, 1992 is shaping up to be a year of variety: the continuing strength of dance and rap, and a refreshing influx of rock 'n' roll and ethno expansion. With the renewed emphasis on artist development seen as a welcome and crucial ingredient, the music industry appears to be returning to its goal of presenting a diverse music menu, regardless of one's tastes, which is likely to serve both broadcasters and the record industry well.

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<td>Michael Jackson</td>
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<td>Tina Turner</td>
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*Based on the national sales chart from 16 European markets. Information supplied by the BMB (Bundesverband Der Phonographischen Wirtschaft/Medien Control Musikmarkt) (West Germany); Europe 1/Canal Plus/Telef/Telefun, France; RAI Stereo/Due/Musica & Musica De La Lluna (Italy); Stichting Nederlands Top 40 (Netherlands); SABA/IFPI (Belgium); GMI/IFPI (Sweden); IFPI/Johan Schuster (Denmark); VOX/Margol/FIV/Spor; Neuma (Finland); IFPI (Ireland); APF (Portugal); Austria Top 30 (Austria); Handel/Gras pouch (Germany); IFPI (France); IFPI (Germany); IFPI (United Kingdom); IFPI (Italy); IFPI (Netherlands); IFPI (Portugal); IFPI (Spain); IFPI (Sweden); IFPI (Switzerland); IFPI (United Kingdom); IFPI (United States).*

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*AmericanHistory.com*
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<th>Title</th>
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<tr>
<td>1</td>
<td>Black Or White</td>
<td>Michael Jackson - &quot;Oh, Woman&quot;</td>
<td>UK</td>
<td>US</td>
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<td>2</td>
<td>Don't Let The Sun Go Down On Me</td>
<td>George Michael &amp; Elton John - &quot;Don't Let The Sun Go Down On Me&quot;</td>
<td>UK</td>
<td>UK</td>
<td>GB</td>
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<td>3</td>
<td>Bohemian Rhapsody</td>
<td>Queen - &quot;Bohemian Rhapsody&quot;</td>
<td>UK</td>
<td>UK</td>
<td>GB</td>
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<td>4</td>
<td>Let's Talk About Sex</td>
<td>Salt 'N' Pepa - &quot;Let's Talk About Sex&quot;</td>
<td>US</td>
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<td>Justified And Ancient</td>
<td>Bryan Adams - &quot;Justified And Ancient&quot;</td>
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<td>Everything I Do</td>
<td>Aretha Franklin - &quot;Everything I Do&quot;</td>
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<td>When You Tell Me That You Love Me</td>
<td>Diana Ross - &quot;When You Tell Me That You Love Me&quot;</td>
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<td>Something Got Me Started</td>
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<td>If You Go Away</td>
<td>New Kids On The Block - &quot;If You Go Away&quot;</td>
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<td>34</td>
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<td>Patrice Rushen - &quot;Get Ready For This&quot;</td>
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**Additional Notes:**

- The chart includes artists and their respective singles, along with the countries charted and artist origins.
- The chart is a representation of the top 40 songs in Europe at the time.
Snap

Following five European hit singles during 1990, dance duo Snap have returned with the new single 'Colour Of Love,' which will be followed by the album 'The Madman's Return,' on February 5. Together with the Asian act Technotronic, Snap were at the forefront of a European dance movement that combined catchy melodies with groovy rhythms and wrapped them up in streamlined productions, resulting in the acceptable face of house and hip hop.

Snap's biggest single to date was 'The Power' which sold some 2.5 million copies worldwide and finished at number 3 in M&M's 1990 year-end Eurochart, making it the highest-charting debut and mainland European single of the year.

Other successes for the band include 'Oomph! Up, Côté Snap, Have A Little Boy and The Megamix. All singles combined, Snap sold approximately 4.7 million copies. The debut album 'Power' sold over 5.5 million copies. The new single, released on December 9, 1991 but now only making chart impact, pairs a bass-heavy and soaring Massive-type of production to rapper Turbo's illustration, as featured on the single sleeve. February also sees the duo on a combined promotion and club tour throughout the UK, Spain, Italy and Germany, later followed by the US and Japan.

Macgiet Bakker

Japan

MARKETING THE MUSIC INDUSTRY

NATIONAL AIRPLAY

EUROPEAN DANCE RADIO

EDR TOP 25

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<tr>
<th>TW</th>
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Europe's Dance Radio (EDR) is based on a weightings system and compiled on the basis of playlists from European stations. Each station in each country follows its own national chart (of maximum 20 entries) in order to determine the oomph of the hit in each country. Then the national charts are combined to produce a single EDR chart - a "continental chart" of new and more limited release exports. The following stations have participated: Choice FM/Scandic, Club FM/Goteborg, Hit FM/Morock, Hit FM/Radio 11/Norremak, Hit FM/Radio Radio/Modo, Hit FM/KISS FM/Sweden, Maximedia FM/Hit FM/Radio Sverige, Power FM/Amsterdam, Radio 2/Fyn/Rock, Radio NDR/Copenhagen, Radio Kiss Nettwork/Netherlands, Radio Stockholm/Radio Stockholm, Radio Scandinavia/Radio Scandinavia, Rainbow Radio/Gothenburg, Rainbow Radio/Copenhagen, Radio Sun/103/Madrid. Points for the participation of Impulse Promotion in any.

