UK Radio Upset Over Regional Licence Proposals

by Mike McGeever

The UK Radio Authority has drawn heavy criticism from the country's commercial radio interests and holders of the two national radio franchises following its proposal to advertise five specialist-format regional licenses in the autumn.

The Association of Independent Radio Companies (AIRC) has sent a letter outlining its 'concerns with the Authority and Minister for National Heritage David Mellor. M&M has also learned that a separate document has been filed by INR1 operator Classic FM with the Authority highlighting potential problems with the regionals. The Authority and Classic FM would neither confirm nor deny the existence of the document. AIRC chairman Stuart Francis also declines to (continues on page 34)

Echoes Unite German Industry

by Miranda Watson & Machguel Bekker

The first Echo Awards sent waves of confidence throughout the German record industry. Held in Cologne on May 18 and attended by 468 people, the awards show brought an usually divided industry together in a way that even surprised the sceptics.

Despite a few technical flaws, most industry executives say the event was a positive first step in helping increase the profile of German artists and repertoire.

There were few surprises during the ceremony (see accompanying table). Independent company Intercord picked up two awards with Pe Werner (Best National Female Artist, Newcomer) while most of the other prizes went to major record companies. Virgin won two awards with Michael Cretu's Enigma (Most Successful Act Abroad and Best Marketing Performance).

Saxophonist and Turbo Music Germany MD Gerd Gebhardt has responded to the show so far have been positive. "I think the most important thing about the awards is that it is the first time we have managed to bring so many people from the record industry together in a way that even surprised the sceptics."

Successful Act Abroad and Best Marketing Performance). Electrola artist Herbert Grönemeyer won Best National Male Artist, while Phonogram signed The Scorpions scooped up the award for Best National Group after the cross-over success of the single Winds Of Change.

Phono-Akademie chairman and Warner Music Germany MD Gerd Gebhardt has responded to the show so far have been positive. "I think the most important thing about the awards is that it is the first time we have managed to bring so many people from the record industry together in a way that even surprised the sceptics."

France's Europe 1 Steps Up Activity

Net Teams With Allied

Europe 1 Communications has taken a 13.4% stake in UK radio group Allied Radio, which owns Radio Mercury and County Sound. It is the first investment in the UK by the French group network operator since its failed bid for the London franchise which ultimately was won by Jazz FM.

Europe 2 Plans Belgian Web

French AC network Europe 2 is currently talking with Belgian officials about obtaining permission to launch a 10-station network in Belgium in September. The move follows trail broadcasts in Brussels in April. Europe 2 has also requested a meeting with the French radio authority CSA for permission to launch the network. It is unknown when a decision is

No. 1 in EUROPE

European Hit Radio
LIONEL RICHIE
Do It To Me
(Motown)

Eurochart Hot 100
MR. BIG
To Be With You
(Atlantic)

European Top 100 Albums
QUEEN
Greatest Hits II
(Paraphone)
FAITH NO MORE

Angel Dust

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Featuring the single "MIDLIFE CRISIS"

From the band that brought you the 2 million selling album "The Real Thing"

Major Stadium Tour with Guns N' Roses

MAY
26 Olympic Stadium, BERLIN

JUNE
3 Miedersachsenstadion, HANNOVER
13 Wembley Stadium, LONDON
21 St. Jacob Stadium, BASEL

JULY
2 Stadium Sporting Club, LISBON

28 Neckarstadion, STUTTGART
6 Hippodrome De Vincennes, PARIS
16 Gateshead Stadium, NEWCASTLE
23 Feijenoord, ROTTERDAM
3 Dalarock, STOCKHOLM (Faith No More Only)

30 Mungersdorferstadion, KOLN
9 Maine Road, MANCHESTER
20 Airfield, WUERZBURG
27 Stadium Della Alpi, TURIN
Mixed Reaction By Radio, Labels To UK Chart Changes

By Miranda Watson

Key record industry executives welcome changes to the UK's Top 75 Singles chart proposed by the Chart Supervisory Committee (M&M May 23). Those changes are due to be discussed at a general meeting on June 15.

The proposals, which centre on the creation of a so-called 'breakers' chart, were put forward by chairman of the chart committee/ MCA Records MD Tony Powell. He says that he hopes the changes will be implemented very soon, claiming that the initiative has the backing of the BPI, BBC Radio 1 and most retailers. Record dealers industry body BARD is set to hold a general council meeting on May 28 to discuss the implications of a breakers chart and a Top 40. Most BARD members are said to support the changes, but there are worries about how will it work. Retailers' main concern is that the number one in the breakers chart could be one with very few sales.

Says Powell, "Things are already focussed on the UK and the Top 75 is redundant now. We decided to implement a breakers chart because the lower reaches of the Top 75 were filled with records slipping down the chart which would be interest in the breakers chart. There will be some impetus for those which previously wouldn't have entered the Top 75. It will provide the industry with a focus on upcoming and releasing hits."

Powell says Radio 1 is planning to feature music from the breakers chart in a new programme. Radio 1 declines to comment, however, until any changes have been implemented.

BMG Records UK chairman John Preston supports the changes, but says the proposal is only "potato" at the moment. He comments, "A breakers chart will provide new artists with much needed profile. He adds,"The breakers chart will help all departments in the record industry and will provide some impetus for an artist to be number one in the breakers chart than number 50 in the singles chart."

RCA Records promotion director Nick Godwyn says that the changes will freshen up the chart. If new system can give the charts more longevity than it can't cope with. I think the number one in the breakers chart, than number 50 in the singles chart."

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Independent commercial radio — which exclusively uses the air-play-derived Network Chart, compiled by MIRB — remains much more sceptical to the plans. Metro FM/Newcastle-Upon-Tyne PD Giles Squire says he is not too impressed by the changes proposed and would not be interested in running a breakers chart on his station. "Relegating the singles chart to a Top 40 will make it much less revealing," he says. "It is not a good idea, as the chart will be open to suggestion rather than sales. A chart full of unfamiliar names would not be suited to radio. I think record companies favour being number one on the new chart, not for the artists."

Radio Forth RFM/Edinburgh head of music Colin Sommerville sees the changes as nothing new. He says, "The chart is a false god that we've been worshipping for too long. The changes proposed seem to be just another desperate attempt to put some life into something which has long since dead. The breakers chart seems to be a new way of marketing the positions 41-75 in the chart. I suppose it's a lot more glamorous to be able to say you're number one in the breakers chart, than outside the top 40. I think the breakers chart will be very susceptible to record promotions, but that applies to positions 41-75 at the moment."

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If you were to rank the top 20 US stations by total revenue, new-talk (NT) stations would occupy at least half the list.

For this reason, many Euro- information outlets are anxious to duplicate the US success in information radio. But potential investors should also understand weaknesses. Few in number, NT stations are among the most listened-to and largest advertiser-supported radio outlets in Americ- generally, generating tens of millions of dollars each year in certain large urban areas. They also bring station owners tremendous prestige within the local community and make good growth with govern- GEMA, SACEM and SACEP are working more closely together on the problems of home taping following the critical April meeting.

