German Music Business: Brighter Horizons Ahead?

by Robert Lyng

The general attitude in Germany towards the state of the economy is a little more positive than the pessimistic reports in the American and British financial press. Soundcarrier sales statistics for 1991 are not yet published, but most major companies are predicting double-digit growth.

While the attitude among German record company executives and retailers is more optimistic than the government's predictions of an overall growth of 2%, they maintain a sober realism, especially in the light of continued inflation.

No one recognizes the signs of a recession, but most feel a leveling off of a boom market. Says German Recording Industry Association (BPIW) MD Peter Zombik, "We will have it better than the US. Our situation is helped by the catch-up demand of six million households in the new states." He predicts growth of 3-5% for 1992.

Zombik's caution is shared by BMG Ariola Germany, Austria & Switzerland president Thomas Stein, who maintains, "I do not think it is appropriate to speak of a recession in the American sense. But we must be aware (continues on page 38)

FORTUNA CITED FOR USING OPERA MATERIAL

Orff Sampling Stirs Copyright Controversy

by Robbert Tili & Machgiel Bakker

Germany's mechanical copyright body GEMA, representing descendants of German classical composer Carl Orff, has asked Dutch sister organization STEMRA to issue an injunction against further sales and broadcast of the O Fortuna singles by Fortuna (SC Records/Red Bullet) and Apotheosis (Indica).

The injunction accuses both Belgian dance groups of unauthorised use of material from his 1936 opera Carmina Burana. Both singles—already in the Dutch top 5—use the O Fortuna vocal theme from Carmina Burana against a backdrop of pushy house beats.

According to the injunction, the result is a serious artistic infringement of Orff's original work. Under Dutch copyright law, the intellectual property of a composer is protected for a 50-year term.

Classical Stations Seek New, Younger Audiences

by Steve Wonsiewicz

Classic radio programmers, using the emergence of contemporary musical style popularized by Nigel Kennedy, are helping bring (continues on page 38)

Dutch record labels have a standard contract with STEMRA, permitting the integral performance of a composer's work. For adaptations and use of specific fragments, however, permission is needed from the original composer (or his/her descendants).

STEMRA business/legal affairs manager Sylvia Brandsteder says permission was never cleared. "In normal cases, revenues go directly to the copyright owners," she says. "In this special case, it's a principal issue for the Orff estate. All they ask for is to respect the so-called 'indefeasible' rights of his work; it has nothing to do with a [belated] call for money. GEMA has asked us to stop further sales and broadcast (continues on page 38)

Sony UK Creates Fifth Repertoire Division

by Machgiel Bakker

With the newly created Licensed Repertoire Division, Sony Music Publishing (SME) has become the first major record company in the UK to fully separate its licensed repertoire sources from its current record and publishing activities.

Headed by MD Jeremy Pearce, the new division is SME's fifth independent unit, following in the footsteps of Epic, Columbia, Sony Soho Square and Sony Music Publishing. According to Pearce, Sony felt the need to establish a separate company to fully exploit its existing third-party deals.

Apart from licensing arrangements made by SME, the new division also handles agreements made by Sony's European headquarters, including ARS (Technotronic) and PEM (Gipsy Kings). In his previous position as SME's senior VP music publishing/European business affairs, Pearce was directly responsible for such European label and artist deals.

Now, all similar agreements will be formalized into the new division that will start operating (continues on page 38)

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Amsterdam  Brussels  Koln  Milan  Oslo  Stockholm
Barcelona  Copenhagen  London  Munich  Paris  Zurich
Berlin  Hamburg  Madrid  Naples  Rome
One month after its release in Ger-
many, Baden's single I Still Haven't Found What I'm Looking For has crossed borders into Europe, where it is currently number 16 in the Dutch Top 40 chart.

The novelty record is a cover version from U2's 1987 hit, recorded by Van de Wall, where it's currently number 1.

One package to sponsors whose wishes to remain anonymous, says the initiative is long over-
due, adding, "I know we would not have considered spending more money in Europe, not to mention on radio, if this concept takes off. It would make life much easier if, on certain occasions, we could place just one or two orders instead of a lorry's full."
"With Music & Media I can "sneak into the office" of most of my mates in Europe and check out their playlists. The Top 10 Sales in Europe and the Eurochart give me the chance to look over the border to France, Italy, Spain or Portugal. Plus, I really dig finding my picture in the magazine!"

Martin Schwebel  
Head of Music  
Radio Regenbogen  
A musician and in 1988 writer, Martin started in broadcasting at Radio Regenbogen/Mannheim as a freelance music programmer, where the former music chief Markus Wahl was his first "teacher." In the summer of 1989 he became head of music at Radio Schleswig-Holstein/Kiel. After Wahl's tragic death in 1991, Martin was asked to return to Radio Regenbogen as head of music.
EHR PDs See Need to Serve Upper Demos

by Mike McGeever

EHR programmers deny that the format is entering its twilight because of the boom in ratings for gold stations, compared to the relatively flat results of EHRs, in the recent JICRAR Wave 4 survey (M&M January 25).

However, EHR programmers are recognizing the need to pay attention to the top end of the 35-35 age group. They continue to believe in their appeal to the older demos, but express an awareness of certain problems facing them.

Piccadilly Key 103/Manchester, head of programming Mark Story says, "It is naive to think that we don't get 60-year-olds in the market in terms of age. Certainly there's a nuance from the Manchester audiences, but it didn't do anything nationally."

As far as maintaining older demos, Story advises other programmers to select recurrents carefully without too much of a dance bias. If PDs aren't careful, he says "you will lose them," warning that the gold content also should not be overdone.

Chiltern Hot FM/Milton Keynes head of music Clive Dickens says appealing to 25+ listeners is not a question of format, but of finding the right balance of tracks. "You cannot play 20 hits in a row," he advises.

"You have to position the songs carefully: for example, a song by a new band followed by an established hit/artist; a session band followed by a recorded piece, followed by a chart hit. If you play something quite 'ravey', then obviously you don't follow it with a rock record, but with something more commercial and of similar age."

Dickens claims Hot FM's dip in reach from 33% in Wave 2 '91 to 32% in Wave 4 is not due to an erosion in younger demographics, but to "poor commercial and adverstorial production, especially during Simon Mayo's breakfast show, which is one of Hot FM's strongest features." To improve the situation, he reports, the station will try to add more imaginative contests and promotions during the morning peak hours, which will be repeated at intervals throughout the rest of the day.

Dickens admits, however, that recurrents are vital in any playlist. "Our brief from the sales director is to bring in as wide a demographic as possible," he says, noting that the output can be skewed towards younger listeners.

Radio Sales Company/London MD Don Thomson does not think EHR stations are stagnating as much as they are experiencing growing pains. "With a few notable exceptions, namely Capital Radio/London and Clyde/Grassmarket, a lot of stations have made a lot of mistakes," he says. "The danger of operating an EHR station is that you exclude a significant demographic."

Thomson believes that with an EHR format, the majority of listeners will always be 15-25 year-olds, but adds it is essential to fine-tune the format to attract more 25-35 year-olds and advertisers.

March Debuts For Radio Ad Bureau

The UK Radio Advertising Bureau (RAB) will be formally launched on March 15, says one of the organisation's founders, Metro Radio Group MD Neil Robinson.

The non-profit born group will perform similar tasks to the Association of Independent Radio Companies (AIRC). The RAB will extend a generic sale of radio directly to advertisers without alienating the sales agencies, says Robinson. He declines to elaborate on what the relationship between the RAB and the AIRC will be, saying that the new organisation's agenda would be outlined in greater detail next month.

An RAB MD will also be announced during the meeting.

Robinson founding member, Radio Clyde MD Jimmy Gordon, echoes Robinson's views. "We have to convince advertisers of the importance of radio as an advertising medium," he says. "We will be working closely with the agencies as well as directly with clients."

The idea of the RAB was cultivated by Metro Radio Group, Capital Radio, Midlands Radio Group, Trans World Communications, Radio Clyde and Crown Communications, most of whom were instrumental in establishing the AIRC in 1973.

Virgin Promotes Madness Anthology

by Miranda Watson

Virgin Records UK is using national TV advertising to back the release of the definitive singles collection of Madness.

To support the 22-track album, Divine Madness on February 24, Virgin is buying time on ITV channels Granada, Central, London, Yorkshire, HTV, Tyne Tees, Ulster, Border and Grampian. A poster campaign at main commuter sites across the country is also planned.

Commenting Virgin commercial marketing manager Steve Pritchard, "It wasn't appropriate to release a compilation album until now. We have been carrying out research for the last six months and noticed that catalogue sales for previous Madness albums were picking up. We felt that it was time for a comprehensive Madness compilation to be released so that no advertising on the airwaves is necessary.

However, there will be ads in the national press, including The Sun and The New Of The World, as well as in the national music press and in Smash Hits. Retailers including HMV, Woolworths, WH Smith and Our Price will be displaying in-store point of sale for the album, including posters.

Airport Info Goes Dark

Airport Information Radio (AIR), the flight data service for London's Heathrow and Gatwick Airports, has been closed by owners Allied Radio.

A licence was granted to Radio Mercury/Crawley 19 months ago to provide "regula updated" 10-minute information services on plane departures and arrivals.

Last year, AIR's programming reverted to a tape-loop repeating only longer-term flight information and Preston praised for its "fabulous radio format" and strong presenters.

The Authority decided to return its airport licence to advertisers to the UK's only radio company as well as to the agencies as well as directly with clients. Instead of radio directly to advertisers without alienating the sales agencies, says Robinson. He declines to elaborate on what the relationship between the RAB and the AIRC will be, saying that the new organisation's agenda would be outlined in greater detail next month. An RAB MD will also be announced during the meeting.

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Record Certifications Hold Steady in 1991

by Emmanuel Legrand

The year 1991 was a stable one for gold certifications, according to industry organization SNEP. A total of 322 products (285 audio and 37 video) received certification, a marginal increase over 1990's 319. Single certifications jumped from 44 to 51, but levels were lowered during the year to take into account the slump in single sales. In the album section, the total number of certifications fell from 244 to 234.

Gold and double gold dropped slightly, while platinum and diamond certifications increased. This tendency points to the fact that popular albums are reaching higher levels than before, while those of average popularity are selling less. The number of music videos certified by SNEP has increased from 31 to 37.

In terms of products, the main winners this year are: Patrick Bruel's Alors Regarde, Fredericks Goldman Jones's self-titled album, Francois Feldman's Une Premiere, and Canadian superstar Rock Voisin's Helene. For international acts, Phil Collins' But Seriously, Dire Straits' 1989 compilation Money For Nothing, and Pink Floyd's The Wall were the top winners.

Other highlights were Bob Marley's compilation Legend, released in 1984, which went triple platinum; UB40's Labour of Love I, double platinum; Labour of Love II in platinum, as is Elton John's Very Best and Michel Sardou's Marie Jeanne.

New acts to reach platinum status are Stephan Eicher with Engelsberg, William Sheller's En Solitaire, Mecano's Disconso Dominical, Liane Foly with Reve Orange, and R.E.M.'s Out Of Time. And at the end of the year, Michael Jackson and U2's new albums had already been certified platinum.

Jean Jacques Goldman is the artist with the biggest number of certifications (10, including singles), followed by Francis Cabrel (7), both on Sony Music's label Columbia. Sony Music is the company with the highest number of certifications (a total of 104, including 83 albums.) Thirty-two compilations were certified. It is interesting to note that if artist compilations still score high (Elton John, Police, Supertramp and Dire Straits, for example), hit compilations are having lower results than before. Professionals attribute this to the limited impact of TV advertising campaigns for such products, compared to the years 1987-90, when many hit compilations reached platinum, if not double platinum.

Best-selling videos with diamond certifications are comics Les Inconnuces and Muriel Robin, joined by Patrick Bruel with his filmed concert Si Ce Soit.

French Music Sales

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Source: SNEP

Children 11-14 Tuning In, Mediatiometric Poll Finds

by David Roe

Ninety-two percent of youngsters between the ages of nine and 14 listen to the radio, according to a first-time poll carried out by Mediatiometric.

Over 2,000 interviews were conducted between November 26 and December 16, of which 1,426 were with listeners between the ages of 11 and 14. The method used was exactly the same as that employed for age groups above 15.

National music FM stations Europe 2, Fun Radio, Nostalgie, NRJ, Skyrock, RFM, and Cherie FM reported an accumulated audience of 60.7%. Following closely were generalist stations, with 29.2%; local programs, 16.4%; Radio France, 12.7%; and other stations representing 27.2%. Thematic outlets came off the worst with a mere 6.3%.

The 11-14 age group has by far the biggest radio audience, at 92%, compared to 76% for the 15- age group. The proportion changes according to the day, with an audience of 92.8% on school days and 87.7% at other times. Its listening span is shorter, however, at an average 123 minutes, as opposed to the 15+ demos, who listen for 179 minutes.

Superloustic, the only station directly aimed at this age group, is very pleased with the results. Says Joel Pons, director of communications at Superloustic, "Our immediate reaction is, obviously, that we are very happy. During the week, for this age group, we are second only behind NRJ. On the weekends, we are first. One of the problems with the poll, however, is that there are two groups to be considered: those who, through force of circumstance, listen to the choice of their parents, possibly explaining the high audience for generalist stations; and those who have their own radio and choose their own programmes. They are by far the majority in the 9-11 age group."

The reasons for the merger were both legal and financial. According to present RTL regulations, the major shareholder in M40 (Cherie FM) could own a second network with a potential reach of over 15 million listeners. In addition to this, Metropolis was undergoing financial difficulties which forced it to seek an alternative.

Says M40 president Alain Weill, "The protest movement is, in fact, a tiny cackle of people who are sad at the loss of a specialized format. Of course, the CSA has received a delegation from the group, but the CSA also realizes that the movement is tiny and not very important." He adds, "If supporters felt so strongly, why didn't they submit a request for a frequency on the Ile-de-France last December, along with everyone else? They should have gone through the CSA like everyone else."

France's RPR (conservative political party) has denied widely circulated rumours that it is backing the movement.

Maximm FM's Return Demanded

By the CSB

The 11-14 age group has by far the biggest radio audience, at 92%, compared to 76% for the 15- age group. The audience for SRJ, Skyrock, the Virgin and Cherie FM, are over 60.7%. Following closely are generalist stations, with 29.2%; local programs, 16.4%; Radio France, 12.7%; and other stations representing 27.2%. Thematic outlets came off the worst with a mere 6.3%.

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"The results are important for advertising because they indicate the audience potential. While there has been considerable interest shown up until now, it is likely that interest is going to be intensified," Pons adds.