MUSIC & MEDIA JANUARY 1992

32
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- Recognition of pan-European sales of 500,000 units
- Recognition of sales of 1 million units
- Multi-platinum sales indicated by a numeral following the symbol.
and too much MIDEM division, MCA/Geffen route."

"The last time I was there was some years back with the business affairs/music publishing Midem Germany and major meeting whereas Pulse and plans temporary CEO of CBS Mexico, after leaving international post of TV -- the US the weekends -- the future -- the future will be the first station in that field."

"I don't think the industry will ever be the same again, because we have always been at the forefront of showcasing new talent and because we believe live music matters."

"I'm sure the live music sector will come back stronger."

"I'm sure the live music sector will come back stronger."

"I'm sure the live music sector will come back stronger."

"I'm sure the live music sector will come back stronger."
EHR TOP 40

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<td>34</td>
<td>25 9 2</td>
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<td>12</td>
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<td>U2/Mysterious Ways</td>
<td>(Island)</td>
<td>32</td>
<td>27 5 2</td>
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<td>SHANICE WILLISON/I Love Your Smile</td>
<td>(Motown)</td>
<td>31</td>
<td>23 8 4</td>
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<tr>
<td>14</td>
<td>14</td>
<td>MARTIKA/Martika's Kitchen</td>
<td>(Columbia)</td>
<td>32</td>
<td>22 10 6</td>
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<tr>
<td>15</td>
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<td>EXTREME/Heart Held</td>
<td>(A&amp;M)</td>
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<td>26 8 1</td>
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<tr>
<td>16</td>
<td>16</td>
<td>RICHARD MARX/Kiss Me</td>
<td>(Capitol)</td>
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<td>SIMPLY RED/Everything Ends Now</td>
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<td>WEST SIDE EAT, Ride Like The Wind</td>
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<td>PRINCE/Pink</td>
<td>(Paisley Park)</td>
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<td>DIRE STRAITS/Heavy Fuel</td>
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<td>KATE BUSH/Rocket Man</td>
<td>(EMI)</td>
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<td>5 SEALS &amp; KILLER</td>
<td>(ZTT/WEA)</td>
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<td>23</td>
<td>VIC REEVES &amp; THE WONDER STUFF/Dizzy</td>
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<td>PET SHOP BOYS/Was It Worth It</td>
<td>(Parlophone)</td>
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<td>17 10 10</td>
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<tr>
<td>25</td>
<td>25</td>
<td>SALT-N-PEPA/You Showed Me</td>
<td>(frr)</td>
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<td>14 16 6</td>
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<td>26</td>
<td>26</td>
<td>QUEEN/The Show Must Go On</td>
<td>(Parlophone)</td>
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<td>14 5 1</td>
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<td>27</td>
<td>27</td>
<td>CATHY DENNIS/Everybody Move</td>
<td>(Polydor)</td>
<td>26</td>
<td>14 6 0</td>
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<td>28</td>
<td>28</td>
<td>C. MINOGUE &amp; K. WASHINGTON/If You Were...</td>
<td>(PWL)</td>
<td>28</td>
<td>18 10 0</td>
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<td>29</td>
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<td>GLASS TIGER/My Town</td>
<td>(Capitol)</td>
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<td>30</td>
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<td>MARIAH CAREY/Emotions</td>
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<td>31</td>
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<td>BRIAN MAY/Driven By You</td>
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<td>14 6 3</td>
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<td>32</td>
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<td>KENNY THOMAS/Tender Love</td>
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<td>KYM SIMS/Too Blind</td>
<td>(Strictly Rhythm)</td>
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<tr>
<td>34</td>
<td>34</td>
<td>GUNS N' ROSES/Live And Let Die</td>
<td>(Geffen)</td>
<td>19</td>
<td>9 10 2</td>
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<tr>
<td>35</td>
<td>35</td>
<td>DIANA ROSS/When You Tell Me That You Love Me</td>
<td>(EMI)</td>
<td>24</td>
<td>17 7 3</td>
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<tr>
<td>36</td>
<td>36</td>
<td>OMD/Call My Name</td>
<td>(Virgin)</td>
<td>24</td>
<td>14 10 4</td>
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<tr>
<td>37</td>
<td>37</td>
<td>ERASURE/A Man I Love</td>
<td>(Mute)</td>
<td>21</td>
<td>14 7 2</td>
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<tr>
<td>38</td>
<td>38</td>
<td>BRYAN ADAMS/Can't Stop This Thing We Started</td>
<td>(A&amp;M)</td>
<td>21</td>
<td>14 7 0</td>
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<tr>
<td>39</td>
<td>39</td>
<td>LISA STANSFIELD/All Woman</td>
<td>(Arista)</td>
<td>20</td>
<td>10 10 4</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>BELINDA CARLISLE/Do You Feel Like I Feel</td>
<td>(Vertigo)</td>
<td>20</td>
<td>14 6 2</td>
</tr>
</tbody>
</table>