While no concrete plan of action was drawn up at that meeting, both organizations agreed to continue meeting on a regular basis to monitor the situation in each country. GEMA president Dr. Reinhold, Kreile and SACEM director general "Jean-Loup Toussaint" will work more closely together on this issue in the future at the meeting held in Munich at the GEMA headquarters in Munich.

The main worry for both organisations is what will happen once border controls are scrapped in January 1993. According to head of the French branch of GEMA Christian Kröber, a European sans borders will present authors' rights organizations in all territories with the challenge of preserving their current payment systems until EC-wide legislation is introduced. "The goal of all European authors' rights associations is to have one unified European tariff for private copying, at the highest level possible," he says. SACEM director of record and video rights Jacques Moineet agrees. "France would like to see a European directive for a uniform payment on home copying," he says. "I think it should be the highest possible," he says. ECM Media's managing director as reported in last week's issue.

For The Record

Under the new agreement between BMG and Windham Hill Productions, Annie Bobit will become international managing director, managing director as reported in last week's issue.

In the syndication special appearing in issue 30 of M&M/WENN, Woodstock Network was implied to be a subsidiary of BPI Communications. It is an independent worldwide network which utilises the services of ROL to market their product in the UK.

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**It's Official; IMR Wins INR2 License**

The Radio Authority has officially granted Independent Music Radio (IMR) the license for the second Independent National Radio (INR2) service.

IMR, a consortium formed jointly by TVAM and Virgin, has satisfied the Authority that its funding can sustain the service for the life of the eight-year license. IMR’s bid of £1.98 million (app. US$3.3 million) annually will be paid into the government’s consolidated fund.

The classic rock station broadcasting on AM is scheduled to come on-air in early spring 1993. Until then, IMR will be conducting test transmissions according to the Authority.

Meanwhile, the Authority is expected to announce a decision in the near future regarding the advertisement of INR3, which must be speech-based.

**Capital Radio Pre-Tax Profits Decline 18%**

Capital Radio suffered an 18% fall in pre-tax operating profits to £4.1 million (app. US$7.1 million) for the six months up to March 31 compared with the same period last year. Turnover for the company for the half-year period rose by 2.8% to £16.2 million.

Meanwhile, Capital Radio’s turnover increased 4%, with national advertising up by 8%.

Latest figures show Capital FM and Capital Gold capturing 26.3% of London’s total audience listening hours, with the latter showing particularly strong growth.

The down-turn in profits has been attributed to a rise in operating costs. In a recent press release, the group reveals, "The second half of the year so far shows no sign of improvement in trading conditions, and thus we continue to take a cautious view of the immediate future."

**Southern Makes £165,000 Pre-Tax Profits In 1991**

Southern Radio announced year-end pre-tax profits of £165,000 (app. US$290,000) against a loss of £278,000 for the previous year. Turnover was £3.6 million compared to the previous year’s £1.77 million. The figures are the first since its merger with Invicta Radio/Kent.

**NO JUNE START SAYS AUTHORITY**

**Classic FM Set For Autumn Launch; Names Bukht PC**

The Radio Authority has denied reports that Classic FM is planning to launch in July, maintaining that UK’s first national commercial radio network will come on-air in the autumn as previously believed.

In preparation for the launch, Classic FM has appointed Michael Bukht as programme controller, while newly-appointed sales director Nick Tovey will be in charge of an eight-person sales team, which will be on the road in early June.

Bukht, a 30-year broadcasting veteran, is probably best known for the first PC at Capital Radio/London, where he worked for four years.

Commenting on his new post he says, "The launch of Classic FM represents the first significant step in radio this country has witnessed for almost two decades. I was involved in the last major step—the launch of Capital Radio—and I am delighted to take part in the next advance."

**Bukht Promises Variety, Accessibility**

Outlining his programming plans, Bukht says, "My will not provide 'wall-to-wall Vivaldi.' The music will range from Palestrina to Walton, covering nearly five centuries of music."

He says the network will broadcast opera, operetta, romantic music, concerts, ballet, chamber music, full-scale orchestral music, live sport, recorded performances, plus music and personality features.

Bukht, a former Invicta Radio MD, (followed by Reeve), says what the network’s key objective is listener accessibility.

"The station will give easy access to classical music radio for the first time in the UK," claims Bukht.

**Sponsorship-Focused Sales Strategy**

Meanwhile, Reeve says sponsorship will play a lead role in the network’s sales strategy. "We see a high percentage of our income coming from sponsorship," he says, "either in strand packages such as traffic and weather bulletins—which will be sold with the advertising structure—or in corporate sponsorship and themed programming." He continues, "Besides targeting current radio advertisers, part of the sales strategy is to bring in new advertisers."

To help reach that goal, the network has also appointed Tracy Long as sponsorship director. "We work as an independent consultant in corporate fundraising and marketing after a career in TV production and the theatre."

**Curiosity Hangs in With Comeback Album**

RCA/Arista UK dance band Curiosity could be back in the headlines if the success of the single Hang On In There Baby is anything to go by. The record went to number 1 in the MRIB airplay charts at the beginning of May and peaked at number 3 in the singles sales chart. (At presstime it stands at number 6.)

Formerly known as Curiosity Killed The Cat and signed to Polydor, the jazz/dance group enjoyed a string of chart hits between '87-'89 with Missfit, Down To Earth and Name And Number; also, the first album Keep Your Distance was a Top 10 hit.

Now, after over two years, three out of the original four band members, headed by frontman Bea Pierrot, have returned with a more pop/EHR sound. BMG/RCA product manager Miller Williams says it hasn’t been too difficult to re-establish the band as "most people still remember them from the Down To Earth days."

He says the single has been getting good airplay across the UK. "Two of the most important stations, Capital FM and Radio 1, have put the single on their A-list rotation and all the regional stations are playing it."

The group completed a regional radio tour last month, visiting key stations such as P ecological Key 103 FM/Manchester, Radio Forth RFM/Edinburgh and Radio Clyde 1/ Glasgow.

Meanwhile, TV and press coverage has included an exclusive performance on ITV’s "The Chart Show," BBC 1’s "Top Of The Pops," "Wogan" and "Pebble Mill," Sky TV and an interview on TV-Am.

EHR-formatted Radio Clyde 1 head of music Bobbie Hain says Hang On In There Baby is currently one of its highest rotation singles, though he claims it is too early to tell if the band is really making a comeback.

BRMB FM/Birmingham (EHR) head of music Robin Vark is also reluctant to jump to conclusion. "We have to wait" until the band has got a few more hits under their belt. They’ve changed their style quite a lot to do pop cover versions, which seems to be the thing this year, but it could be just a one-off hit."

Valk says he’s been playing the single on medium to high rotation.

Elsewhere in Europe, Italian private network Radio Deejay has been giving the single heavy airplay, and in Germany the single has climbed to number six in the airplay chart, while at presstime it stands at number 20 in M&N’s EHR Top 40.