Fans of the defunct dance station Maximm have been clamouring for its return. The Paris regional FM station was merged with AC Metropoles at the end of last year to form CHF (Fun Radio). But over the last three weeks there have been three demonstrations by supporters calling for a re-establishment of the format.

"The disappearance of Maximm leaves the French airwaves without a dance format, says a spokesperson for support group, Olivier de Senailhac. "Musically, France is backward in terms of the development of dance music and Maximm was the only station that catered to an audience which was, quite large, though specialized," he says. "The support which erupted at the closure of the station was completely spontaneous, with 100 people outside the offices of RTL on one occasion and 2000 outside the Ministry of Culture on another. Already the CSA has taken note and we are in the process of negotiating with it in the hope that they will recognize their mistake, and designate a new frequency with the same format."

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Brittany Frequencies Doled Out By CSA

A total of 172 candidates have been accepted for the renewal of frequencies in the Brittany-Pays de Loire region, the CSA announced on January 30. There were 180 candidates which submitted dossiers, of which 130 will receive one frequency or more. Requests for more than 650 frequencies were filed for the 277 available.

The breakdown is as follows: Associative stations (category A) will receive 29% of the total, attributable to the very strong cultural lobby in the region, which has firm links with local radio. Thirty-six percent of that 29% will go to "religious" stations. In addition, local independent commercial stations will receive 27%; franchised stations will get 17%; thematic radios 18% and generalist stations, 9%. According to the CSA, this constitutes an increase in the number of frequencies allocated to the generalists. The attribution of frequencies has allowed the CSA to go beyond the usual projects, 23 of which are in category A (associative stations).

Each station has eight days to submit a technical dossier, six weeks to sign an agreement with the CSA concerning programme content and two months to begin transmitting.

Skyrock, Fun Radio and Cherie FM have all lost frequencies in the CSA allocation. Says EHR Fun Radio chief Benoit Silvain, "We're obviously very disappointed, but not overwhelming-ly so. While we have lost two frequencies in the north, we have also gained one in the south, so it evens out."

The loss of Nantes and Rennes for Cherie FM is enormous. Says Cherie FM president Jean Paul Baudercoux, "We don't understand it at all. We weren't even given the reason for it by the CSA. It's totally unjust action."

Responding to CSA accusations of manipulation by Cherie FM, he adds "I don't understand why the CSA didn't bring this up before when we were in contact. They didn't explain why this was happening. The decision was based on something that has no concrete basis." DR
Onda Cero Grows; SER Still Tops

by Anna Marie de la Fuente

Onda Cero has made a significant impact on the Spanish radio industry, especially with its news/talk network Onda Cero Convencional (OCC). That's according to a just released third quarter EGM audience ratings report covering the October-November 1991 period. Its aggressive relaunch on September 30, along with the multi-million-peseta contract lure star presenter Luis del Olmo away from rival Cope, has nearly doubled OCC's audience in less than two months.

Del Olmo's programme "Protagonistas" has captured 833,000 listeners, of which an estimated 264,000 have been under 30, along with the multi-million-peseta contract lure star presenter Luis del Olmo away from rival Cope, has nearly doubled OCC's audience in less than two months.

Del Olmo's programme "Protagonistas" has captured 833,000 listeners, of which an estimated half-million are believed to have been taken from the church-backed network Cope.

Cope Convencional is down a dramatic 26% from the previous quarter. With some exceptions, most of the other networks saw their ratings fall. Not even perennial ratings topper SER EHR Los 40 Principales, which experienced a 6.1% downturn, went unscathed.

SER MD Rafael Revert predicts Los 40's audience will probably shrink further. "It's perfectly natural. The population is growing older. I want more listeners to transfer to SER's Cadena Dial or Radio Minuto." He adds he hopes to trim Los 40's audience down to three million by the end of the year.

SER's pioneering all-Spanish music network Cadena Dial's audience figures jumped nearly 30%, confirming the rising demand for traditional music. Madrid rival Antena 3's Radio Ole, in the meantime, captured 250,000 listeners.

EHR, Onda Cero Musica clocked up a modest listener gain of 264,000. Says music PD Maria Jesus Prieto, "It's not bad, considering that we haven't even launched an advertising campaign." According to general programming coordinator Jose Marie Laviano, a full advertising and promotion effort is slated for the spring.

While its news/talk web has suffered from Onda Cero Convencional's entry, Cope Formula (EHR) has marked a 20% audience improvement. Music PD Carlos Finlay reports that the EHR station boosted its oldies playlist by 15% since last October, adding, "That seems the most likely explanation."

Although some observers believe Luis del Olmo's show could have attracted a great deal more listeners to Onda Cero Convencional, the general consensus is that its EHR arm Onda Cero Musica is still too small to be a threat. That may change, however, once the latter outlet develops its planned aggressive advertising campaign in the spring.

Limn Moves At Antenna 3

Journalist Antonio Herrero has been appointed Antena 3 Radio's news and PD. He replaces Conseulo Sanchez-Vicente, who takes over as assistant director at the daily newspaper PA.

Radio Plans Divide Swedish Coalition

by Gerard O'Dwyer

New decisions over Swedish commercial radio regulations have disrupted the course of legislative developments.

Sweden's Center Party, an important faction of Carl Bildt's multi-party government, is blocking moves to allow newspapers to own shares in commercial stations. The ban on newspaper media ownership is being backed by the opposition Social Democrats (SDP), but is generally out of step with the Swedish radio development group SRU (Svensk Radioutveckling), from applying for licences to own or partially own radio stations.

Government meetings held on January 28 and February 6 set July 1 as the date when a bill will reach Parliament which would exclude all publishing houses, including those aligned to the Swedish radio development group SRU (Svensk Radioutveckling), from applying for licences to own or partially own radio stations.

Parliament was expected to pass the first new radio legislation package in June. This timetable now looks very ambitious and delays could eliminate any chance the government has of issuing the first 20 licences expected to be awarded in the autumn. Officials had hoped the first commercial stations would start operating in January 1993, but that looks unlikely if the current bill is passed.

The Liberals and Conservatives argue that media ownership in radio stations would endanger independent programming. The Centre Party and SDP policy line is less rigid, but holds that ownership levels of parent firms and their subsidiaries should not exceed 20% of a station's total equity.

The Centre Party and SDP believe that, faced with falling revenues from newspaper advertising, media companies such as the Bonnier Group and Kinnevik may abuse liberal ownership laws to safeguard their own business interests. A new law could lead to over-concentrated ownership by the media sector in private commercial radio.

Says the Centre Party's media committee director Jan Hysing, "The temptation is there especially during a period of a station's total equity.

Lars Karlsson reports that the No. 1 Radios would hold 10% ownership of P4, the private commercial station expected to be awarded in the near future.

According to an agreement signed in early January, Aller would own a 20% stake, while the No. 1 Radios would hold 10% in P4, if they are awarded the licence. The business deal is also on the hunt for another partner to come in on the P4 deal.
Milan First: Rock FM Hits The Airwaves

by David Stansfield

After more than three months of test transmissions, Rock FM 98.7, Milan’s first non-stop rock station, has finally announced its official presence on the broadcast market.

Rock FM 98.7 is owned by 101 Radio Service SRL, the company which also owns the private national station 101 Network. The firm’s original idea was well covered, but looking around, we saw a big gap in the market for rock.

Rock FM broadcasts rock news every two hours, presented by Massimo Oldani and Daniela Ducoli. Says Ducoli, "Those slots will concentrate mainly on providing information on tours and concerts covering all genres of music. It’s the only time we'll stray from a strictly rock policy, but we will also provide European live music news for rock fans. Heavy metal fanatics are the only people who will travel to concerts in Switzerland, Austria or France."

Station artistic director Gigio D'Ambrosio is responsible for the music content, which ranges from the 1960s to current. Plans for inserting interviews, specials and concerts are also in the pipeline.

The music industry has long stressed the need for a specialist rock station. When news broke about the impending launch of Rock FM, CGD promotions manager Luciano Linzì commented, "The rock scene is dynamic and the station will have to work seriously to keep its audience up-to-date about who and what is new." Dondoni now reveals that CGD and the station are planning a joint compilation album slated for a spring release. "It will be titled Rock FM 98.7, but it's too early to detail the track list," he says. Dondoni adds that Rock FM has no plans to broadcast any further than the Milan area for at least two years.

Kiss Kiss Takes To The Stage

EHR Radio Kiss Kiss/Naples claims it is the first Italian station to have one of its programmes transformed into a theatre show. "A Tutte Le Auto Della Pulizzia," aired from 09.30-10.30 each morning and hosted by Gianni Simioli and Roberto Russo, took to the stage at the Sancarloffico Theatre in Naples from February 11-23.

The latest Audiradio listeners’ survey reveals that the national programme attracts the national network station's biggest audience.

Comments station PR executive, Ciro Cacciola, "Franco Nico and Pino Cipriano, directors at the Carloccio Theatre, heard the show on radio and were impressed by its humour. It was at their suggestion that we adapted it to make a stage show."

Giuliana Gargiulo has been drafted in to direct the theatre version. She is a well-known journalist and worked as a presenter at Radio Kiss Kiss before transferring to pubcaster Rai Due station in the southern region of Campania.

La BMG-Ariola e i suoi artisti

Ringraziano Radio Italia Solo Musica Italiana
Radio Italia Celebrates Its 10th Anniversary!

Radio Italia Solo Musica Italiana celebrates its 10th anniversary this week backed by the knowledge that it is now ranked as Italy's number one commercial station.

The latest Audiradio listener survey, often controversial but always deemed official, shows the Italian-music-only station with a daily audience of 3.9 million, 2.86 million more than the previous 1990 survey.

Rival research organization Datamedia puts the station's average daily audience at 3.16 million (Oct.-Dec. 1991). Although these figures rank the station in second place behind Rete 105, they still are nearly one million more than last year.

The ratings success of Radio Italia S.M.I. is being used as a strong argument to prove that the popularity of domestically produced music has risen sharply. Industry experts no longer talk in terms of boom or phenomenon, but claim that it will retain its current half share of the total market in the future.

"People thought I was crazy. But I thought it was necessary to create something Italian that didn't exist at that time." — Mario Volanti, Radio Italia S.M.I. founder/president

Radio Italia S.M.I. was first launched as a regional station, transmitting from its home base in Milan to parts of Lombardy, Piedmont and Reggio Emilia. A year later it extended its reach in the north of Italy. Test transmissions in Sicily in 1985 gave the station third place in local listener surveys and prompted Volanti to think seriously about developing it into a national network. "I remember the day we achieved that well," he says. "It was January 15, 1989. And today we cover 75% of national territory."

Volanti says his programming policy is different from most other stations. "We don't employ DJs in the traditional sense. There are two people who conduct artist interviews and we did 1,300 of those live last year. Artists also present records on-air and are involved in the station right down to our jingle. There are 106 different artists ranging from Eros Ramazzotti to Marco Masini."

Radio Italia S.M.I. takes pride in its rapport with listeners and has an almost open phone line policy for listeners who wish to fire questions at artists present in the studio. The station also broadcasts live concerts from large venues such as Milan's Palatrucciardi, or smaller clubs and theaters. Some 70 concerts were aired last year, and the station also broadcasts mini-concerts direct from its own recording studio.

Concerts are one way of giving exposure to new and emerging talent. Comments Elisabetta Galletta, radio promotions manager at indie record company Keepon Music, "The station recently organized a concert which featured our artist Cavaliere. Events like that provide great exposure to a newcomer like him, and it doesn't stop there. Radio Italia S.M.I. has supported his latest album Tirate Su with airplay."

(continues on page 11)
Congratulations for your first 10 years

KEEP going ON with Italian MUSIC!!

Keepon Music Srl - Via Pomezia, 7 - 20127 Milan -
Tel. 02/26112230 Fax. 02/26112240

AVANTI COSI' RADIO ITALIA
GRAZIE E AUGURI

YOU'RE THE SUNSHINE OF OUR LIFE!
AUGURI!!!

WITH COMPLIMENTS

DISCHI RICORDI S.p.A.

POOH, FRANCESCO BACCINI, RAF, UMBERTO TOZZI, VINICIO CAPOSSELLA, GIAMPAOLO BERTUZZI, GANG, KABALLA', LITFIBA, NOMADI, NUOVA, COMPAGNIA DI CANTO POPOLARE, DAVID RIONDINO, ENRICO RUGGERI, ADRIANO CELENTANO, LUIGI SCHIAVONE, ROBERTO MUROLO, ALBANO & ROMINA POWER, ORNELLA VANONI, UFO PIEMONTESI, VIDIA, ORIETTA BERTI, PAOLO CONTE, PINO DANIELE

RINGRAZIANO RADIO ITALIA SOLO MUSICA ITALIANO
Maurizio Miretti, promotions and PR director at Dischi Ricordi, says the station has contributed greatly to a re-evaluation of Italian music on the local market. "What it has done, to its credit, is to give the Italian public the chance to listen to all domestic product so they can judge for themselves what is good or bad," he says. "No other station offers the station's support as a newcomer was Ramazzotti. Comments Licia Galanti, radio promotions manager at DDD. "I've worked with Radio Italia S.M.I. for seven years. I've always believed in its philosophy and couldn't be happier that it is now the number one private station. It has always given rotation to young newcomers and did so with Ramazzotti when he was emerging seven years ago."

BMG also has a long tradition of backing domestic talent. The company's promotions and advertising director, Michelle Mondella, agrees that Radio Italia S.M.I. gives important space for new artists. "Mariella Nava, Bungaro and Donatello Rettori have all benefited from interviews and airplay," he says. "Our rapport with the station is also creative. We work together on promotional campaigns and tours and they are always open to ideas."

BMG recording artist Gianni Morandi has been one of many performers to play live for Radio Italia S.M.I.'s listeners.

Last year the station teamed up with Tele Monte Carlo to screen the concert Concerto Italiano. On April 30, it will go a step further by staging an event to be screened by pubcaster RAI 2. Comments Volanti, "In the course of a Gala concert, we will present awards to five or six major artists as tributes to their success. Those awards will also serve as recognition to their record companies, producers, song arrangers and even album sleeve designers."

Radio Italia S.M.I. crossed borders last year when it began broadcasting in southern France on the frequency of the L'Onde Latine station. Volanti has more expansion plans, but prefers to wait until they are finalized before divulging details.

David Stansfield

(continued from page 9)
Flemish Privates Unify In Fight Against Fifth BRTN

by Marc Maes

A new lobby group, Radio Front, has been formed by major Flemish private radio stations who object to state-run BRTN's plans to launch a fifth channel on March 28.