**AIRPLAY PERFORMANCE**

**ARTIST/TITLE**

- MICHAEL JACKSON, "Billie Jean"
- PRINCE, "When Doves Cry"
- U2, "Where the Streets Have No Name"
- GENESIS, "When The Girl's In Love With You"
- MIKE OLDHAM, "Worlds Apart"
- ARETHA FRANKLIN, "It's A Man's Man's Man's World"
- EHR "A" ROTATION LEADERS

**EHR NEW ADD LEADERS**

- EAST SIDE EAT, "Ride Like The Wind"
- PRINCE, "Don't Let Me Be Misunderstood"
- ROXETTE, "Spending My Time"

**EHR "A" ROTATION LEADERS**

- MICHAEL JACKSON, "Black Or White"
- PRINCE, "Don't Let Me Be Misunderstood"
- GENESIS, "When The Girl's In Love With You"
- MIKE OLDHAM, "Worlds Apart"
- EHR "A" ROTATION LEADERS

**"A" ROTATION PERFORMANCE**

**ARTIST/TITLE/LABEL**

- BRYAN ADAMS, "(I've Had) The Time Of My Life" (Island)
- FRED JONES, "And Over Again" (Island)
- NAZARETH, "Nothing's Gonna Stop Us Now" (Polydor)
- SIMPLE RED, "You Were Never Really Here" (A&M)
- PRINCE, "When Doves Cry" (EMI)
- ZUCCHERO, "Crawfish" (Mute)
- ROXETTE, "Spending My Time" (PWL)
- KLF, "Justified And Ancient" (KLF Communications)
- "A" ROTATION PERFORMANCE

**EHR TOP NEWCOMERS**

**ARTIST/TITLE**

- EHR "New Add" Leaders are those songs which have received the highest number of airplay requests during the week.
- EHR "A" Rotation Leaders are those songs which have the highest number of airplay requests during the week.
- "A" Rotation Performances are a list of those artists who have achieved the best number of airplay requests during the week. The list is based on a total number of requests for each artist.

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**CHARTBOUND RECORDS**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
<th>Total A</th>
<th>B Add</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARMY OF LOVERS/Obession</td>
<td>(China)</td>
<td>21</td>
<td>2</td>
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<tr>
<td>BRYAN ADAMS/Do It For You</td>
<td>(A&amp;M)</td>
<td>21</td>
<td>0</td>
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<tr>
<td>SCORPIONS/Send Me An Angel</td>
<td>(Vertigo)</td>
<td>19</td>
<td>0</td>
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<tr>
<td>KENNY THOMAS/Full Of Me</td>
<td>(Columbia)</td>
<td>19</td>
<td>0</td>
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<tr>
<td>AMY GRANT/That's What Love Is</td>
<td>(A&amp;M)</td>
<td>19</td>
<td>0</td>
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<tr>
<td>NATURAL SELECTION/Do Anything</td>
<td>(Island)</td>
<td>17</td>
<td>2</td>
</tr>
<tr>
<td>JAMES/Sound</td>
<td>(Fontana)</td>
<td>18</td>
<td>0</td>
</tr>
<tr>
<td>A-HA/Move To Memphis</td>
<td>(Warner Brothers)</td>
<td>18</td>
<td>0</td>
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<tr>
<td>QUEEN/Bohemian Rhapsody</td>
<td>(Parlophone)</td>
<td>17</td>
<td>4</td>
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<tr>
<td>SCORPIONS/Underground</td>
<td>(A&amp;M)</td>
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<tr>
<td>TEN SHARP/Paradise</td>
<td>(Columbia)</td>
<td>6</td>
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<tr>
<td>MARIANNE CAREY/Don't Let Go</td>
<td>(Columbia)</td>
<td>6</td>
<td>0</td>
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<tr>
<td>NEW KIDS ON THE BLOCK/If You Go</td>
<td>(Geffen)</td>
<td>6</td>
<td>0</td>
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<tr>
<td>C&amp;C MUSIC FACTORY/Just A Touch</td>
<td>(Epic)</td>
<td>6</td>
<td>0</td>
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<tr>
<td>COLOR ME BADD/Adore Me</td>
<td>(A&amp;M)</td>
<td>6</td>
<td>0</td>
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</tbody>
</table>

The EHR top 40 chart is based on a weighted airplay system. Songs are ranked by their overall performance across multiple formats, including airplay, streaming, and sales, to provide a comprehensive view of a song's popularity. The chart is updated weekly to reflect the latest data.
My eyes

The new single from his debut album "Wow"

Sony Music