Williams reports that Curiosity are recording their third album, set for release in September. The band is signed to Arista UK and all future releases, including the next single, will be on the Arista label.

**THANKS A BUNCH — Canadian band Grapes Of Wrath were presented with a platinum disc in April for sales of 100,000 copies of their album “These Days.”**

**GWR Acquires 40% Of Spire FM**

Group radio operator GWR has acquired 40% of Spire FM/Salisbury, a newly licensed station due to go on-air in September. The EHR station will fill the gap between the group’s Wiltshire and south coast stations.

GWR acquired the stake from a founding member of Spire FM and a former GWR executive for £60,000 (app. US$107,000).

The acquisition, together with the recent purchase of Isle Of Wight Radio, is a demonstration of GWR’s current strategy, according to the group’s chairman Henry Meakin. "Our plans include building from our core stations in the M corridor through whole- or part-ownership of neighbouring stations, while also targeting major cutaway targets."

Spire FM will be marketed nationally to advertisers as part of the 2CR/Rournour area. (2CR FM and 2C Classic Gold are wholly owned subsidiaries of GWR). The area was augmented with the acquisition of Isle Of Wight Radio, and now covers 750,000 adults representing an increase of 50% since before the buyout.

GWR’s portfolio now includes five wholly owned stations and shares in four others, including a 17% stake in Classic FM, the first independent national station, slated to go on-air in July.
Virgin Compiles Album For AIDS

Twenty-seven artists have put together an album of previously unreleased tracks to be launched on May 25 to help in the fight against AIDS. All proceeds from the album, entitled Urgence, will go to the Pasteur Institute's department of AIDS research headed by Professor Luc Montagnier, who discovered the AIDS virus.

Artists taking part in the project include Brueel, Cabrel, Clerc, Daho, Eicher, Goldman, Hallyday, Kaas, Mano Negra and Renaud. The album, which only 500,000 copies have been shipped, and if all these copies are sold, it could raise up to Fr25 million (app. US$4.4 million).

The idea behind the project came from Etienne Daho, signed to Virgin, and Virgin Records president Fabrice Nataf. All the artists have received a breakdown of the expenses and receipts as well as the contract between the Institute Pasteur and Virgin stipulating that the money will be allocated to Montagnier's department.

Nataf was delighted to see that most of the artists have agreed to be part of the project, saying, "I think that a lot of people are becoming really concerned with this issue.

This compilation will be backed by an extensive TV, press and radio advertising campaign, thanks to free advertising space given by most of the media. Total advertising space given by radio alone would have reached Fr25 million," says Nataf, adding that campaign decisions will be left to the media.

"We will not service the records to radio stations," he reports, "We feel that if they buy just one album a year, it should be that one." Nataf dismisses accusations that it is a good way for Virgin to keep its label and sales force active. "Virgin will not make a cent on this project," he says. "We don't charge any expenses. People on our team have spent hours and days working on it. They could have spent it on more lucrative projects. Our logo is not even on the record and we don't plan to ask for the album to be charted. We did it because we thought we had to do it. And if it can help AIDS research go quicker, our efforts will be paid back."

Fabrice Nataf

Kaas Takes French Chanson To American Audiences

One of the latest efforts at breaking into the US market has come from French top-seller Patricia Kaas who toured the USA for the first time in April this year to support her first US release on Sony Music's Columbia label. Some 5,000 people saw her performing during the eight-concert tour, which kicked off in New York's Ballroom. This was followed by a sell-out concert at The 1,500-seater Town Hall. Then on to The Bayou in Washington, Philadelphia's Theatre For Living Art, Boston's Night Stage, San Francisco's Bimbo's, ending up at the Henry Fonda Theatre in L.A.

Kaas is managed by Cyril Prieur and Richard Walter through their Strasbourg-based company Talent Sorcier. Prieur calls the results encouraging, but says they could even have been better because "neither the record company nor the local promoters really pushed the tour."

"The record company asked us to postpone the tour because...they said it could undermine their promotional efforts on the next album. We decided to go anyway because it was important for us to show Kaas's commitment to the US market. We really felt it was important for people--especially the media--to see her live. As we couldn't invite all of them to France, we found it more convenient to go over there."

Prieur admits the tour was a "money-loser," but says he considers it an investment. The total budget reached Fr700,000 (app. US$129,000), financed by box-office receipts, tour support from both Columbia France and Columbia USA, and a personal investment from Kaas through her own company Note de Blues.

"Prieur has secured a dual local sub-management deal for Kaas in the US with Dennis Oppenheim of the Washington-based Performance Group. The deal mainly covers the legal/financial affairs, while New York-based Metropolitan Entertainments' Bill Kitchen will deal with the day-to-day problems. Explains Prieur, "They might not be the biggest names around, but they have believed in her since the beginning, and I'd rather deal with partners like this than with a larger management company."

The charts: Rocking the boat

FRANCE

by Emmanuel Legrand

It may be a cool, sunny spring, but a few key issues are hot on the agenda of the French music industry.

- Relationship with radio Stations: Music industry organization SNEP, which represents stations, is trying to negotiate with radio stations and/or their representatives about the quantity of French music that should be broadcast. Following the recent deal with independent station representative SRTI, SNEP has inked a deal with AC net Europe 2, and new announcements are expected soon. Some major national FM networks are still missing in the count, but according to SNEP's general manager Bertrand Deleros, "There is a new strategy in the music industry" following the new radio policy unveiled by broadcasting authority CSA in what is called "Communiqué 177," says Deleros. "The CSA said it will take a close look at the stations' commitments to play French product. Decisions will soon be made regarding the Paris metropolitan area, and radio stations have realized that they will stand more chance of being granted a frequency if they have signed with us."

- The Music Channel: After the collapse of La Cinq, optimism has been restored in the music industry regarding the fate of a terrestrial music channel. As cultural channel Arte is now poised to be broadcast on La Cinq's former transmitter network, a series of frequencies in France's main cities have become available. Both the Ministry Of Culture and the music industry are lobbying the CSA to consider the musical channel as a serious and valid option. SNEP has decided to set up a feasibility study for such a channel and will meet with the CSA on June 15 to present the study. Comments Deleros, "We want to explain to the CSA what are the hopes and the needs of the music industry. We are going to consider all the different possibilities and come up with a realistic proposal."

- The charts: Rocking the boat has also proven to be useful on this issue. It is no secret that the industry was not pleased with the current organization of the charts, criticized for being slow and inaccurate. Following loud objections, Europe 1—the network operating and financing the charts through its subsidiary Top N1—has reacted promptly and positively. Europe 1 vice president Jean-Pierre Ozanne has decided to address the issue immediately. New research systems have been evaluated and Nielsen, the company carrying out the in-store research, has been asked to come up with a new proposal. The solution is to implement a new chart on a point-of-sales computerized system which will allow the charts to be based on sales. As a result, the current twice-monthly album chart will become weekly. The announcement is expected to be made by Ozanne before the end of the month. Comments Deleros, "They have understood that the situation was serious, and the fact that Ozanne himself got involved proves it. They have worked hard and made good progress. We have now no reason to trust them. I am confident that in the end we will come up with a clear and accurate system."