The group consists of over 30 private stations. According to Radio Contact Brussels spokesperson Danny de Bruyn, the group members command 95% of the Flemish private radio audience, including stations such as the former Radio Contact outlets, Radio Antigoon, Radio SIS Ghent, Radio 77 and Radio Sinjaal.

Radio Front is seeking to protect private stations by preventing a BRTN radio monopoly. It is also anxious about the risk of endangering numbers of jobs because advertising revenue of the privates will drop.

President of Flemish independent radio association VEVORA's Frank Leysen reports his organization decided not to to not to launch the Radio Front itself in order to keep all the major stations together as one united front. Says Leysen, "Another BRTN channel would harm our objectives, and asking him to explain exactly what his plans are regarding the Flemish privates."

Adds De Bruyn, "We are waiting for the results from Flemish minister Weckx before deciding to take any action."

Keizer, however, is not pessimistic about the impact of the new channel on radio advertising. He says, "I really don't think that privates will see our clients shift to BRTN because we offer our advertisers a complementary market, with a very clear target audience."

At Radio Express's 10th anniversary party in early February, chairman of the board Fons Uyttersprot, however, was not so optimistic. He warned, "Another BRTN channel would be unfair competition, endangering numbers of jobs because advertising revenue of the privates will drop."

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Canal Plus Televisie Seeks Cable Passport

Representatives of pay-TV channel Canal Plus Televisie, subsidiary of Canal Plus France, have submitted an application to Flemish cultural minister Hugo Weekx for permission to start broadcasting on the Flemish cable network.

If the application is approved, the new pay-TV channel Canal Plus Televisie could become operational within three months.

Canal Plus Televisie started on January 26 with an investment of Bfr8 million (app US$240,000). Shareholders are Benelux Pay TV, Vlacon, Strateurop Holding and Canal Plus France, each with a 25% interest.

At the head of the Canal Plus board of directors will be Daniel Weekers (Benelux Pay TV), Marc Katté (Viacom) and two as-yet-unnamed Canal Plus France shareholders.

Like Canal Plus TVCF ( Télévision de la Communauté Française), the several programmes accessible to non-subscribers. Canal Plus TVCF started in September 1989 and now has over 80,000 subscribers in southern Belgium.

Canal Plus Televisie's programmes will include recent film releases and sports events. The channel has signed deals with both Canal Plus TVCF and the Belgian football league for exclusive broadcast on the Flemish territory of all Friday night first league football events.

Filmmet still has the pay-TV monopoly in Flanders, and insiders reportedly believe that the arrival of Canal Plus Televisie could lead to a reciprocal arrangement, whereby Filmmet would have access to the cable-networks in the French-speaking parts of Belgium.

Filmmet GM Peter Ekelund reports that he is studying the options for Filmmet's future.
Classic Rock Programming: 8 Lessons You Need to Know

by Gary Guthrie

When baby boomers—people born between 1945-1965—rising a whopping third of the European population, it’s no wonder private European broadcasters are focusing their programming on gold, AC and EHR while the public stations emphasize full-service and variety programming.

No one argues that adults still like rock music, however, and while in the US there are many variations of it serving the 25+ audience, there are no fulltime "adult rock" stations as yet. This week's article examines "classic rock"—the most successful of the adult rock approaches.

When I created Classic Rock for WIZX/Boston back in 1985, the format had the flexibility to be almost anything it wanted, and we took advantage of that. From those days when we played anything we wanted, the format has matured to a very stylized sound and become a respected part of the broadcast community. Here's what we've learned.

Eleven Lessons To Know

1. The format can live on a very limited music library. That means a 650-800 song base, plus a few hundred more for special feature "spice." This is enough to give you a nice, 5 to 9 to 5-station "stainage" rotation that's firm enough so your core cane hears your power rotation once a week. While size is a key ingredient to the format's success, the ability to "massage" the library scientifically is just as important, for that's where its freshness is maintained.

2. Too much depth is instant death. Programmers who assume their broad, personal knowledge of music is shared by the masses should think twice, as the number of songs that are actually familiar to the public is rather limited.

3. There is a limited inventory of artists that people can instantly recognize (Jethro Tull, Cut Stevens, Steely Dan, Billy Joel, Elton John, John Lennon, Robert Plant, etc.) and a limited number of songs that strike a familiar chord in more than probably 30% of your total weekly audience.

4. Secondary songs by secondary artists cause time-out. (Robert Plant, etc.) and a limited number of songs that are actually familiar to the public while the format had the flexibility to be almost anything it wanted, and we took advantage of that. From those days when we played anything we wanted, the format has matured to a very stylized sound and become a respected part of the broadcast community. Here's what we've learned.

5. Other formats and media force current trends that classic rock programmers may need to reflect. For example, the heavy metal craze of 1988 was reflected when US classic stations played more Deep Purple and the like. The '80s dance craze is being reflected by some classic rockers which play songs such as Phil Collins' Sussudio and Bruce Springsteen's Dancing In The Dark or not by Motown. Gramm. Listeners are confused; one minute, it's Led Zeppelin, then Rush, then Smithereens, then Beatles, then Tracy Chapman.

6. Classic rock needs to meet the listeners' expectations. Remember, as stated before, personal biases are misleading. Everyone has their personal classics; some of mine happens to be Elton John's Amoreena. Each listener feels that those songs are classic to them, they should be played on the radio. And they'll let you know it!

7. The hole is in the '70s. The oldies stations are stuck. They can't go too far into the '70s or oldies stations are stuck. They can't go too far into the "70s or ever tire of Satisfaction. The systematics and lists should basically be packaged and toyed with that much, leaving you more time to devote to the personality who will keep people through the zillionth play of Hey Jude and Stairway To Heaven.

This means a heads-up, relatable, topical, local, no-bull, to-the-point presentation. Any rock album or classic rock station that's making it big is doing it with personalizations in at least three days. The morning show carrying all the weight is now a thing of the past. Moldays and nights are the next two personalities, frontiers, utilizing people who are interesting, personable and not chatty.

8. Classic rock shouldn't take itself too seriously. People use the format casually. Yes, the music has some sacredness to it, but it's not the only thing on the station. It typically lacks the levy, interesting elements and service necessary to encourage preferred listening over formats that do well across family lines, like hot AC.

1. There's strength in predictability and in maximizing its utility. The audience doesn't tire of the "timeless" classics. They'll never, ever tire of Satisfaction. Playing the tried-and-true is what they expect and it keeps you on course.

Because people use this format like a utility, you should see certain days as different entities. For example, Friday and Saturday nights should be powered packed because of the party and multi-user possibilities. The drive-times need to familiar. Late late nights and Sunday mornings can perhaps beillerow.
NEW RELEASES

SINGLES

THE CASTLE
Bros Has Left The Building - Bit/CHR
PRODUCER: Iwa Low
“$00,000.000 Elvis’s can’t be wrong.” After the James Brown mantra, the King is next. Who’s Elvis? by Interactive is now followed by this Dutch techno act. The song is built around a rap and buzzing computer sounds.

THE GAP
Dynamic P - Alo Bianca
PRODUCER: Pierre Scardovelli, S. Dal Ora
Techno is without doubt the big thing at the moment. As a dance floor filler, this instrumental record cannot fail.

LUMBOMANIACS
Stole A - In/Eric/Epic
D/A
PRODUCER: Bill Lawrence
Like the Red Hot Chili Peppers, this San Francisco band is also heavily influenced by “P-funk” godfather George Clinton. This groovy track lifted from their Sinky Grooves debut album is remixed by Bomb The Bass mainstay Tim Simenon.

M PEOPLE
Colour My Life - De/Construction
D/A
PRODUCER: M People/Paul Heard
There’s a certain nervousness to the sound of this Pennsylvania-based rock quartet which is controlled perfectly by the expert in this area, ex-Talking Heads guitarist Jerry Harrison. Lead singer Ed Kowalczyk sounds as intense as Gordon Downie of the Tragically Hip. Very interesting.

MARCONIC
... If Life Could Be A Dream...
Dir Could Be A Dream - EMC
D/EHR
PRODUCER: Marco Roccio/Anita Verpico
This ultra-melodic pop/dance song from Holland—featuring singer Stylo Moore—has an unmistakable international appeal. It has already been powerplay on Dutch pubcaster NO/Hilversum. Deserves foreign releases.

IAN McCULLOUGH
For You Year Evan. Taken out of its singer-songwriter context, this “Indian Dawn” remix is probably the first Cohen song to be heard in chartland.

ALBUMS

BLACK UHURU
Iron Storm - Mona/Buymoon
EH/R
PRODUCER: Black Uhuru
With spring coming up, it’s time for some musical sunbeams. Through the years, this reggae band has become more cheerful, moving from innovation to entertainment. Each release. With this new album, they are steering into UB40 mainstream territory. Synthesizers and horn section are put more upfront than on previous releases, making them more radio-friendly than ever. The lyrics, however, are still very much in the typical Jamaican style. The track Statement brings out the best of both worlds—chart-ready reggae with “Jah-consciousness.”

PIPO DANIELE
Sasso O Sole - CDO
AC
PRODUCER: Proco Daniele/Gregg Jackman
After a long day of hard labour, your listeners probably want to relax a while. Try this Italian master guitarist, who provides a moment of rest with this wonderful jazz set. His mild, rather high singing voice, and his cool guitar picking won’t disturb the peace. Best cut is the ballad Commena Commena, with a trumpet contribution by Deno Morocchi which can be taken as a homage to the legendary Chet Baker.

DE'SREE
Mad Advertisers - Sony Soho Square
D/EHR
PRODUCER: Ashley Ingram/Phil Legg
While the hypnotizing Feel So High is shooting up the EHR Top 40 chart (chart 17), AC/EHR programmers will have their hands full selecting further airplay candidates. And there are plenty. Here’s a singer that is equally adept at covering glossy pop soul, gospel-framed ballads and mature AC-type ballads. The bright and groovy title track comes immediately to mind, but we also recommend the stirring Save Me and the haunting, Summers-time-influenced Momma Please Don’t Cry.

LITTLE VILLAGE
Little Village - Epic
R/AC
PRODUCER: John Jansen
We have heard the future of hard rock, and it is called Love/Hate. The success of Guns N’ Roses has opened the doors for similar “attitude” bands like this one. But there’s more to them than the image of spoiled teenagers, they also have the right song material. They seem to have adopted a “no bullshit” approach to punk and combined it with ear-splitting riff. Singer Jizzy Pearl screams like he’s being chased by the devil himself. With tracks like Miss America and Evil Twin, their future in the hard rock fraternity is as good as assured. Although many programmers will find the lyrics controversial, the ballad Don’t Fuck With Me is the most accessible track for EHR.

NEW TALENT

EU
... A Luca Umbra... - Interbeat (IT)
PRODUCER: Luigi Piergiovanni/Andrea Peluzzi
欧盟 is the stage name of Italian singer Eugenio Picciani, who is ready for “Euro” crossover. His strong material (E Caramore) and passionate voice should give publishers and A&R managers sleepless nights when they realize he’s still available for all territories. Contact Luigi Piergiovanni at tel: (+39) 6 5069 5333; fax: 6 609 7300.

DOUGLAS S. PASHLEY
Bite The Bullet - A Friend Of Mine - Gee Street
EHR
PRODUCER: PM Dawn
Bite The Bullet is a fine introduction to the “P-funk” godfather George Clinton. This track has the right voice to bring down all barriers between countries and radio formats. Como Hebos Cambiado, the open track of the trio’s new album, could be described as a remake of Swing Out Sister’s big European hit Break Away in Spanish. The atmosphere on the album ranges from cheerful to laid back. The torch song Recibe Cartas is a prime example of the latter. Programmers who want good Spanish material for the upcoming Olympic Games in Barcelona shouldn’t overlook this one.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, AC, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy listening), NAC (New Adult Contemporary), A (Alternative) and M (Metal). Records mentioned in New Talent are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Rapport TII/Machiel Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.
Eddi Reader

In the spring of 1988, the myth that street musicians can make it to the top became a reality. Fairground Attraction, featuring lead singer Eddi Reader, saw their dream fulfilled with the European hit single "Perfect." After a long break, Reader is back with the solo debut "Mirmcuma," again on RCA.

by Robbert Tilli

Some artists refuse to follow the easy route to success. Instead, they take the rocky road, by playing live on street corners or on the platforms of local railway stations. All this has been done by Fairground Attraction before the Scottish band signed a recording contract with RCA in 1987. Europe fell in love immediately with the band's fresh approach to music. Above all, Eddi Reader's exalted vocals were the main attraction. "Perfect"—which made number 1 in the UK in April of 1988—proved to be the perfect single for a multitude of formats—and it still is today. The album, The First Of A Million Kisses, reached number 9 in the European Top 100 Albums the same year.

Although the band was definitely not a one hit wonder, they had soon split up. Reader embarked on a solo career and found a new manager Douglas Keen of London-based Interface Management. Recalls the latter, "Actually, the band succeeded too quickly. They couldn't cope with the success. That's why we're not aiming at instant success with her solo album Mirmcuma. We hope for a slower progression—then it lasts longer."

For the album, Reader continued her collaboration with former Fairground Attraction colleague, drummer Roy Dodds. The band she uses on the 11-track set further consists of double bass player Phil Steriopolous and Kirsty MacColl's brothers, guitarists Earl and multi-instrumentalist Jack. Everyone gets producer's credits. They operate under the name the Patron Saints Of Imperfection, a rather strange label for Reader, who has strived for perfection for so long.

The musical direction on Mirmcuma is not a radical departure from Reader's past, but it's certainly different. It takes more time to fully absorb the tunes which are all arranged in a relaxing semi-acoustic setting. The overall sound is comparable to Elvis Costello's piece of the resistance King Of America, with Eddie Brickell and Indigo Girls overtones. The first single Your Do With What You've Got is not your average EHR sing along. It is a fragile folkly tune which should be of interest for any programmer tuned into Enya.

From the calm mood on the single, it is only a small step to the country feel of Honesty. The second single scheduled for release in the first week of April. It boasts the rhythm of a softly galloping horse. The Hammond organ on that particular track is played by TV personality Jools Holland (ex-Squeeze), who kindly offered his Greenwich-based home studio for the recording sessions of the album.

The most uptempo track is unmistakably the Loudon Wainwright III cover The Swimming Song, enhanced with a funny pots and pans percussion. Another interesting cover is My Old Friend The Blues, written by "urban cowboy" Steve Earle.

"Compared to the past, the main difference, however, is that she has written most of the songs herself or in collaboration," adds Keen.