- Airplay Tracking: The accuracy of the airplay listings made by Strasbourg-based company Media Control has also come under heavy fire from SNEP. The listings have been criticized for being inaccurate, and the panel of stations has also drawn fire for not representing the reality and the diversity of French radio. Different systems have been evaluated by SNEP and a decision is expected within the next two to four weeks. Media Control is said to have come up with a proposal that has made a strong impression on SNEP.

Nostalgie Affiliate Switches To NJR

by David Roe

The Nostalgie affiliate broadcasting from Longueville in the Pas de Calais region is to change over to the NRJ programme as of June 15, says program director Eric Bay. "The move is the result of what Bay describes as "A lack of communication" between the head of the network [Nostalgie] and its local affiliate. Bay explains, "We have only now been a subscriber to Nostalgie, and the relationship so far were good, but communication has been bad. The final straw came recently with 'a grand soiree' that Nostalgie organized for us. We weren't told the names of the band and the line-up was only finalized two days before the event. The result was that we were unable to organize any publicity or local advertising and audiences began to criticize Nostalgie. It was really nothing to do with us and so we decided to take up a different programme."

Bay is confident that there is room for the NRJ programme in the area. "Apart from Skyrock, there is no young-adult format," he says, "and I think the people are a little bit tired of it [Skyrock] after three years."

He adds, "We are also developing programmes of our own, like 'Night Club,' for example, when we will transmit the 'hippie music' we can find from both French and Anglo-Saxon artists. "There will be as much audience participation as possible through the phone or internet. At the beginning we expect to lose some of our audience, but we are certain that within a very short time we will be able to recuperate and increase on what we have at the moment."
**Norway's Price Authority Joins Parallel Import Fray**

by Kai Roger Østensen

The problems surrounding parallel imports, which is scheduled to be discussed at a June IFPI meeting in London, is heating up again in Norway.

The Norwegian price regulatory organisation, the Prisdirektoratet, has supported the right for record retailers to import product from other markets. The Prisdirektoratet was responding to plans unveiled in March—which reportedly have the support of the GGF (the Norwegian IFPI)—for a standard contact between record companies and retailers in which it was indirectly stated that retailers would only be able to buy product from the local record companies. The Prisdirektoratet is even reportedly discussing regulations which would allow more competition at the wholesale level. The organisation plans to discuss the matter in more detail in autumn.

Opposition to the Prisdirektoratet views has been strong. The Ministry of Culture Affairs has announced that "it does not wish to support Prisdirektoratet’s statement."

BMG Ariola Norway MD and GGF chairman Erling Johannessen has also joined the fray. "The industry will continue to lobby the Norwegian authorities to implement legislation which will restrict parallel imports and protect product in the established record companies’ catalogues," he says.

Johannessen accuses the price authorities of "choosing the easy way out" and of neglecting both Norwegian culture and music. "It takes a lot of money to market Norwegian artists," he says. "But, my executives in Germany will not grant me larger recording budgets if I am unable to make money in my country. In order to do that, I have to sell international artists. If the free-trade continues to come from US or wherever, we will have a gigantic problem, which will mean we have to cut down on Norwegian music. The record companies are spending a lot of money on marketing an artist, and importers are just sitting there and taking the money."

During the two first months of 1992, 40% of the CD sales were imported, estimates Johannessen. Last year, the total turnover in the Norwegian recorded music market was Nkr492 million (app. US$76 million). It is estimated that this figure is 40% lower than it should be because of parallel imports, he believes.

Most of the imports are carried out by wholesalers, with about 80% of that market controlled by one company, Sound Solutions, Johannessen guesses. Major products such as albums by Bruce Springsteen and Michael Jackson usually come from the US, while Norwegian artists, according to Johannessen estimates that imports for the top five artists in the national VG chart reach between 5,000-15,000 in unit sales per act.

Says Johannessen, "Wholesale prices for CDs are the lowest in Europe: Nkr84-88. But still we are being killed by US prices. If a wholesaler imports 100 copies of Whitney Houston, he may sell the CD for Nkr60-62, transport included."

**ACKLES SIGNS WITH SONY — Popular Norwegian rock 'n' roll and country artist Stephen Ackles signed a five-album contract with Sony Music’s Columbia Records in March. Recording for the first album is scheduled to start in June in the US. Pictured (br) are: Manager Peter Bakke, Ackles, Sony Music local A&R manager Marius Lillelien (standing) and Sony Music MD Rune Hagberg.**

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**Daniele Starts Freeland For 'Ethnic-Italian' Market**

by David Stonsfield

Major artist Pino Daniele has launched the new label Freeland, which will concentrate mainly on what he describes as a "modern re-discovery of ethnic-Italian music."

Daniele is joined in the project by Sergio Pisano, who owns the adult alternative label Folies. Pisano also heads the New Sounds company which publishes the monthly magazine New Age And New Sounds.

Freeland product is being licensed initially to RTI Music (Rete Televisione Italiana), the record company owned by media mogul Silvio Berlusconi, which previously traded under the name Five Record. Releases are being distributed by CDG, which handles Daniele's solo recordings.

The first releases on Freeland are by percussionist Rosario Jeremiah (Living In Per- ception), pianist Mario Rosini (Mediterraneo Centrale) and Italian/Swedish guitarist Lutte Berg (Mountain's Breath). Daniele produced all three albums. The Freeland project has provoked interest in Italy, but Daniele is quick to dispel the New Age tag that most critics have attached to the label. "I'm experimenting with producing music for the domestic market which is different from the US and UK-influenced sounds. There are European, Mediterranean, African and Arab influences in the roots of Italian music. My aim is to pull these together. Although labels such as Real World are committed to ethnic music, there was no label devoted to Italian music of that genre."

While Freeland will concentrate mainly on instrumental music Daniele does not rule out the prospect of releasing product by vocalists in the future.

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**Alabianca, Sorrenti Sign Three-Album Deal**

Indie company Alabianca has signed major artist Alan Sorrenti to a three-album record deal. The firm has granted the master licence for the first album Radici to DSB Italia—a joint venture set up by DSB Berlin (M&M, Feb. 1)—headed by ex-president of Sony Music Italy Piero La Fale.

Comments Alabianca president Tony Verona, "La Fale was very interested in this project. He wants to release the album in other European territories—probably starting in Germany, as DSB has its head office in Berlin. The album will initially be released at the end of May in Italy and Benelux on our own Alabianca label."

Italian radio stations have already been serviced with the CD promotional single Volu. Verona confirms that promotional campaigns are scheduled on national Italian music-only network Radio Italia Solo Musica Italiana. Rete 105, Radio Dimensione Suono and Radio Kiss Kiss. Most of Radici was produced and mixed in the UK. The album contains nine newly recorded versions of past hits by Sorrenti, plus two new songs.DS

And now she is featured on his new thrilling hit "BREAK YOUR HEART" *including the '92 swing beat version of "Think (about it)"

**SCANDINAVIA**

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**ITALY**

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AER Strasbourg Agenda

by Marc Maes

Pan-European private radio lobby group the Association of European Radios (AER) will focus on issues of freedom of speech during meetings planned in Strasbourg on May 14.

AER president Brian West, secretary general Alfonso Ruiz De Asis and members of the AER executive committee will discuss the issue of private radio broadcasts with the EC's Human Rights Direction. The AER's main target is to promote private radio's interests on a European level, with particular emphasis on freedom of speech and free circulation of information.

AER representatives have also planned a meeting with the President Egon Kirsch's cabinet to conduct a survey on the problems faced by stations from various European countries. AER delegates will also meet with both the president and the secretary general of the Commission for Youth, Culture, Media and Sports, Antonio La Pergola and Enrico Boaretto.

Radio Listening Rises To Record Levels, Says ICP

by Anna Marie de la Fuente

The total radio audience in Spain reached a record 61.9% of the population of 32 million adults aged 14+ in the first quarter of 1992, according to a study conducted by research company ICP/Radio. The average radio audience for the last few years was 55%, peaking only at 60%.

Private national EHR network Los 40 Principales continues to dominate the ratings, registering an increase of 18.9% to 4.0 million listeners. Private net Antena 3 Convencional is slowly recovering since Del Olmo's departure; the number of listeners increased 10.1% to 839,000 following a slump to 762,000 at the end of last year.

Meanwhile, news/talk networks captured 800,000 new listeners, with a 29.5% increase taking it up to 3.5 million; rival news/talk net Onda Cero raked up the largest increase, jumping 51.8% to the two million listener mark two months after its relaunch—an increase of 700,000 during the last quarter.

ICP director Raúl Domingo comments, 'This is mainly due to the incorporation of top personality Luis Del Olmo and his show 'Protagonistas.'

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**Norway's Price Aut**

by Kai Roger Ottenen

The problems surrounding parallel imports, which is scheduled to be discussed at a June IPP meeting in London, is heating up again in Norway.

The Norwegian price regulatory organization, the Prisdirektoratet, has supported the right for record retailers to import product from other markets. The Prisdirektoratet was responding to plans unveiled in March—which reportedly have the support of the GGF (the Norwegian IPP)—for a standard contact between record companies and retailers in which it was indirectly stated that retailers would only be able to buy product from the local record companies. The Prisdirektoratet is even reportedly discussing regulations which would allow more competition at the wholesale level. The organisation plans to discuss matter in more detail in autumn.

Opposition to the Prisdirektoratet views has been strong. The Ministry of Culture Affairs announced that "it does not wish support Prisdirektoratet's statement."

**BMG Ariola Norway MD and GGF chairman Erling Johannessen has also joined the fray. "The industry will continue lobby the Norwegian authorities to implement legislation which will restrict parallel imports and protect product in the established record companies' catalogues," he says. Johannessen accuses the price authorities of "choosing the easy way out" and of neglecting both Norwegian culture and music. "It takes a lot of money to market Norwegian artists," he says. But, my executives in Germany will not be because of parallel imports, he believes.

Most of the imports are carried out by wholesalers, with about 80% of that market controlled by one company, Sound Solutions. Johannessen guesses. Major products such as albums by Bruce Springsteen and Michael Jackson usually come from the US, while

**Daniele Starts Freeland For 'Ethnic-Italian' Market**

by David Stansfield

Major artist Pino Daniele has launched the new label Freeland, which will concentrate mainly on what he describes as a "modern re-discovery of ethnic-Italian music."

Daniele is joined in the project by Sergio Pisano, who owns the adult alternative label Folies. Pisano also heads the New Sounds company which publishes the monthly magazine New Age And New Sounds.

Freeland product is being licenced initially to RTI Music (Rete Televisive Italiane), the record company owned by media mogul Silvio Berlusconi, which previously traded under the name Five Record. Releases are being distributed by GGD, which handles Daniele's solo recordings.

The first releases on Freeland are by percussionist Rosario Jerluna (Living In Percussion), pianist Mario Rossini (Mediteranno Centrale) and Italian/Swedish guitarist Lutte Berg (Mountain's Breath). Daniele produced all three albums.

The Freeland project has provoked interest in Italy, but Daniele is quick to dispel the New Age tag that most critics have attached to the label. "I'm experimenting with producing music for the domestic market which is different from the US and UK-influenced sounds. There are European, Mediterranean, African and Arab influences in the roots of Italian music. My aim is to pull these together. Although labels such as Real World are committed to ethnic music, there was no label devoted to Italian music of that genre."

While Freeland will concentrate mainly on instrumental music Daniele does not rule out the prospect of releasing product by vocalists in the future.

**ACKLES SIGNS WITH SONY** — Popular Norwegian rock 'n' roll and country artist Stephen Ackles signed a five-album contract with Sony Music's Columbia Records in March. Recording for the first album is scheduled to start in June in the US. Pictured (l-r) are: Manager Petter Bakk, Ackles, Sony Music local ASR manager Marius Lillien (standing) and Sony Music MD Rune Hagberg.
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ICP director Raúl Domingo comments, "This is mainly due to the incorporation of top personality Luis Del Olmo and his show 'Protagonistas.' Meanwhile, news/talk network COPE Convencional is slowly recovering since Del Olmo's departure; the number of listeners increased 10.1% to 399,000 following a slump to 762,000 at the end of last year.

Newstalk net SER Convencional continues to hold onto the number three slot, racking up 2.7 million, an increase of 6.4%. SER Convencional and SER Los 40 Principales capture 20.8% of the total radio audience between them.

ICP/Radio, which uses the French Mediamtrie ratings methodology, shows that average listening time reached its peak during the first quarter of 1992, racking up 137 minutes per listener (see chart).

ICP has also begun monitoring car radio listeners since October. The first outcome reveals that over 10% of all individuals listen to the radio in their cars, especially during peak traffic hours from 8:00-9:00, when maximum audience levels of 869,000 listeners are reached.

Radio Station Ratings

<table>
<thead>
<tr>
<th>Network</th>
<th>Format</th>
<th>3rd Q '91</th>
<th>4th Q '91</th>
<th>1st Q '92</th>
<th>% chg</th>
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<tbody>
<tr>
<td>SER Los 40 Principales</td>
<td>EHR</td>
<td>3,967</td>
<td>3,361</td>
<td>3,988</td>
<td>+18.9</td>
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<tr>
<td>Antena 3 Convencional</td>
<td>NIT</td>
<td>3,163</td>
<td>2,790</td>
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<tr>
<td>SER Convencional</td>
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<td>2,532</td>
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<tr>
<td>Onda Cero Convencional</td>
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<td>1,983</td>
<td>2,627</td>
<td>1,559</td>
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<tr>
<td>COPE Convencional</td>
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<td>1,933</td>
<td>1,958</td>
<td>1,449</td>
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<tr>
<td>COPE Formula</td>
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<td>1,912</td>
<td>1,726</td>
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<tr>
<td>SER'S Cadena Digital FM</td>
<td>Spanish</td>
<td>0.579</td>
<td>0.693</td>
<td>0.608</td>
<td>+13.0</td>
</tr>
</tbody>
</table>

Total radio audience 18,608 17,809 18,820 +11.3

Source: ICP/Radio

RNE Plans Stations For Huesca, Pontevedra

Radio Nacional de España (RNE) plans to open new stations in the areas of Huesca and Pontevedra this summer.