The track All Or Nothing, with a melody slightly reminiscent of Sonny & Cher's I Got You Babe, is probably the best example in this respect.

Kean hopes to get the record released in the US as well, before the end of the year. "Fairground Attraction was never exploited before in the US; Reader is an unknown quantity over there. We would really be disappointed if we don't succeed in achieving this." According to Kean, for the UK, it was quite easy to get a new label deal with RCA. "The company's faith was that big, that they re-signed her before there was any music at all."

Says RCA UK senior international manager Yvonne Fletcher, "We're looking at it as an album project. We hope to break it through press and touring and, hopefully, it will get heavy radio support as well. We serviced a four-track EP [All Or Nothing] to the media prior to the single, to make people aware she was back. We felt we had to re-introduce her. Media response in the UK was great, which will really help in breaking her on the Continent, where people still look to the UK for a success rate."

On February 14, Reader and her new band started their UK live tour, which will keep them on the road for three weeks. A European live tour as support act for a yet unknown band—it is rumoured that it will be Beautiful South—will take place in May. Another option is a small headline tour during the same period.

Fortuna

At presstime, both records were faced with an injunction by Dutch mechanical rights body STEMRA, acting on behalf of the descendants of Carl Orff, who claim no permission was asked by the producers for the use of parts of Orff's work. See front page for details.

BELGIUM

Apotheosis

Now that classical music has found its way to a younger audience, the dance community—always keen for a good sample—has also found the benefits of the genre. The current craze is to sample German composer Carl Orff's magnum opus Carmina Burana and the ultra dynamic O Fortuna vocal theme is especially very popular.

The current Eurochart features two Belgian dance outfits using this concept—Fortuna (on SC Records/Red Bullet) at number 61 and Apotheosis (Indisc) at 83. Last year, another Belgian techno house act TV9 sampled Orff's music on their debut Anesthesia.

In Holland, both singles are top 10. Indisc label manager Joke Asman denies that the two similar projects caused difficulties in the programming of Top 40. The most uptempo track is unmistakably the Loudon Wainwright III cover The Swimming Song, enhanced with a funny pots and pans percussion. Another interesting cover is My Old Friend The Blues, written by "urban cowboy" Steve Earle.

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Former Fairground Attraction manager Erik Norrman of Star Entertainment adds, "Contrary to Apotheosis, Fortuna is a real band. They are real persons managing their career. They have signed an exclusive deal with RCA, and the management is aimed at clubland. Red Bullet label manager Edu van Hasselt agrees with Asman concerning the differences, but he sounds a little bit more reserved. "Although it's hard to tell, we have re-signed her before there was any music at all." According to Kean, for the UK, it was quite easy to get a new label deal with RCA. "The company's faith was that big, that they re-signed her before there was any music at all."

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The Classical Revolution:
Roger Lewis On Prolonging The Trend

EMI Records (UK) director of classical music Roger Lewis emphatically echoes what many in the industry believe recently come to realize. "Without doubt the classical recording industry has undergone a revolution over the past three years," he says, adding "things will never be the same again."

The spectacular growth of the genre and the sudden emergence of a vast new audience has left some in the business perplexed. Do these changes represent a true broadening of taste, or a signal that traditional ideas about classical music—its marketing, promotion and presentation—must be re-thought in order to capture a wider listenership? And will recent successes such as Decca's three tenors album or EMI's own Nigel Kennedy recording of Vivaldi's Four Seasons create pressures within the industry to match these admittedly rather special achievements?

Lewis, however, has no doubts about what the industry's priorities should be, even in the wake of such positive developments. "It's been proven that there is an enormous potential for classical music—it's marketing, promotion and presentation—must be re-thought in order to capture a wider listenership. Will And will recent successes such as Decca's three tenors album or EMI's own Nigel Kennedy recording of Vivaldi's Four Seasons create pressures within the industry to match these admittedly rather special achievements?

So, if the industry seems poised to respond to the surge in classical music's popularity, it is also positioned itself to increase and prolong that interest. Concludes Lewis, "If a number of people gained access to the music via these special projects, and are further exposed to a wider range of the repertoire, this can only benefit classical music as a whole."

In a market where classical music can claim only 12% of total record sales (Case figures for UK only) is a task in itself. That's why the advent of Classic FM (a channel totally devoted to classical music) is a great opportunity for a broadcaster. If it goes well, Classic FM will play a major educative role with the public.

Michael Nyman

British composer Michael Nyman is perhaps best known for his soundtrack music to many of director Peter Greenaway's films, including "The Cook, The Thief, His Wife, And Her Lover" and "The Draughtsman's Contract." German singer/actress Ute Lemper has had a varied and successful career in musical theatre and films, and her 1989 debut for Decca, "Ute Lemper Sings Kurt Weill" performed well on both sides of the Atlantic, reaching number one on the Billboard classical chart.

This collaboration follows the recent release on Decca of Nyman's soundtrack to "Prospero's Cell," which also features the music of the French poet Paul Celan. Decca has taken the unusual move of organizing a European tour—with some dates in the US—to coincide with the album's appearance.

For example, in France, which is a key market for film music, Michael Nyman is already very well known, whereas in Germany his name is still unfamiliar. So in Germany, Ute Lemper was the key figure in promoting both the album and the concerts.

Radio also contributed to the effort, with performances in Berlin and on Klassik Radio in Hamburg. The performers gave many interviews and were involved at all levels of the campaign. "It's been a challenge but the results have been well worth it."

Marketing Michael Nyman

Various

Essential Opera [Decca]

SATURN/Cologne
Vivaldi - Kennedy
4 Seasons [EMI]
Various - Pavarotti/Domingo/Carreras
3 Tour In Concert [Decca]
Orff - Weser/Mulini
Carmine Borrini [EMI]
JStrauss - Various
Strauss - Saga [eastwest]
FNAC/Paris
Various - Savall
Tous Les Maitres [Audivis Astere]
St. Colombe - Savall
Concerts & Deux Voixes [Audivis Astere]
De Falla - Pons
El Retablo De Marie Pedro [Harmonia Mundi]
Stoshakovich - Rostropovich
Lady Macbeth [EMI]
Messiaen - Myung Whun Chung
Turangalila [DGG]
Various - Caballe
Eternal Caballe [BMG]

LA BOTTEGA DISCANTICA/Milan
4 Scherzi, Berceuse, e.a. [DGG]
R.Strauss - Tekanawa/Tate
Arabella [Decca]

3 Tenors In Concert [Decca]

Different

Michel Nyman

Overture To A New World [Decca]

Orff - Ormandy
Carmina Burana [CBS]
Stoshakovich - Mizravinsky
Symphony No. 12 [WEA]

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RETAIL REPORTS

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The Beethoven of Our Time.

"... the only recorded cycle I have heard recently in which the musical insight is as consistent and the emotional charge so consistently high is the 1939 Toscanini ..." (Gramophone, Nov. 1991)
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TSCHIN BUMM
the leading magazine for the music and record industry in Austria, Hungary and Czechoslovakia. Published in national language. Distributed via direct mail to the target group (labels, music publishers, radio, tv, recording studios, industry).
OK Hamburg Emerges As New Private Leader

by Mal Sondock

OK Radio has ousted Radio Hamburg from its five-year reign as Hamburg's most-listened-to private station. OK Radio, which hit the airways with its EHR format in August of 1990, picked up a 19.8% share, putting it in first place above Radio Hamburg's 19.4%. In a telephone test of 1,003 residents of the city, conducted by Infratest/Munich between January 20 and February 2, public radio station NDR 2 held on to its top position with its Hot AC/Information format, despite a share drop from 27% to 21.9%.

This is the first telephone test carried out by Infratest since the end of 1990. At that time, OK Radio was just a few months old with its new format, and the former Radio 107 had not yet been replaced by the Alster Radio MOR-schläger-oldie format. Says OK Radio GM Ingo Borsum, "This study shows that in major markets, clearly formatted narrowcasting with a defined target group beats the 'radio for everybody and nobody' broadcasters. We're especially proud that despite strong criticism of our air personality policy, we're on top. Our morning show from 06:00-10:00 with two DJ teams has, for the first time, picked up more listeners under 35 than all the other stations. The tests now being carried out will be published this summer, and are made not by telephone, but on a person-to-person basis. They will probably not show the increases of popularity that this test shows, but both Alster Radio and ourselves have shown that a proper division of the local market by local stations can lead to a huge jump in popularity.'

Although the major record companies recognize OK Radio's achievements, they say that it will not particularly affect how they work with the station. Sony Music Entertainment<br>

Pubcaster Revenues Drop 12%

Germany's nine public broadcasters experienced a 12% overall income reduction from DM649.2 million (app. US$405 million) to DM571.8 million at the end of last year. Only the three-state north German station NDR and Berlin's SFB showed an increase in their advertising sales. SFB managed to increase sales by 23.4% thanks to German reunification, despite growing competition from private stations.

Each of the stations covers at least one statewide area, with NDR covering three. The first research will be carried out in April, and Missy says Warner Music Germany and BMG Ariola Hamburg have already signed up. BMG Ariola Hamburg's promotion director Lothar Dungs comments, "We have decided to try out Michael Missy's research programme. It's a lot of money, but it could help in deciding what single to release, or whether to launch a promotion fix with one record." BMG Ariola Hamburg has recently thrown a big party to celebrate 5,000 days in business and to welcome Marco Zanotta as the new MD. He takes over from Ludwig Schmucki, who has retired after 14 years with the company.

Asked what he thought had changed in 14 years, Huber says, "It's much harder now. The industry has grown so much. There are more people to handle, more promotional possibilities and the market has grown. Perhaps the biggest change for us has been the changeover to CD format. We have probably the highest CD penetration in Europe."
**NEW RELEASES**

### SINGLES

**BADESALZ**
*Gone Home/Found* - Columbia EHR
PRODUCER: Gerd Knebel & Henni Nightsheim

A hilarious cover of U2's 1987 hit single in a true carnival, Tyrolean music style.

**BLUE SYSTEM**
*Romeo And Juliet - Hansa* EHR
PRODUCER: David Buhler

Germany's top producer/songwriter and arranger Dieter Bohlen strikes again. An up-tempo pop/schmaltz track with a high sing-along-tempo pop/schmaltz track with a high sing-along-territories.

**HANNE BOEL**
*No Love At All - Metronome* AC/EHR
PRODUCER: Paul Braan

A gospel-influenced soul ballad with big hit potential from this highly talented Danish songstress who is signed to the Metronome Label for the G/S/A territories.

**JUST TWO**
*When The Rain Falls Down - Ariola* R
PRODUCER: Victor Waldberger

A straightforward rock track from this promising Swiss duo's debut album Side On Side. Elizabeth White's heartfelt vocals are reminiscent of Divinyls' singer Christina Amphlett. The bluesy accompaniment also makes for a good album.

**WESTERHAGEN**
*Krugner/Werner Brothers* R/EHR
PRODUCER: M.M. Westerhagen

This self-produced effort from the Hamburg-based artist aactor is a gritty, uptempo rocker with Stones-like backing vocals and a nice, persistent piano riff. Hook-heavy material with plenty of brass and old-fashioned in the fashionable sense of the word. Recorded at Londons Metropolis Studio, this is a good preview of his forthcoming 15th album, Ja, Ja, that will be released on March 19.

### ALBUMS

**CICKI**
*Somed Kleie Wander - KCH/Hertford* EHR/R
PRODUCER: Alfons Weindorf

Melodic poprock from this German five-piece, whose mixture of British synth-pop and mainstream rock is tailor-made for the German-language rock scene. Durch Die Zeiten is the German answer to the Pretenders' Don't Get Me Wrong. Also check out the title track.

**JINGO DE LUNCH**
*By E - Vertigo* R/A
PRODUCER: Jim Vex & Jingo de Lurch

Eleven songs about love, drugs and (the threats of) racism from this German hardrock quintet. Singer/guitarist Yvonne Duckworth has an intriguing and poignant edge to her vocal performance, somewhat reminiscent of Patti Smith or early Lou Reed. Try The Grawl, Chew

### TALENT IN PROGRESS

**Münchner Freiheit**

How many labels enjoy the luxury of getting their priority act regularly on TV? Frankfurt-based Sony Music is getting such automatic exposure because Münchner Freiheit's Liebe Auf Den Ersten Blick (Love At First Sight) is the song to ZDF's national "dating" show of the same name.

Moreover, Sony, in cooperation with Jürgen Thurman's Mambo Musik (the band's management company), have managed to line up no less than 17 TV shows for the group, believed to be a record. Says Sony Music artist marketing director Hubert Wandjo, "I don't think we ever had so many TV shows booked for one act. Münchner Freiheit has been put right back where they were in the mid '80s—at number 1."

And Wandjo's claims are supported by the current sales and airplay activities that the band scores on national territory. The album, bearing the same title as the single, was released the beginning of January and has clocked in sales of over 150,000 copies and is at press time number 7 in the national sales chart. In the European Top 100 Albums chart, the album is presently at number 26. And with the single having topped Media Control's radio airplay charts for two weeks in a row, the band demonstrates they have lost none of their national appeal.

Münchner Freiheit has been signed to Sony's Columbia label since 1981 and Liebe Auf Den Ersten Blick marks the band's ninth album, following earlier outings such as Van Anfang An, Trauflachen (both from '86) and Fantasie. However, dedicated readers of this magazine may remember the band's international career under the name Freiheit. Elevated to pan-European priority by Sony's London-based headquarter's, Freiheit scored international English-language hits in 1988 with Romancing In The Dark (top 10 in Norway, Sweden and Finland) and Keeping The Dream Alive, which managed to climb as high as number 14 in the UK chart.

The band specializes in impeccable harmony vocals over poppy, Often-beatiful-sound arrangements, a style that is continued on the present album. Produced by Armand Volker, songs like Ein Tag Wie Jeder Tag, In Schweigen Versunken and Lass Mir Den Traum show a band whose eye for musical detail and arrangement coupled with the crystal-clear, warm-hearted, vocals should make them an automatic add for any programmer interested in well-crafted, melodispop.

Outside the G/S/A territories, the album has been released in Holland and Denmark.

In March, Sony will release the second single off the album Einfach Wahr. From May 2-June 7, the band will be embarking on a 30-date national tour.

**Gotthard**

Switzerland does not often produce acts that are ready for crossover. Apart from names like Yello, Stephan Eicher, Koruk, Andreas Vollenweider and Double, the Swiss market has not yet created a consistent level of international hitting artists.

Gotthard

One band that is likely to garner pan-European media attention is the Lugano-based band Gotthard.

The band is managed by Marco Antognini of Steinblatt Music, who approached Chris von Rohr, founder of Krokus, for advice. Rohr didn't have to think long before deciding to produce their debut album, just on the basis of listening to the band's demo tapes. The results are impressive.

The band combines Dio-like vocals with a Guns N' Roses-type of attitude, and their four-track EP Downtown is a good showcase of their power-driven style. Songs like Downtown and Fire Dance are muscular pieces of rock on which guitarist Leo Leoni can amply feature his showmanship on the guitar.

The third track on the EP is a firm adaptation of the hit single Hustle that Joe South penned for Billy Joe Royal in 1967. The EP ends with the band taking a step back for the effective power ballad Angel. If the quality of these four tracks is anything to go by, the band's forthcoming self-titled album should be a real treat.

Jointly signed and marketed by the Swiss branch of BMG Arista Switzerland and BMG Arista Munich, the band will be touring its home country in April and plans exist for concerts in Germany, as well.

Machtg기를 Bakker
Sandra: The Lorelei Effect
Europe's Most Consistent Seller

Her success story began in the German office of Virgin on a spring morning in 1985. MD Udo Lange recalls 'le moment supreme' as if it were only yesterday. "We had already worked with Cretu when he popped in the office with the tape of Maria Magdalena under his arm. I was surprised, because it was only 10 in the morning. Cretu, a real creature of the night, came directly out of the studio. He was enthusiastic, way above and beyond the call of duty.' Virgin signed Sandra for one single and the option for one album. Four weeks after its chart entry, the song-setting the standard for the "Sandra/Cretu" synthesizer-dominated sound—was number one in Germany, where it remained for nine consecutive weeks. In no time, the single also reached the top slot of the international charts from Greece to Mexico, selling five million copies worldwide.

Although Sandra became a household name on the EHR format, it's hard to believe now, that the first single wasn't broken by radio. Says manager/publisher Jürgen Thurnau of Munich-based Mambo Musik, "It was in the last days of the so-called 'new wave', and radio just wasn't into this kind of disco music. The record was broken in the discotheques. I remember that Sandra and I were travelling all around the world, from Japan to South America. Most of the people thought it was only a one-off single, but now seven years later, she's still there, selling millions and millions."

A Real Album Artist

Lange agrees, "Normally the career of pop artists has a very short lifetime, but look at most of Sandra's contemporaries. They're all gone now. Apart from her debut album Long Play, all five albums so far have sold better than the singles. For us, she's a real album artist."

For the last four years in a row, Sandra has been voted best female singer in a readers' poll in Germany's leading pop magazine Bravo. This is even more remarkable when you take into account that, due to the Enigma project, she had taken a two-year break as a recording artist. For Lange and Thurnau, that is further evidence of her top status. Reports Lange enthusiastically, "She was ahead of all international stars, even Madonna." For Thurnau, this award illustrates who Sandra's fans are. "The main target group consists of teenagers who go out in the weekends." He describes Sandra's music as "modern pop" which is played in the disco scene in the countryside, but certainly not in the urban hardcore techno clubs.

The new album Close To Seven, recorded at Cretu's home studio in Ibiza, marks a slightly different approach, both in image and sound. The outcome is a more mature Sandra. Guitars and real drums are added to the soundscape for the first time by master producer Cretu. The groove and the rhythm tracks follow more or less the
Sandra's European Track Record

**Albums**
- The Long Play (1985)
  - Platinum in Sweden, Finland, Switzerland and Greece. Gold in France, Germany and Norway.
- Mirrors (1986)
  - Gold in France and Switzerland. Silver in Norway.
- Ten On One (1987)
  - Platinum in Sweden. Gold in Germany, Austria, Switzerland and France (double).
- Into A Secret Land (1988)
  - Platinum in France and Sweden. Gold in Germany, Austria and Switzerland.
- Paintings In Yellow (1989)
  - Gold in France and Germany.

**European Gold & Platinum**

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<tr>
<th>Country</th>
<th>Platinum</th>
<th>Gold</th>
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<tbody>
<tr>
<td>Germany</td>
<td>500,000</td>
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<td>Switzerland</td>
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**Singles**
- 1985: Maria Magdalena; In The Heat Of The Night
- 1986: Little Girl; Innocent Love; Hit Hit Hit; Loreen
- 1987: Midnight Man; Everlasting Love
- 1988: Stop For A Minute; Heaven Can Wait; Secret Land
- 1989: We'll Be Together, Around My Heart
- 1990: Hiroshima; (Life May Be) A Big Insanity; One More Night
- 1992: Don't Be Aggressive

All in all, Sandra managed to hit M&M's year-end Eurocharts six times, making her the most consistent mainland European singles/albums seller. If the Enigma project had been included, where Sandra is featured on vocals, this would amount to seven—out of a seven-year career!

**The Gang Of Four**

Since the duo live in Ibiza, it is not surprising that Spanish influences have slipped into their music. Check out the superior ballad *When The Rain Doesn’t Come*, which is ornamented with a Spanish guitar—one of the album’s best bets for a future hit.

More accessible tracks include *Steady Me* and *Seal It Forever*. The first song has an interesting cool jazzy rhythm pattern; the latter—a ballad—has a strong melody line with an enormous potential for EHR.

All of the changes in song material and image are mutually agreed upon by the "gang of four"—Sandra, Cretu, Lange and Thurnau—during informal meetings. According to Thurnau, Cretu is a 100% perfectionist who is always looking for new things. "Still, it’s not hard to work with him. He decides for himself what’s good enough to release. He’s the real mastermind. He has the ideas, the songs, and he handles the production, the artwork, the styling and the whole imagery. But we always discuss it together," he adds.

The new sound is also a deliberate move to break into new markets. Explains Thurnau, "It is oriented more towards the American market. It’s the right groove and, at the moment, we’re waiting for a proper promo and marketing campaign." Both Lange and Thurnau are confident that the Enigma success will fuel the breaking of Sandra in the US market because it gives the media a story to tell. Besides this, they add it makes the promotion job a great deal easier.

The 1990 single *Sadness* sold over four million copies worldwide, while the album *MCMXC a.D.* sold six million—1.5 million in the US alone (released through Charisma/Virgin).

Virgin has tried to crack the US market before with the release of the Ten On One compilation album and the *Everlasting* Love single in 1987, but with no results, despite Thurnau and Sandra travelling the US for some seven weeks. However, they are convinced they will succeed this time.

Another reputedly difficult territory to be conquered is the UK. Sandra enjoyed three minor hit singles there, but is still looking for substantial success. The new release marks the first on Circa: previous recordings were out on the 10 Records imprint.

A True Cosmopolitan

Circa MD Ray Cooper is equally committed to the project. "Virgin Germany has put together a very good package. We like the single and the album very much, and we put ourselves firmly behind it. It's a significant European hit. In the past, Sandra had a pop image. Now she's destined to broaden her audience and I think she will stand a great chance on the dance front.*

Apart from Germany, France and Sweden have always been very receptive markets to Sandra's music. Lange explains the crossover by pointing at the trans-European sound of the product. "Cretu, who originally hails from Romania, is a real cosmopolitan who speaks French, Spanish and English fluently.

Sandra's French victory was based on tenacious promotion campaigns orchestrated by Virgin France. The public was struck by Sandra, who had a " Lorelei effect" on them. She has appeared on every major TV show, like TF1's "Sacre Soirée," and has always been asked back again.

Although Sandra has reached a solid level of success in Sweden, the pattern has not been that consistent, and has changed from song to song. In her seven-year career, the singer has visited that country only twice.

For Close To Seven, Virgin Germany has set up a straightforward marketing campaign that is offered to all the Virgin affiliates across Europe. Virgin is spending DM500,000 (app US$312,500) on in-store posters, displays and advertising in the major German magazines. In addition, Virgin has bought 30-second radio advertising spots to be broadcast approximately 300 times in total, at all the key radio stations in the second half of March. In France, the same spot will be used 250 times.

Whereas most artists promote their latest album by touring, no such plans exist for Sandra. Although Sandra has always been keen to tour, Lange has talked her out of it in the past, because he found it inopportune. "The touring business is not like the record business. It makes a difference when you talk about rock acts or developing artists. But let's face it—we're talking about a well-established artist here. It's almost impossible to make money out of it, so what's the point of setting up live performances?"
SANDRA
CLOSE
TO SEVEN

BRANDNEW ALBUM
INCL. TOP-HIT
DON'T BE
AGGRESSIVE

PRODUCED BY MICHAEL CRETU

COMPACT-DISC,
ALBUM AND CASSETTE

DATA-ALPHA    MAMBO

THE STORY SO FAR:

1985 THE LONG PLAY
1986 MIRRORS
1988 INTO A SECRET LAND
1990 PAINTINGS IN YELLOW
1997 TEN ON ONE

THE SINGLES:
Set up in September 1991, RTL 104.6/Berlin is a Hot AC station targeting the 14-39 age group. After its initial four months, the station moved into our programming, especially on the "Phil" (Phil Rax) show, which is filled with DM 1 phone-ins if they hear a certain record and want to win a prize or make a statement. There are promotions from KITS - AM & FM/Los Angeles called "Dash for Cash." There are three contests you can enter based on the station you listened to, you just had to call in and have the right record and it fits our format, I'll play it. I'd say that around 90% of new releases aren't suitable for our station, but sometimes a record comes along that no one else is playing in Germany, which we feel is right for our listeners.

M&M: What is your relationship with record companies?
AM: It really needs to improve, and I hope that it does. A lot of the majors don't understand how you can use private radio creatively; they don't exploit it enough. I have a good relationship with Sony Music in Frankfurt, for instance, and we can both help each other. But I don't think companies such as WEA like radio creatively; they don't exploit it enough. I have a good relationship with Sony Music in Frankfurt, for instance, and we can both help each other. But I don't think companies such as WEA like radio creatively; they don't exploit it enough.

Ofra Haza

Signed to east west.
- Publisher: Edition Tazapi (Munich) for all the tracks excluding Daw Da Hiya (Tazapi/Grant Morris Publishing).
- Management: Bezalel Aloni.
- New album: Kirya has just been released all over Europe by Warner Music affiliates. The UK market will follow the end of March.
- New single: Daw Da Hiya.
- Recorded at Microplant, Conway, Devonshire, Record Plant (L.A.) and Bee Studio/Bahiya (Brazil).
- Produces: Don Was/Ofra Haza/Bezalel Aloni.
- Promotion: A promotional trip is due to take place in February/March and east/west is currently booking TV shows on national territory. The video was already shown onpay-TV Premiere's "Airplay" programme.
- Israeli singer Ofra Haza shot to international fame in 1986 with Im Nin' Alu that was already released on the local Hed Arzi label in January 1986. The combination of traditional Yemenite instruments with western disco beats, topped with some effective scratching was, at the time, highly innovative for an Israeli recording.
- London-based label Globestyle was the first to release Haza product outside Israel and when several sections of her music were sampled on other popular hip hop recordings (for instance, Eric B & Rakim's Paid In Full), the singer started to make serious inroads into Europe. In Im Nin' Alu managed to top the Coca-Cola Eurochart Hot 100 Singles for two weeks in 1988 and Hamburg-based east west (then called Teldec) signed the singer to a long-term recording contract the same year. The first album under the new deal, Shaday, went on to sell over one million copies worldwide.
- Now just when the world music craze seems to have peaked, Haza returns with a very traditional album, entitled Kirya. Album programmers expecting a return to the hit-proven combination of dance beats and Yemenite sounds should look elsewhere.
- Here is an album that's high on atmosphere and low on fashion. Although produced by veteran Don Was (Bob Dylan, Bonnie Raitt, B-52's, Iggy Pop) and featuring seasoned L.A. session musicians from Was band Was Not Was, the album sessions have not yielded a slick and easily digestible album.
- The opening track, Kirya (the nickname for Jerusalem in ancient Hebrew) is a brooding, slow-stepping song that defies easy programming. Innocent - A Requiem For Refugees has the same swirling atmosphere and is highlighted by some effective violin and saxophone solos.
- The album's first single, the captivating Daw Da Hiya, features the dark voice of Iggy Pop and is the best bet for EUR airplay. Other tracks worthwhile for album shows include the subtle and carefully arranged Realfoot (in arrangements a bit reminiscent of Thomas Dolby's I Scare Myself) and the mourning gypsy feel of Trains Of No Return, influenced by the Gulf war.
- Although Kirya is Haza's third international album, the singer has recorded 22 albums overall. Haza took part in the Eurovision Song Contest four times, finishing second in 1983.

Haas Examines Radio's Role With Record Companies

by Jeff Green

During a panel on relationships between radio stations and record companies at the MIDEM conference in Cannes recently, Antenne Bayern/Munch PD Mike Haas surprised the delegates by disclosing the results of a label survey pointing to problems they have with their tightly formatted AC station in particular and radio broadcasters in general.

Admits Haas, "There exists an 'us vs. them' mentality, and we ourselves are somewhat to blame. We concentrate entirely on popularity and continuity of product as we look to create a brand name competitive with TV. Labels hate our policy on music and treat us like second-class citizens, even though we own the 14-49 demographics. They simply favour the public stations."
Haas then outlined eight ways he sees to improve rapport with record companies:

1. Stations should do a better job of getting product on the air. Haas observes that "most stations are poorly positioned and packaged" when it comes to introducing new music. A critic from the Sony Music camp agreed, adding, "Create personalities that make events out of new records."

2. Improve your skills at back-announcing titles you've played. Says Haas, "We killed that kind of jocking; we forget to say who the group is. We have to make the artist and album part of the format. If we all don't do it, we won't make an impact."

3. Bring back the concept of artist interviews. Haas says that radio stations "killed" interviews, and recommends using music drop-ins, features, backselling and staging to draw attention to the music on a station. "We can create music features to present music better," he says.

4. Make time to visit the record companies. Haas concedes that he himself has not visited any labels lately, but plans to do so in order to learn more about how they work with radio, their strategies, priorities and special projects. Haas acknowledged several complaints by labels that their representatives are seen as "postage boys" instead of trained professionals.

5. Haas recommends that record companies consult with broadcasters about special radio edits before creating them. He cites examples where an edit is necessary (particularly for AC stations), but that the time and hassle involved may not make it worth the effort and, therefore, the song simply doesn't get on the air.

In a report to Antenne Bayern, BMG Ariola President SSA territories Thomas Stein suggests the idea of creating a national conference including radio as part of the production process.

6. Haas encourages labels to "find better artists," charging, "Many artists coming out are simply crap." While not outlining specifics, he believes that there are cooperative ways to create venues for new talent. Those could include artist showcases, "smash or trash"-type phone-in surveys, powerplay commitments, merchandising and other tie-ins.