The stations will broadcast on medium wave on RNE's Radio 5 network, the only RNE outlet with a locally based news/talk format. The move is part of RNE's overall territorial strategy to launch stations in the capital cities of Spain's autonomous regions, as well as for each municipality with over 60,000 people.

The introduction of more local programming complements RNE's recent reorganization policy (May 23) along with the changes brought in April. These changes reduce national programming in favour of local broadcasts, and are focused mainly on Radio 5 and the news/talk format Radio 1.

The cost of opening the new stations is not particularly high, says RNE director Santiago Somo. RNE also intends to start work on opening another station in Segovia before the end of this year, the autonomous region of Extremadura and Galicia.
Sony's Herzklang Label Gaining Ground

by Miranda Watson

In just 18 months, Sony Music's Herzklang label has built a wide-ranging repertoire of German schlager, MOR and folk music. The first artist signed to the label, panpipe player Edward Simoni, has two gold albums, and is Herzklang's most successful signing to date. Popular German singer Peter Kraus became the label's first artist to enter the national album sales charts with his album Rock 'n' Roll Schmusparty.

The label was set up in autumn 1990 to cater specifically for the schlager market. "We wanted to give this style of music its own platform within Sony Music," says label manager Uwe Kanthak. "This genre is becoming increasingly popular. Artists such as Die Flippers and Wildecker Herzbuben have sold over one million units." Schlager accounted for 8.3% of soundcarrier sales figures in western Germany in 1991 according to BPW.

Kanthak says the CBS label has had a lot of success with schlager stars in the past, such as Peter Hoffmann, Die Goldene Dreizehn, Paola, Ricky King and Roberto Blanco. He says the time is right to set up a label that deals specifically with this genre. Three people work at Herzklang, Kanthak handles management and A&R; Antje Mennenga is responsible for promotion; and Gitto Hein is the general assistant/secretary.

Kanthak stresses the importance of radio in advancing artists on Herzklang. "Specialized stations playing this genre enable us to reach exactly the right target audience for our campaigns." Kanthak says the label usually works with broadcasters Bayern 1, S4, WDR 4, HH4, NDR1 Welle Nord, NDR 1 Radio Niedersachsen and private schlager formatted Radio Arabella/Munich. Radio ad campaigns have been used to promote the albums Uwe Kanthak from Kraus and Simoni, as well as the recently signed Sarah.

New deals this year have further broadened the spectrum of Herzklang's repertoire. The debut album from Regina Thoss, a collection of 12 love songs called Am Ende \\Mit Nur Die Liebe, was released in February. Another new signing is German schlager star Andreas Martin, whose first single Mehr Als Sehnsucht will be released in June from the forthcoming album Verbotene Träume. The first single from all-round artist Frank Zander, Alles Was Wir Haben, Alles Was Wir Brauchen, was released this month. His album will be out in early summer.

New talent inked to Herzklang includes schlager singer Matthias Carras, who is releasing his second single Gib Mir Die Hitze Der Nacht, and Herzklang's child star Sarah who appeared this month on ZDF's "Musik Liegt In Der Luft;" her debut album Sarah was released at the beginning of April.

Other Herzklang recordings this year include Pete Tex's new album Saxophonträume, Ohne Mutti Geht Es Nicht from new German comedy act Aber Und Hallo and Hein's single Hein Mit Dem Dritten Bein.

Pallas Retains Faith In Vinyl

Private record producer Pallas says it will continue to concentrate on the production of vinyl records in the future. While other companies are decreasing production of vinyl and moving over to CD production in the face of a declining market, Pallas says it still sees a future in "black discs."

Based in Diepholz, the company will maintain production of the full range of records, including special edition coloured discs and picture records. Pallas consists of the CD manufacturing company Compact Disc, record manufacturing plant Pallas, cassette company Orchestrola and distribution firm Da Music.
It's all change on the Munich radio scene at the moment. First Radio Gong 2000 hires Hermann Stömper to consult its format change and now pubcaster Bayern 3 is flipping its format to AC in an attempt to attract younger listeners.

The Munich-based pubcaster, which previously aired a mix of EHR and oldies-formatted radio, hopes to make the station more competitive. "I decided to give the station a more modern format because we needed to change. "I was PD in January," says that after 21 years playing chart hits from 14.00-16.00 and under the name of "Super 3," shows will be broadcast each day aimed at 15-25-year-olds. Two five hours of EHR programming and a daily reach of 27.7%. In an attempt to get Bavarian young listeners to tune in again, the station has been losing listeners over the last five years and is fighting to win them back.

In line with the restructuring, Bayern 3 has terminated the contracts with 12 of its free-lance announcers as of June 1. In addition, long-time employees who apparently do not fit in the rejuvenated format have been offered other duties and new programming time slots, which has created some animosity towards the re-structuring.

Three of the station's veteran DJs, Jürgen Hermann, Ado Schiller and Fritz Egner, have all expressed their disapproval of Stolze's changes in the Munich press and have nicknamed him "Rambo" and "Der Reformator" (the reformer).

Stolze, however, claims he has had no written complaints from any of the DJs and thought that their complaints in the press were in bad taste. "None of the full-time staff are losing their jobs at Bayern 3," he says.

Warner Backs Chapman
With Radio Promo

Warner Musik Germany is mounting an extensive promotion to back the release of Tracy Chapman's third album, "Matters Of The Heart," including a nationwide radio advertising campaign.

The album was released on April 24, debuted in the album charts at number 43 and has now climbed to number 38. A two-week radio campaign will begin on June 1, with 20-second ad spots on major public and private stations, including NDR, WDR, HR, SWF, RTL, 104.6/Berlin and Radio Hamburg. This will be followed by Chapman's German tour, playing four dates between June 24-29.

The album's release was trailed by the single Bang, Bang, Bang, which has not yet entered the charts. Comments marketing director Bernd Dopp, "The single is taking longer to get off the ground because Tracy Chapman is really much more of an album project for us. She's never been a huge single seller here." Dopp adds, however, that the video for Bang, Bang, Bang is now on MTV Europe's rotation, which should guarantee its entry into the charts.
It's Hip To Be Schlager

by Bob Lyng

Only in the last few years has it once again become "acceptable" to admit to liking schlager music in Germany. Germans have spent the last 30 years scorning and scoffing at anything even resembling middle-of-the-road pop in their own language. However, much of what they accepted from the US and UK over those years lacked the German lyrics to be classified as schlager. The music was sometimes of the worst, most mindless sort, but at least it was American or British pop, not that could never be as bad as schlager, right? Wrong!