7. Antenne Bayern, claims Haas, suffers from "double standard" practices by record companies who favour the public stations, and he advises labels to avoid them when it comes to concert tickets, interviews and other exploitation activities.

8. Just as Haas intends to commit time to get out to see local record people, he emphasizes the benefits of labels inviting stations to come for a visit. According to Haas, record executives should "recognize the marketing potential" for broadening their understanding of radio.

Concurs MCA Records International senior VP Stuart Watson, "We must respond to what radio has to report to its listeners, community and advertisers. All stations' needs must be catered for. Both the DJs and record companies need to get back to the passion and the personalities of the business."

"There exists an 'us vs. them' mentality, and we ourselves are somewhat to blame. We concentrate entirely on popularity and continuity of product as we look to create a brand name competitive with TV."

— Antenne Bayern/Munich PD Mike Haas
**MAKING WAVES**

**Dutch Frequency Battle Heats Up**

As Europe moves toward a single market, the Netherlands is sweeping aside barriers to commercial radio and television in a frenzied effort to meet EC broadcast regulations and to compete in a new deregulated market. Good or bad? M&M looks at the market and talks to the players.

**Terrestrial Confusion**

Last August, Veronica and TROS began talks about leaving the system to set up a joint commercial enterprise to be broadcast commercially, spurring culture minister Hedy D'Ancona to request the published legal opinion from the Donner Commission on such a move. Then, last November, TROS shocked the broadcasting community, and particularly Veronica, by accusing the government of foot-dragging and announcing that it was not going to wait for the Donner Commission report, that it was going to take its operations cable by October of 1992 and that it was no longer talking to Veronica. Fearing the radio side of the radio TV plan would be dropped in the shuffle, TROS's powerful personnel board, the OR, ordered its directors to find a way to get a terrestrial frequency for radio before it is allowed to leave the public system.

In the meantime, a somewhat dispirited Veronica began talks with VARA about setting up a commercial enterprise, but again, only on a terrestrial frequency. Hopes were high that the Donner Commission would clear up the issue for both TROS and Veronica. VARA of how this could be done without going cable first, as required by the new media law. The Commission, however, merely handed back to culture minister D'Ancona the task of defining how frequencies should be divided, with the stipulation to abide by EC regulations requiring experience, cultural offerings and other criteria to be taken into account. D'Ancona has plans to meet with interested parties later this month to iron out the matter. TROS, in the meantime, is hopeful the government will make a deal with it for a terrestrial frequency without forcing it to take its radio operations cable. Says TROS press spokesperson Els Lootsma, "We are certain that Mrs. D'Ancona will be so happy to see us leave the system that she will find a way to give us a terrestrial frequency that TROS has been a thorn in the side of the public system is not without merit. She adds, "TROS has been trying to leave the system for over a decade." Speaking for D'Ancona, Ministry of Welfare, Public Health and Cultural Affairs spokesperson Mirjam Otten turns down the possibility of the government waiving the "cable first" requirement for TROS, but suggests what is being seen as a hurdle may be, in fact, just a formality. She says that TROS could go cable, then be awarded a terrestrial frequency soon after. That scenario, however, may not sit well with commercial cable outlets like Radio 10 and Sky, which have been coveting the Dutch sequestered terrestrial frequencies for years.

**Veronica and TROS are not the only ones opting for commercial terrestrial stations. Why should they get it and not us?**

- Jeroen Soer, Radio 10 Group MD

**Terrestrial Confusion**

Last August, Veronica and TROS began talks about leaving the system to set up a joint commercial enterprise to be broadcast commercially, spurring culture minister Hedy D'Ancona to request the published legal opinion from the Donner Commission on such a move. Then, last November, TROS shocked the broadcasting community, and particularly Veronica, by accusing the government of foot-dragging and announcing that it was not going to wait for the Donner Commission report, that it was going to take its operations cable by October of 1992 and that it was no longer talking to Veronica. Fearing the radio side of the radio TV plan would be dropped in the shuffle, TROS's powerful personnel board, the OR, ordered its directors to find a way to get a terrestrial frequency for radio before it is allowed to leave the public system.

In the meantime, a somewhat dispirited Veronica began talks with VARA about setting up a commercial enterprise, but again, only on a terrestrial frequency. Hopes were high that the Donner Commission would clear up the issue for both TROS and Veronica. VARA of how this could be done without going cable first, as required by the new media law. The Commission, however, merely handed back to culture minister D'Ancona the task of defining how frequencies should be divided, with the stipulation to abide by EC regulations requiring experience, cultural offerings and other criteria to be taken into account. D'Ancona has plans to meet with interested parties later this month to iron out the matter. TROS, in the meantime, is hopeful the government will make a deal with it for a terrestrial frequency without forcing it to take its radio operations cable. Says TROS press spokesperson Els Lootsma, "We are certain that Mrs. D'Ancona will be so happy to see us leave the system that she will find a way to give us a terrestrial frequency that TROS has been a thorn in the side of the public system is not without merit. She adds, "TROS has been trying to leave the system for over a decade." Speaking for D'Ancona, Ministry of Welfare, Public Health and Cultural Affairs spokesperson Mirjam Otten turns down the possibility of the government waiving the "cable first" requirement for TROS, but suggests what is being seen as a hurdle may be, in fact, just a formality. She says that TROS could go cable, then be awarded a terrestrial frequency soon after. That scenario, however, may not sit well with commercial cable outlets like Radio 10 and Sky, which have been coveting the Dutch sequestered terrestrial frequencies for years.

**Veronica and TROS are not the only ones opting for commercial terrestrial stations. Why should they get it and not us?**

- Jeroen Soer, Radio 10 Group MD
Austrian pop music was born at the beginning of the 70's, when Wolfgang Ambras had his first smash hit Du Hofs, sung in Viennese slang. He paved the way for upcoming acts in the same style, such as Ludwig Hirsch, Stefanie Barwitz, head of music at Radio 63, understands this problem. "If you produce a record in Germany, and it is a flop, you have still sold over 15,000 copies and covered the main part of your costs. If a record flops in Austria, you might have sold 1.000 copies and that makes it difficult to get a return on money invested. The main reason for this is the small Austrian market. Radio stations expect the same quality standards that international pop acts offer and which radio listeners are accustomed to.

A Vicious Circle For Indies

For those low-budget small labels, it is difficult to get a return on money invested. The main reason for this is the small Austrian market. Radio stations expect the same quality standards that international pop acts offer and which radio listeners are accustomed to.

Peter Barwitz, head of music at Radio 63, understands this problem. "If you produce a record in Germany, and it is a flop, you have still sold over 15,000 copies and covered the main part of your costs. If a record flops in Austria, you might have sold 1.000 copies and that makes it difficult to get a return on money invested. The main reason for this is the small Austrian market. Radio stations expect the same quality standards that international pop acts offer and which radio listeners are accustomed to.

In addition to the tough market, labels are forced to face the evolution of technology. With the death of the single and which radio listeners are accustomed to.

Barwitz's method of selecting songs for the powerplay is accepted by most of the major companies, realizing that it is better for the whole industry to get a few products on permanent powerplay ("A" rotation) than to get nearly all new material on air only two or three times. So IFPI and Radio 63 programme director Edgar Böhm decided last summer to stop quarreling about percentages, and to act on this philosophy. IFPI MD Harald Buechel finds that this way of thinking works. "This new philosophy brings more losers than winners, of course, but this is a healthy evolution. We now have more airplay in particular songs, which increases chances to sell enough records to get into the charts and become a hit. And each hit single is more important and more motivating for the whole market than anything else." Manfred Wodara, marketing director at Warner Music Austria, agrees with Buechel, saying that he is not unhappy with the current situation at 63. Sony Music's A&R/product manager Andy Zahradnik also sees the positive aspects. "Never before have we had the possibility of so much airplay for one single song as at the moment."

What About Private Stations?

Since royalties are such an important source of income for small labels, private stations provide no consultation. All private radio stations are broadcast outside the country and must pay their royalties to the countries they broadcast from. Another problem with the private stations is that they play less Austrian music, on average, than 63. Says Peter Lossack, head of music at Radio CD, "There is not much that Austria offers which fits into our mainstream programme. At the moment, we have a quota of about 12% Austrian pop. I understand that these are hard times for Austrian producers, but this cannot be our problem." Walter Schneider-Schwarzrucker, MD of Antenne Austria, agrees with Lossack. "We are also a middle-of-the-road station—trash, hip hop and stuff like that does not fit into our format. I always like to offer Austrian artists possibilities by promoting their new records on Antenne Austria, but I have to bring their attention to the fact that cooperating with us can have very bad consequences with 63. This does not happen to the top stars, because 63 has to play its songs in the interest of the listeners, but I have heard from new bands and singers that they had received resistance after being our guest."

Nevertheless, the record companies welcome the possibility of getting their material on other stations besides 63. Says Sony Music's Zahradnik, "We see no reason to ignore these stations. So we send them our new releases and keep in contact—although the time invested at the moment is not comparable to the result. But this might change in the future."
Other Factors Hurting Local Product

Radio 63's Barwitz claims that there are other factors against local product having nothing to do with Radio 63. It is very easy to blame us if a record flops, but I think there are many other causes to look at. Austria does not have enough clubs where young artists can play live, and there are not enough managers who guarantee a continuous build-up of an artist over the years.

Another major factor playing a role which may not seem as obvious but has a definite influence on local product is the hit charts. Until 1990, Austria had no objective single or album charts. The radio show "Hit Wähl'Mit" drew up its order on a combination of IFPI sales and reactions from the listeners and retailers. But two years ago, the "Austria Top 30" charts appeared, based only on real retail sales.

What has this new system brought to Austrian artists?

Günther Pfeiffer, owner of the "flips" label and member of the executive AMP board, finds, "Since the introduction of the sales charts, there are almost no indie products within the Top 30. Although I must admit that the system is absolutely fair, we must not forget how motivating a chart position seems as obvious but has a definite influence on local product build-up of an artist over the years."

There are many other causes to look at. Austria does not "We are happy about all of the possibilities Ö3 now offers, but this is still not enough for many producers and artists to survive."

— Günther Pfeiffer, owner of the flips label and AMP executive board member

The Road To Liberalism

There is, however, one point that the IFPI companies, the indies and the ORF are agreed upon — the days of a monopolistic radio situation in Austria are numbered. The ruling parties ÖVP and SPÖ have already worked out a rough draft for a new radio law, expected to be agreed upon this summer. But Buechel is sceptical, "As the government has prolonged this case for years, there is not much hope that we will have a new radio law until the third end of the year. But it is possible that in the meantime we will get a ruling from the Court of Justice in Strasbourg, where proceedings are pending. Our point of view is that a monopolistic situation such as there is in Austria is not consistent with the principal right of freedom of opinion. I am sure that a Strasbourg ruling would change the Austrian situation immediately."

What does the music industry expect from a free radio scene in Austria? Spray Record's Spritzendorfer believes, "If the situation we have at the moment does not disappear, it will be in every way a positive evolution. I hope that we will receive not only the mainstream radio stations with a very specific format as well, such as hard rock, jazz and dance."

Sony Music's Zahradnik is looking forward to some major changes. "I hope that the coming radio law will not only legalize two or three stations. It is of enormous importance that there be space for young and idealistic guys who want to produce radio programmes. Buechel, however, is afraid that the future will not be so bright. "I can imagine that committed pirate stations will be tolerated, but I think that a few major stations, run by print or media groups, will dominate. In my opinion, this would not be free, reasonable radio."

Pfeiffer claims that the AMP labels foresee even more problems. "Liberalization will bring us, first of all, more stations with a mainstream format, because this brings in the highest number of listeners and advertising from the industry. The result might be European Hit Radio around the clock, without any space for local product. Of course we vote for liberalization, but we also want our 50% quota for all private radio stations that get established in Austria in the future."

Comparison Of Amount Of Austrian Music Played On All ORF Programs And Pop-Channel Ö3

As a whole, the music market in Austria is growing every year. Looking at the Austrian soundcarrier market, IFPI's Buechel is very optimistic. "We had a total rise of 17.1%. That means that in 1991, the Austrians spent exactly 1.36 billion schillings (US$12 million) on records." PolyGram is the leader in the market with 22.7%, followed by BMG Ariola and EMI [with 22.6% and 15.4%, respectively]. Comparing the IFPI statistics over the last years, there are various recognizable trends. The classic and folk markets are very constant [classic between 11-12%, folk between 4.5-5.5%], but the sales figures of international pop records rose from 71.8% to 76.6% between 11-12%, folk between 4.5-5.5%, respectively. According to Buechel, "The national pop scene is in a stage of reformation. But there is absolutely no reason to fear local product will disappear from the record market within the next few years. We all look forward to seeing this segment grow again in the near future."

Those are optimistic words from a someone with a good understanding of the market. But the fact remains that many majors reduce the number of their local artists or concentrate more on video sales and cabaret. And for English-sung products, it is virtually impossible at the moment to get a contract with a major company.

The Austrian Sound Carrier Market In 1991

In cooperation with the AKM, the AMP in 1990 initiated efforts to collect 35.000 signatures for a new law which would require the ORF to play a 50% quota on local product. The major companies keep their distance from the petition. Asks Warner's Wodara, "Would it be good for? Quota systems did not work in theory, why should they work on radio? It is the right of the listener to get simply the best on the market—go matter where it is coming from."

Radio 63's Böhm agrees with the statement and gives an example, "Look at France, where they reduced the quota from 60% down to 30%. At a time when the wall crashes down and the whole world becomes one market, we cannot close ourselves in."

For Alexander Spritzendorfer, MD of the indie Spray Records (a non-AMP label), this is nonsense. "The majorities of our indie charts do not look outside of Austria. They produce only for this market—and that won't work! But I know that it's possible for a small label to be released in other countries, and that's where you can earn back your money. You simply have to try it. Visit fairs like the MIDEM and fax around the globe!"

The Winds Of Change

"The local product is in a stage of new construction," says Warner Music's Wodara. The effect of this process may have a strong link with Böhm's entry at Ö3 last year. Böhm could be to the Austrian radio scene what Gorbatchov was to the USSR—the man who paved the way for a free market situation. Station Ö3 has recognized the necessity to cooperate with the record industry and to find solutions that are acceptable for both sides, making Ö3 ready for a liberalized radio market in Austria.

The winds of change have gently begun to blow over Austria and, if the current situation persists, we may see the winds become a hurricane within the next few months.