In the aftermath of rock 'n' roll, MOR popular music lost as much ground in the US and UK as it did in Germany. The "Lucky Strike Hit-Parade," the height of American TV music programming in the '50s, with such songs as "How Much Is That Doggy In The Window," died a quiet death after Elvis and the Fab Four appeared on the Ed Sullivan Show, and the youth market came to dictate taste. (In 1965, 52% of the American population was 25 or younger.) Nevertheless, there was still a market, albeit a relatively silenced one, for the romantic and nostalgic, the entertaining, safe and light-hearted. Not to identify with the rebellious voice of youth wanted, and got, their music. Even Elvis, with few notable exceptions, had several songs that sung in German would certainly classify as schlager. As what about the surfer sound, or virtually anything byNeil Sedaka, Tom Jones, and Engelbert.

Schlager is, and actually always has been quite popular music. As the name schlager says it, has its gold and platinum superstars, its "acceptable" album chart positions in the Musikmarkt Top 100, 26 weeks, 91 positions, many of which are related to one of the over 120 folk music TV programs per year. The west east release Grand Prix Der Volksmusik (a TV programme on ZDF) includes such artists as pan flute Edward Simoni, the 13-year-old Stefanie Hertel, the Nockalm Quintet, Angela Wiedl, Gaby Albrecht, Jonny Hill and Die Wilderer.

Radio and TV music programming has gone so far in the schlager and neo-folk directions that Peter Zombik, managing director of the Bundesverband Phonographischer Wirtschaft (BPW), recently commented: "Radio and TV music programming has gone so far in the schlager and neo-folk directions that Peter Zombik, managing director of the Bundesverband Phonographischer Wirtschaft (BPW), recently commented:"

Schlager In the Charts

The following schlager artists hold the below positions in the Musikmarkt Top 190, published May 11, 1992.

SINGLES

No. | Artist | Song | Label | Weeks |
--- | --- | --- | --- | --- |
1 | Mario Jordon | Ein Welg Tag | Global | 1 |
2 | Wolfgang Pehy | Verlieben, Verloren, Vergessen | Columbia | 10 |
2 | Achim Reichel | Summer Night | Intercord | 10 |
3 | Udo Wachtveil | Tausend Kleine Wunder | Intercord | 8 |
4 | Hope Korkling | Hurz | Columbia | 5 |
5 | Peter Maflay | Zwei In Einem Boot | Polydor | 3 |
6 | Volker's Garten | Nickes Mal Am Ende Der Welt | Elektra | 2 |
7 | Horst Wende | Du Bist In meiner Macht | Intercord | 1 |
8 | Horst Henschen | Ich Bin Der Martin | Polydor | 1 |
9 | Die Flippers | Hosto Jo Visto | Columbia | 1 |
10 | Nicki | Du Big In meiner Macht | Intercord | 1 |
| | Achim Reichel | Auf Der Rollettap | Polydor | 1 |
| | Dirk Busch | Du Kannst Mich | Polydor | 1 |
| | Peter Richter | Tiel In Mir | Columbia | 1 |
| | Die Flippers | Nicki | Columbia | 1 |
| | Peter Maffay | Du Kennst Mich | Polydor | 1 |
| | Die Flippers | Du Bist In meiner Macht | Intercord | 1 |
| | Die Flippers | Auf Der Rollettap | Polydor | 1 |
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| | Die Flippers | Hosto Jo Visto | Columbia | 1 |

ALBUMS

No. | Artist | Song | Label | Weeks |
--- | --- | --- | --- | --- |
1 | Nicole | Augenblicks | Intercord | 10 |
2 | Blue System | Hello America | Intercord | 8 |
3 | Die Drinnen | Das Leben Ist Grausam | Intercord | 8 |
4 | Rolf Zuckowski | Joosrhein | Intercord | 8 |
5 | Münchener Freiheit | Liebe Auf Den Ersten Blick | Intercord | 7 |
6 | Peter Maffay | 38317 [lale] | Polydor | 6 |
7 | Tony Rider | Betterblue | Intercord | 6 |
8 | Matthias Reim | Reim 2 | Intercord | 6 |
9 | Claudia Jung | Noi Bei Dir | Columbia | 6 |
10 | Nicola | Augenblicks | Intercord | 10 |
11 | Blue System | Hello America | Intercord | 8 |
12 | Die Drinnen | Das Leben Ist Grausam | Intercord | 8 |
13 | Rolf Zuckowski | Joosrhein | Intercord | 8 |
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Telephone 071 236 8000.

KPMG Peat Marwick
SINGLES

FREDDY BRECK
Ich Will Alles (Ich Will Alles Für Dich Geben) - DA
PRODUCER: German Enter Productions

Twenty years ago, Breck broke out of the G/S/A territories to score mega-hits in the Benelux as well, scoring a number one hit in Holland in 1971 with Rote Rosen. With his updated production sound, there's a fair chance of more "red roses" for the schlager singer.

KING KONG

Don't Let Me Be Misunderstood - Areoie
PRODUCER: Hoffman/King Kang

Don't let yourself be fooled by the Spanish guitar intro. What follows is the most unmerciful and hard rocking version of the Animals classic.

DIE PRINZEN
Mien Fahraud - Hansa
PRODUCER: Annette Huppe

This song should become the anthem for the German bicycle race "Rund Um Die Henninger Turm." Because of the close harmony vocals the bikers should ride on tandems for a change.

DIE TOTEN Hosen
The Nightmare Continues - EP - Virgin
PRODUCER: Jon Coffey/Die Toten Hosen

Your listeners will surely get no sleep listening to their four cover versions of punk rock classics. In this Nirvana era, the chances for the lead track Do Anything You Wanna Do, originally done by Eddie & The Hot Rods, should not be underestimated.

WESTERNHAGEN
Kasi | Manne Sind So Schwach | WEA
PRODUCER: M.M. Westernhagen

Germany's most popular singer, hits the bull's eye again. This song has the warm, beating heart of everything between Memphis and the Caribbean. In short, it's a sure summer hit.

ALBUMS

BOBO

In White Wooden Houses - Pilgrim/Polydor
PRODUCER: Jens Troide

The first female singer from the former GDR after Nina Hagen is ready to conquer the west. Bobo's brand is precious folk rock à la Fairground Convention in the early '70s. Vocally, she follows the same route as Sandy Denzy. The transparent production and the uplifting songs make this a very enjoyable album. Pay attention to the guitar picking by Frank Heise, who's really hot. Wide Awake and Blues For Niki seem to be the best options for EHR outlets.

FAIR WARNING

Fair Warning - WEA
PRODUCER: Rafe McKenna

Remember the four-track EP of this German hard rock band included in one of the two M&M's "Loud & Proud" boxes accompanying the same-named special? Well, here's the complete album, and the storm of debacles hasn't died down yet. Whitesnake is definitely one of their references. The melodic power ballad The Call Of The Heart is the perfect track to reach a mainstream audience. Head banging programmers will have a lot of fun with the muscular rock of Crazy.