Norman Weisselthum
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Switzerland: A Rainbow Of Talent Searching For The Pot Of Gold

What do you get when you take a small country of six million people, establish four official languages, and allow for an influx of neighboring cultures? The answer is a unique music market with an array of very individual artists, including Yello, Stephan Eicher, Polo Hoffer, Züri West and Andreas Vollenweider. The Swiss acts which have broken through internationally cannot be compared to anything else within the music market. Unfortunately, any Swiss artist looking for international success faces a rocky road.

Major labels in Switzerland are quite proud of the local product. Unfortunately, this isn’t enough to make an international hit. Says Sony Music MD Norman Block, “The fact that a number of Sony Music affiliates have signed Swiss nationals as artists shows that it is the music and not the size of the artist’s homeland that counts.”

Dissecting The Swiss Music Scene

The wide variety of talent in Switzerland is affected by the mix of cultures from neighboring countries. Most of the urban areas are covered by an extensive cable network which allows access to some 30 international radio stations and 25 TV channels. All three language areas are very receptive to music of the adjacent countries—Germany, France and Italy. At the same time, the UK and US charts feature in all major chart rundown. The variety of music available and the Swiss music scene itself should be regarded as very special.

One of this international cultural influence has a great impact on the music market, according to Hanecke. "Switzerland lacks a healthy national pride in its artistic heritage. Our neighboring countries have a very active and healthy artistic scene, partly because it is being supported by the media."

Radio's Input In Boosting National Product

Although national pride may be missing in Swiss products, a few of the Swiss radio stations are trying to make up for the loss by doing their best to help support national talent. Says Sound Service MD Rolf Widmer, “We are continuously increasing our commitment to promoting Swiss artists. Our successes with Polo Hofer, Züri West, Toni Vescoli, Phon Roll, Needles and B. Goes speak for themselves.”

Radio Z/Zurich head of presenters Christoph Romer shows the same pride for his country’s music market. “We are monitoring the Swiss scene very closely, and notice it has developed very positively in recent years. We are programming some 10% local repertoire and beginning in June, we shall start a weekly Swiss profile programme with interviews, portraits, and so on. The Swiss scene may be small, but it is very colourful. It certainly does not fall behind this international average.”

The major upturn, according to Romer, is a direct result of the introduction of local radio stations and Radio DRS 3. And listening to Peter Schaller of Radio DRS 3, these findings seem justified. Says Schaller, “The Swiss acts which have achieved international status have a character of their own, and the quality has increased consistently. We have always played Swiss artists, but now more than ever before. UFF Dr Gass” has become one of the major programmes for Swiss acts on DRS 3. We are presenting no less than 50% Swiss artists in this programme.”

Are Quotas The Answer?

And although the support from radio stations seems to be growing, it is not enough, according to Frank Hanecke. "At Radio Rediffusion, we are playing between 15-20% local repertoire, well above the Swiss average. But in comparison, local product is being played much less in Switzerland than in neighbouring countries. We are probably in the last position in Europe. I would welcome a quota-situation as it has been implemented in France and Canada in order to help the Swiss artists. I would like to see 25% of airplay being devoted to Swiss music."

There are radio stations in Switzerland, however, that may find a quota system an unwelcome idea. The radio stations which play a low percentage of local product all have their reasons. Radio Aktuell/St. Gallen head of music Richard Fischbacher comments, "The Swiss scene is in a process of development. This has come to light in our interviews. We have to make sure, however, that the programmed music fits into our format. We continuously receive tapes that have no chance by international comparison. We do not have a special Swiss programme, but we welcome any local acts with their new productions."

Nick Schulz of Radio Basilisk claims he would like to play more national product, but very often Swiss productions are not market- and radio-oriented. "However, we always have an open ear for Swiss artists and, if their productions meet our radio programming criteria, they will be supported accordingly."

Radio Basilisk/Basel MD/FPD Christian Heeb reports, "We are still very much oriented to the Anglo-American radio scene. But Swiss artists have always been promoted by Radio Basilisk, especially if their productions have an international standard. I would welcome more cooperation from Swiss producers and more promotional input. In comparison, the promotional power behind foreign artists is overwhelming."

Swiss Distribution and Promotion

The fact that Heeb finds the international promotion power so dominating comes as no surprise to the national labels, who see promotion as only one weakness in the Swiss music market. Phonag Records MD Peter Frei explains, "Only a handful of Swiss groups manage to secure an international distribution deal. Even if the product is released by a Swiss affiliate of a multi-national company, this does not guarantee international distribution. There simply aren’t enough funds to finance an international-oriented project. Promotion facilities remain restricted, because international activities such as TV & MTV may be excluded. Swiss bands may have to tour the country for a number of years in order to make up for this lack of promotion. There are not enough live performance possibilities on the one hand and a lack of stamina by Swiss artists on the other. A positive promotion of the Swiss rock scene starts with live performances, a factor well-documented by Migrus."

Sound Service’s Widmer also sees limited promotion opportunities as a big problem. "We are very obliged by
the support we are receiving from Radio DRS. Local radio stations are also very helpful, but print media could be improved and TV coverage is meagre. Swiss acts which sing in Swiss-German dialect are generally supported by the trade.

Bands and solo artists that perform in English, however, suffer prejudice. It is still very difficult to break Swiss artists internationally, as the market here is oriented to Great Britain and the US."

The Ease of Record Production—Friend or Enemy?

One thing that has become easier for Swiss artists is the opportunity to make a recording. Frei comments, "I feel that Swiss musicians have a much better starting point from a production and financial point of view than in previous years. Income and financial subsidies from official and private bodies for Swiss musicians have increased and enabled a considerable number of album productions."

But is this increase in album production helping the Swiss market? Frank Hänecz doesn't think so. "Because of the structure of our economy, it is not very difficult to produce a record in Switzerland. The necessary funds may be raised even without a sponsor. This means that we are faced with productions that are made for the sake of one's own satisfaction, without taking into account market situations. This distorts the market and gives a wrong picture to the radio presenter. The majority of these productions are made without bearing in mind market strategies and situations."

This lack of professionalism is picked up by the radio stations. Says Radio Extra-Bern PD Peter Sollberger, "We are constantly receiving an astonishing amount of new Swiss productions, the quality of which covers everything from top to bottom. We would like to see more professionalism and production quality in a number of the tapes supplied."

The Indies—A Definite Friend

Regardless of whether low-quality product is the reason, one hard fact remains—local product is suffering from international competition. Says Hänecz, "The Swiss record market is basically import-oriented, which does not help the local scene. It is interesting to note that the Swiss indies have become very active and are probably responsible for a major upturn in Swiss sales. Although we are only talking in terms of 5-6% of chart shares by local product, the Swiss scene is in a process of activity."

"There are a few Swiss acts out there that have international potential and who also have the drive to compete in a multimedia market."

— Louis Spillmann, MD of Phonogram in Germany

Jürg Peterhans, MD of renowned Powerplay Studios, agrees fully with Hänecz and shows his dismay with the larger labels. "The Swiss scene is developing constantly, thanks to a very strong base which consists of dedicated musicians and artists. Swiss independent record companies have contributed very strongly, whereas the majors are often not taking our scene too seriously. This may be due to a certain degree of underestimation of our market. The recording companies here are looking for the so-called 'safe hits' which I would describe as adding 'Nescafe with water and wait for the results.'"

"Otherwise, major record companies just try to place an artist within a given trend which originates abroad. This mentality by major record companies means that there is practically no readiness to take risks on behalf of local artists. Therefore, it is not surprising that a number of these productions are not being taken seriously."

Switzerland—Highest Expenditure Per Capita Of Records In The World

With a population of only six million, Switzerland manages to steal the highest expenditure per capita for records in the world, according to Peter Vosseler of IFPI Switzerland. How much? Namely SF700 (app. US$50) for the year 1990. The amount consists of the sale of over 12 million CDs, 6 million cassettes, 1.4 million singles and 1.2 million LPs. These shipments are estimated at some SF344 million. The total retail value, including non-IFPI members and others should be in the region of SF464 million, which

is no less than 25% of the overall expenditure in Switzerland for culture and entertainment in general, including books, theatre, opera, museums, cinemas and concerts.

Comparing these figures with 1989, the exchange between popular soundcarriers is obvious. Only 11 million CDs were sold, while LPs and singles were more successful (3 million and 2.4 million, respectively). Cassettes stayed at about the same level, with 6.7 million sold. The total retail value in 1989 equalled some SF254 million in value. And compared to the total retail value in 1980 (SF117 million) there is a definite escalation.

Says Vosseler, "Comparing all these figures, which are always estimated as a whole, we can arrive at the following conclusions: since the arrival of the CD, the singles market has more than halved. LPs are down to some 15% of 1980, while cassettes have more than doubled, due mainly to the massive introduction of portable, high quality hardware such as the Walkman. While the CD is now clearly dominating the market, it explains the dramatic increase of almost 300% in shipment value from 1980 to 1990."

So what is the music on these soundcarriers that are rocking the Swiss market? Vosseler breaks down the musical styles that sold in 1990 as follows: 15% classical music—one of the highest percentages in the world; 80% pop, rock and other contemporary music; and 5% Swiss productions. The breakdown of imports shows the UK with a 30% share, followed by the US with 27%, Germany 15%, Italy 7% and France 5%.

Says Vosseler, "Our main problem at IFPI Switzerland is piracy. Due to very lax Swiss legislation, the maximum penalty for piracy in this country is a mere SF5,000 (US$3,500) which almost incites this kind of crime. Furthermore, Swiss legislation is at present not in line with that of neighbouring countries and is, therefore, being used as a base for internationally operating pirates. We assume that pirated and unlicensed repertoire in this country alone accounts for 2-3% of LP sales, 6-8% of cassettes and 10% of CDs."

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Station reports include all new additions to the playlist, indicated by the abbreviation "AD". Reports from stations will also include a "Power Play" (PP), a track which receives special emphasis for the week, as well as featured new CD's and LP's indicated by "**". All reports must be reviewed by Tuesday at 1 o'clock.

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<td>Englehart - Columbia</td>
<td>B.O.C.C.H</td>
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<tr>
<td>40</td>
<td>Paul Young</td>
<td>From Time To Time - The Singles Collection - Columbia</td>
<td>B.O.C.C.H</td>
</tr>
<tr>
<td>41</td>
<td>Cher</td>
<td>Love Hurts - Geffen</td>
<td>U.K.403.2054</td>
</tr>
<tr>
<td>42</td>
<td>Queen</td>
<td>Innuendo - EMI</td>
<td>A.7.3.G.B.N.L.S.DK.F.B.CH.S.F</td>
</tr>
<tr>
<td>43</td>
<td>Antonello Venditti</td>
<td>Benvenuti In Paradiso - Ricordi</td>
<td>D.N.L.S.DK.F.B.CH.S.F</td>
</tr>
<tr>
<td>44</td>
<td>Johnny Hallyday</td>
<td>Ce Ne Change Pas Un Homme - Philips/Phonogram</td>
<td>B.O.C.C.H</td>
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<tr>
<td>45</td>
<td>Manic Street Preachers</td>
<td>Generation Terrorists - Columbia</td>
<td>D.A</td>
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<td>46</td>
<td>Erste Allgemeine Verunsicherung</td>
<td>Volumen Soho - EMI</td>
<td>D.N.L.S.DK.F.B.CH.S.F</td>
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<td>47</td>
<td>Metallica</td>
<td>Metallica - Geffen</td>
<td>D.N.L.S.DK.F.B.CH.S.F</td>
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<tr>
<td>48</td>
<td>Fiorella Mannoia</td>
<td>1 Teni A Vapone - Epic</td>
<td>B.O.C.C.H</td>
</tr>
<tr>
<td>49</td>
<td>Heroes Del Silencio</td>
<td>Sentido - EMI</td>
<td>D.N.L.S.DK.F.B.CH.S.F</td>
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<tr>
<td>50</td>
<td>KLF</td>
<td>The White Room - KLF Communications</td>
<td>D.N.L.S.DK.F.B.CH.S.F</td>
</tr>
<tr>
<td>51</td>
<td>Pearl Jam</td>
<td>Ten - Epic</td>
<td>D.N.L.S.DK.F.B.CH.S.F</td>
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<tr>
<td>52</td>
<td>Hanne Boel</td>
<td>My Kindred Spirit - Medley</td>
<td>D.N.L.S.DK.F.B.CH.S.F</td>
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<tr>
<td>53</td>
<td>New Kids On The Block</td>
<td>High Time - Warner Brothers</td>
<td>A.7.3.G.B.N.L.S.DK.F.B.CH.S.F</td>
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<td>54</td>
<td>Elvis Presley</td>
<td>From The Heart - His Greatest Love Songs - RCA</td>
<td>B.O.C.C.H</td>
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<td>55</td>
<td>Eva Dahlgren</td>
<td>En Blek Blondins Hijma - Record Station</td>
<td>S.F</td>
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<td>56</td>
<td>Renaud</td>
<td>Marchand De Cailloux - Virgin</td>
<td>D.N.L.S.DK.F.B.CH.S.F</td>
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<td>57</td>
<td>Gipsy Kings</td>
<td>Estu Mundo - Columbia</td>
<td>B.O.C.C.H</td>
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<td>58</td>
<td>Diana Ross</td>
<td>The Force Behind The Power - EMI</td>
<td>D.N.L.S.DK.F.B.CH.S.F</td>
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<td>59</td>
<td>Soundtrack - Until The End Of The World</td>
<td>Until The End Of The World - Warner Brothers</td>
<td>D.N.L.S.DK.F.B.CH.S.F</td>
</tr>
<tr>
<td>60</td>
<td>Peter Maffey</td>
<td>383117 - Iceni</td>
<td>B.O.C.C.H</td>
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<tr>
<td>61</td>
<td>Beverley Craven</td>
<td>Beverley Craven - Epic</td>
<td>D.N.L.S.DK.F.B.CH.S.F</td>
</tr>
<tr>
<td>62</td>
<td>Francis Cabrel</td>
<td>Un Ombre A L'Aube - Columbia</td>
<td>B.O.C.C.H</td>
</tr>
<tr>
<td>63</td>
<td>Pino Daniele</td>
<td>Sor 'O Sole - CSG</td>
<td>D.N.L.S.DK.F.B.CH.S.F</td>
</tr>
<tr>
<td>64</td>
<td>MSG</td>
<td>MSG - EMI</td>
<td>D.N.L.S.DK.F.B.CH.S.F</td>
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<tr>
<td>65</td>
<td>Jean Marc Thibault</td>
<td>Le Printemps Des Valses Et Des Java - PPL/Sony</td>
<td>D.N.L.S.DK.F.B.CH.S.F</td>
</tr>
<tr>
<td>66</td>
<td>Fredericks, Goldman &amp; Jones</td>
<td>Frederick, Goldman &amp; Jones - Columbia</td>
<td>B.O.C.C.H</td>
</tr>
<tr>
<td>67</td>
<td>Erasure</td>
<td>Chorus - Mute</td>
<td>D.N.L.S.DK.F.B.CH.S.F</td>
</tr>
<tr>
<td>68</td>
<td>Extreme</td>
<td>Doops - Columbia</td>
<td>B.O.C.C.H</td>
</tr>
<tr>
<td>69</td>
<td>Simply Red</td>
<td>To The End Of Love - EMI</td>
<td>D.N.L.S.DK.F.B.CH.S.F</td>
</tr>
</tbody>
</table>

The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.
US Ready To Move Ahead On DAB At WARC

The US government's designated support of the S band (near 2.300 MHz) for the use as the international digital audio broadcasting standard will not be shared by other countries in attendance at this year's World Administrative Radio Conference (WARC), now underway in Torremolinos, Spain.

However, US delegation head Jan Baran announced that the US would not seek reservations halting the discussion of the various DAB possibilities during the course of the meeting. Because the conference is held to effect an international treaty, and because reservations may serve to halt the adoption of an international standard, the US is prepared to be flexible as the meeting progresses.

While Europe and Japan have proposed the use of a spectrum in the 2500 MHz range in the S-band for digital audio broadcasting, some countries, including Canada and Mexico, have proposed support of the L-band frequencies (near 1.500 MHz) for DAB.

Countries have been trying to reach agreements on international standardization to assist free and easy trade in the area of communications equipment. It should be noted that any agreements reached during the conference are subject to confirmation by the US Senate, the governmental body which ratified treaties affecting world trade.

Baran asserts that the possibility for different DAB frequency allocations used simultaneously in three world regions (Europe, Japan, US) is unlikely because equipment which accommodates more than one frequency does not yet exist, and may in fact be impossible to mass-manufacture. Consequent-ly, a unanimous choice moves technology further and faster.

Baran assured that the US desires the conference to be productive in this important area of global communications.

Small Radio Stations Face Finance Woes

An internal committee report recently circulated to FCC chairman Alfred Slakes and other commissioners states that small radio stations—the bulk of the industry—are in "profound financial distress."

The report finds that industry revenue and profits are "overwhelmingly concentrated in the small number of large radio stations, while most small stations struggle to remain solvent."

Percentage-wise, stations in the top 50 markets pulled down 11% of the industry revenue and 50% of the industry profit in 1990. Those are sums controlled by one-half of one percent of the approximate 10,000 radio stations currently broad-casting.

On the other end of the scale, the majority of stations with annual revenues of less than not all that important to getting results, but the 3.29 number is what OES is all about."

While broadcasters generally exude initial interest in OES results, many become reluctant to implement the scheduling system when it is revealed that the number of spots OES-effective reach is most often far greater than the schedules they are used to selling.

According to the system's developer, "some don't realize it is even though the required spot buys are heavy, the time span required for broadcast is much more condensed."

For instance, an advertiser wishing to place a buy for 20 spots per week over a four-week period would be much more effective running those same spots over the course of four days.

Bouvard emphasizes that some reluctant stations have experimented first by applying OES to the broadcast of their own promotions, and that the response from such trials finds stations ready to apply OES to radio on an operational basis, and that large stations are simply intimidated in asking for the buy.

Another matter of criticism is that OES limits the number of radio stations included in any specific buy, but it also is not taken as gospel that only the top-ranked small market stations are mandatedly given the buy.

Those who have given OES the benefit of the doubt seem to unanimously laud its rate of success, claiming that such a sched-ule serves to gain and win-situation for both the station and the advertising client. It's been figured that the average cost of an OES schedule is US$450.

Bouvard and Marx have collaboratively written a book, available from the National Association of Broadcasters (NAB) called "Radio Advertising's Missing Ingredient: The Optimum Effective Scheduling System."

For information, call the NAB at +1.302.429.5444. USA$1 million lost money in 1990. Such relatively low-rev- enue generators account for some 75% of all US radio sta-tions. The FCC report suggests that industry profitability would rise 30% if only 10% of general and administrative costs could be eradicated.
**MARKETING THE MUSIC**

**EDR TOP 25**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3@3</td>
<td>(Motown)</td>
</tr>
<tr>
<td>2</td>
<td>CE PE/NSTON - We Got A Love Thing</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>3</td>
<td>DNA FEAT. SHARON REDD - Can You Handle It</td>
<td>(EM)</td>
</tr>
<tr>
<td>4</td>
<td>PASADENAS/ - I'm Doing Fine Now</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>5</td>
<td>CHIC/Chic Mystique</td>
<td>(Warner Brothers)</td>
</tr>
<tr>
<td>6</td>
<td>BRAND NEW HEAVIES/Dream Come True</td>
<td>(Acid Jazz)</td>
</tr>
<tr>
<td>7</td>
<td>MICHAEL JACKSON/Remember The Time</td>
<td>(Epic)</td>
</tr>
<tr>
<td>8</td>
<td>SNAP/Colour Of Love</td>
<td>(Logic/Ariola)</td>
</tr>
<tr>
<td>9</td>
<td>KENNYatta/Love</td>
<td>(Alaca)</td>
</tr>
<tr>
<td>10</td>
<td>UTAH SAINTS/What Can You Do For Me</td>
<td>(Dis)</td>
</tr>
<tr>
<td>11</td>
<td>NAUGHTY BY NATURE/Everything's Gonna Be Alright</td>
<td>(Tommy Boy)</td>
</tr>
<tr>
<td>12</td>
<td>ADEVA/Don't Let It Show On Your Face</td>
<td>(Coastella)</td>
</tr>
<tr>
<td>13</td>
<td>RONNY JORDAN/So What</td>
<td>(Antilles)</td>
</tr>
<tr>
<td>14</td>
<td>ROZALLA/Are You Ready</td>
<td>(Pulse B)</td>
</tr>
</tbody>
</table>

**EUROPEAN DANCE RADIO**

**NATIONAL AIRPLAY**

**UNITED KINGDOM**

Most played records on BBC stations and major independent labels.

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Want To Live</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>2</td>
<td>I Don't Wanna To</td>
<td>(Motown)</td>
</tr>
<tr>
<td>3</td>
<td>I Believe</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>4</td>
<td>Everybody Wants To Rule The World (85)</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>5</td>
<td>Woman In Chains (89)</td>
<td>(EM)</td>
</tr>
<tr>
<td>6</td>
<td>Shout At The Top Of The World (86)</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>7</td>
<td>Mad World (82)</td>
<td>(EM)</td>
</tr>
<tr>
<td>8</td>
<td>Pale Shelter (both 84)</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>9</td>
<td>I Believe</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>10</td>
<td>Silver Thunderbird</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>11</td>
<td>Walking In Memphis</td>
<td>(EM)</td>
</tr>
<tr>
<td>12</td>
<td>Don't Let The Sun Down</td>
<td>(EM)</td>
</tr>
<tr>
<td>13</td>
<td>Cover Version</td>
<td>(EM)</td>
</tr>
<tr>
<td>14</td>
<td>Don't Let It Show On Your Face</td>
<td>(Coastella)</td>
</tr>
<tr>
<td>15</td>
<td>Remember The Time</td>
<td>(EM)</td>
</tr>
<tr>
<td>16</td>
<td>Can't Stop This Thing Going</td>
<td>(EM)</td>
</tr>
<tr>
<td>17</td>
<td>Can't Be Tamed</td>
<td>(EM)</td>
</tr>
<tr>
<td>18</td>
<td>Walking In Memphis</td>
<td>(EM)</td>
</tr>
<tr>
<td>19</td>
<td>I Need Love</td>
<td>(EM)</td>
</tr>
<tr>
<td>20</td>
<td>I Wonder Why</td>
<td>(EM)</td>
</tr>
</tbody>
</table>

**SPAIN**

Most played records on Cinemusica stations.

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Amigos Sa / La Mejor De La Abuela</td>
<td>(EM)</td>
</tr>
<tr>
<td>2</td>
<td>Titi Mijares</td>
<td>(EM)</td>
</tr>
<tr>
<td>3</td>
<td>Martes - Maria De Kitchen</td>
<td>(EM)</td>
</tr>
<tr>
<td>4</td>
<td>Loco - On-Dimensional Dogs</td>
<td>(EM)</td>
</tr>
<tr>
<td>5</td>
<td>Loco - Acapulco</td>
<td>(EM)</td>
</tr>
<tr>
<td>6</td>
<td>Loco - Purple</td>
<td>(EM)</td>
</tr>
<tr>
<td>7</td>
<td>Loco - New York</td>
<td>(EM)</td>
</tr>
<tr>
<td>8</td>
<td>Loco - Todo El Mundo</td>
<td>(EM)</td>
</tr>
<tr>
<td>9</td>
<td>Let It Go</td>
<td>(EM)</td>
</tr>
<tr>
<td>10</td>
<td>I'd Die For You</td>
<td>(EM)</td>
</tr>
</tbody>
</table>

**HOLLAND**

Most played records on national radios Radio 2 and Radio 3. Compiled by Stichting Nederlandse Top 40.

<table>
<thead>
<tr>
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<th>Title</th>
<th>Artist/Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Laat Lopen</td>
<td>(EM)</td>
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<tr>
<td>2</td>
<td>I Want To Live</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>3</td>
<td>I Don't Wanna To</td>
<td>(Motown)</td>
</tr>
<tr>
<td>4</td>
<td>Everybody Wants To Rule The World (85)</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>5</td>
<td>Woman In Chains (89)</td>
<td>(EM)</td>
</tr>
<tr>
<td>6</td>
<td>Shout At The Top Of The World (86)</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>7</td>
<td>Mad World (82)</td>
<td>(EM)</td>
</tr>
<tr>
<td>8</td>
<td>Pale Shelter (both 84)</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>9</td>
<td>I Believe</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>10</td>
<td>Silver Thunderbird</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>11</td>
<td>Walking In Memphis</td>
<td>(EM)</td>
</tr>
<tr>
<td>12</td>
<td>Don't Let The Sun Down</td>
<td>(EM)</td>
</tr>
<tr>
<td>13</td>
<td>Cover Version</td>
<td>(EM)</td>
</tr>
<tr>
<td>14</td>
<td>Don't Let It Show On Your Face</td>
<td>(Coastella)</td>
</tr>
<tr>
<td>15</td>
<td>Remember The Time</td>
<td>(EM)</td>
</tr>
<tr>
<td>16</td>
<td>Can't Stop This Thing Going</td>
<td>(EM)</td>
</tr>
<tr>
<td>17</td>
<td>Can't Be Tamed</td>
<td>(EM)</td>
</tr>
<tr>
<td>18</td>
<td>Walking In Memphis</td>
<td>(EM)</td>
</tr>
<tr>
<td>19</td>
<td>I Need Love</td>
<td>(EM)</td>
</tr>
<tr>
<td>20</td>
<td>I Wonder Why</td>
<td>(EM)</td>
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**SWITZERLAND**

Most played records on the national station SRF 3 and major private. Compiled by Media Control Radio 4.

<table>
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<th>Title</th>
<th>Artist/Label</th>
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<tbody>
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<td>I Want To Live</td>
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<tr>
<td>2</td>
<td>I Don't Wanna To</td>
<td>(Motown)</td>
</tr>
<tr>
<td>3</td>
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<td>(Virgin)</td>
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<tr>
<td>4</td>
<td>Woman In Chains (89)</td>
<td>(EM)</td>
</tr>
<tr>
<td>5</td>
<td>Shout At The Top Of The World (86)</td>
<td>(Virgin)</td>
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<tr>
<td>6</td>
<td>Mad World (82)</td>
<td>(EM)</td>
</tr>
<tr>
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<td>(EM)</td>
</tr>
<tr>
<td>19</td>
<td>I Wonder Why</td>
<td>(EM)</td>
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</table>

**FINLAND**

Most played records on private radio and as compiled by Discography.

<table>
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<th>Title</th>
<th>Artist/Label</th>
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<td>1</td>
<td>I Want To Love</td>
<td>(Motown)</td>
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<tr>
<td>2</td>
<td>The Soul Show</td>
<td>(EM)</td>
</tr>
<tr>
<td>3</td>
<td>Don't Let It Show On Your Face</td>
<td>(Coastella)</td>
</tr>
<tr>
<td>4</td>
<td>Everybody Wants To Rule The World (85)</td>
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<td>I Need Love</td>
<td>(EM)</td>
</tr>
<tr>
<td>20</td>
<td>I Wonder Why</td>
<td>(EM)</td>
</tr>
</tbody>
</table>
that it could happen. Last year we had a 2%
more aggressive European classi-
for that, we'll have a 10-15%
more contemporary programming
we are trying to reach the younger
will have to be more selective in
practicable, we could issue fewer
prices have remained extreme-
reaching around the world. Gradu-
the German market and
of music stations in program-
line of a traditional way to
have been warned that the nationa-
way to go, and with a little
is easy to survive a recession."
problems for Stein, who
five new states show sufficient
growth to return to a reasonable
will depend on the shift to CDs,
without necessarily requiring an
The German media and
with rising consumption for
reason to believe that the
to do more in our choices, as well
as taking other appropriate measures.
we could issue fewer releases,
then we enter a vicious cycle. In
In order to attain a high level of
classical programmes
to reach the younger listeners.
This is one possibility. Our goal is
You have to find new ways, and
more people who are definitely
methods and programming the
Klassik
listening to classical music.
"We're
Music & Media
It's a
14 million
business.:' He adds, "I don't think
neglect of the serious core of the
ly burned. Even now, there's not a
would get so easy-
claim that you're talking
about image and, of course,
with radio, you can't have a visual
image.
Despite the heightened aware-
are not really significant in the
classical music world. Therefore,
not necessarily have much of an
impact on radio, partly because you're
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**AIRPLAY ACTION**

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M’s EHR reporting stations. Unlisted M&M’s stations are not counted.

**EHR NEW ADD LEADERS**

**EHR "A" ROTATION LEADERS**

**EHR "A" ROTATION PERFORMANCE**

**CHARTBOUND RECORDS**

**EHR "Chordbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 40. The second number represents how many stations reported it to M&M for the first time. Songs which have received no new airplay for two consecutive weeks will be deleted from the chart, but may reappear with new airplay. In the case of ties, songs are listed alphabetically by title.
More than 100,000 people are in tune with his voice.

Nilda Fernández

Gold album with his first album "Nilda Fernández" for more than 100,000 copies sold in France

Male new act of the year at the French Music Awards "Les Victoires de la Musique 1992"