THE LAND

Tumbleweed - Metronome
PRODUCER: The Land

In the past, German rock has had the reputation of being quite aggressive and industrial, but things have changed throughout the years. Bands like the Jeremy Days, Poems For Laila and Peacock Palace represent the poppy image of the country. The Land is another prime example of a band going for well-crafted pop. Under The Blue Moon could have been a track on Wet Wet's High On The Happy Side hit album. With a high quality single like Round, Round in their hands, the band should try to cross over to the UK.

MANDOKI

Out Of Key - ...With The Time - Synergy
PRODUCER: Leslie Mandoki

This is the first product from the new A&R department of Electrola based in the old Chrysalis offices in Munich. Leslie Mandoki, is one of the last Mohicans when it comes to fusion. Surrounded by superb jazz rock musicians like Michael Brecker, Al Di Meola, Larry Coryell, Bill Evans and Steve Kuhn, he has provided a radio-friendly and varied set. The instrumental Light In The Dark launches the sound of Lenni Hampton into the '90s. The first single, the Moody Blues-like ballad Refugees, is a passionate duet with ex-Toto singer Bobby Kimball.

JOHN PARR

Man With A Vision - Blue Martin/K-Tel
PRODUCER: John Parr

The man who sang St. Elmo's Fire is now looking at the world from the Swiss mountains. The title track is a tribute to revered Martin Luther King and uses samples out of his famous speech "I Had A Dream." As before, the powerful production featuring a lot of keyboards and guitars is one of the most striking elements. The track Restless Heart will definitely fulfill the taste of AC radio in the G/S/A territories.

TALENT IN PROGRESS

Hungarian Sexepil

by Miranda Watson

The fall of the Berlin Wall and the decline of communism are now giving promising eastern talent the opportunity to make inroads into the formerly impenetrable rock scene of the west. Sexepil, Hungary's most popular indie band, has now been signed to Hamburg-based Metronome. Their new album Love, Jealousy, Hate was released last month in Germany and Austria. The group was brought to Metronome's attention after completing a number of successful gigs in Austria, France and Lithuania, accompanied by favourable press coverage in each territory. Product manager A&R Christian Radke claims Metronome decided to release the album straight away and send the band on tour to increase their profile and promote the album. "To target the right audience and to get as many people as possible to see a band that was unknown here in Germany, we decided to send them as the support group for the Icelandic group The Sugarcubes," says Radke. Sexepil played six gigs from March 25 to April 2: three in Germany, one in Brussels and one in Amsterdam. Radke says that after each of the German concerts, leaflets were handed out with a short profile of the band and a print of the album sleeve. "These were to inform the audience that they could go and buy the music they'd just heard," explains Radke.

Love, Jealousy, Hate was "Album Of The Week" in the 3-million-circulation German evening paper Bild Am Sonntag.

Sexepil was founded in Budapest by punk/new wave musicians-guitarist Tamás Kocsis, bass player Victor László and drummer Tibor Vanglo in 1984. Their debut album United States (released on Ring Records) was voted the best independent album of the year by the national press. The trio recruited Dutch musician Michk Ness as their lead singer in 1989 when the east opened up. They then started working on their second and current album, which was recorded in various studios in Budapest, Amsterdam and Tartu in Estonia.

Sexepil's music is a melange of musical styles with a notable new wave/punk heritage, and is at times reminiscent of The Psychedelic Furs. With all songs performed in the English language, the album comprises 13 tracks and is on Metronome's environmentally-friendly Nature label, with a short note on the back sleeve on how to save the world's rain forests.

THE GOLDEN FIGHTER — After 25 years in the music business, Bilgeri is still the most successful English-singing artist in Austria. At the Wilhelmshöhe castle in Vienne, federal chancellor Dr. Franz Vranitzky (center) recently awarded the artist a gold record for 25,000 sold copies of his last album "Lonely Fighter," released by Warner Music Austria. Pictured (l-r) are producer Thomas Hen, Warner MD Manfred Lappe, Vranitzky, Bilgeri and Warner marketing director Manfred Wodara.

MUSIC & MEDIA

MAY 30 1992

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Photo: Lionel Brugger
STATE OF INDEPENDENCE

Independent Labels Continue To Foster

Apart from increasing market share, independent labels are attractive to the majors because of their strong creative links to the artists’ communities and their original signing policies. Despite the continued streamlining in the record business, new labels are booming, although many feel that a great deal of these labels will either go bankrupt with the current adverse business conditions, or will be swallowed up by a major.

To keep their independence, most European independents use a two-fold strategy. The first strategy, building up a consistent national talent roster, is the most desirable goal. Yet, signing and recording new bands is risky, seeing that only a few new artists manage to break through the established music scene. Although A&R can be a hazardous and time-intensive affair, building long-time careers with artists who have album-selling promise is eventually the most rewarding. And with the growing appetite for pan-European pop music, the increased chances of establishing such talent in other markets can further contribute to the indie label’s income.

Secondly, licensing deals and representation of foreign catalogues can bring in the necessary cash to support the quest for signing domestic talent.

This advertising supplement presents some of Europe’s most exciting independent labels whose future looks bright amidst the present major label buying spree. What they offer is an infrastructure whereby talent has the chances to grow and special attention can be given to a steady build-up of careers.

A la Bianca was first launched as a publishing company in 1978. Publishing is still a priority for the firm which also has developed into an independent record company with international reputation. It opened a Benelux branch last year and was the first Italian indie firm to sign a major deal with EMI-Toshiba in Japan. Ala Bianca has a number of labels devoted to music, ranging from historical Italian popular culture (Dischi De Sole) and rare live material from the cream of domestic talent (Dischi Del Club Tenco) to rock (River Nile), pop (Ala Bianca), Hi-NRG (Flea) and house (Mighty Quinn and In-Lite).

The Dischi Del Sole label is particularly important to company president Tony Verona. "We have a large catalogue of songs which cover 150 years of Italian popular history, from Garibaldi to student protest songs of the '70s," explains Verona. "A nation like Italy, rich in culture and product, is now available on CD, which is an important document for the future. We've managed to do all this without any help from major companies or even the government."

Verona's firm is also involved in music history of a different kind with its Dischi Del Club Tenco label. Since 1974 the organization Club Tenco has staged an annual live event, featuring quality domestic singers and songwriters plus international artists including Tom Waits, Randy Newman, Joni Mitchell, Alan Stivell and Joan Manuel Serrat. Ala Bianca released a double album featuring domestic talent last year and is now planning a follow-up release which will feature international acts and artists who have appeared at the event in the past.

On the pop music front the company has just signed major artist Alex Sorenti, singer- songwriter Elga Paoli and, for the international market only, Neapolitan artist Tony Esposito. Its priority rock act Rocking Chairs is set to have its latest English-language album Love And Hate Revisited released in the GSA, the Benelux and Japan. The company recently scored a hit in the Benelux with Running So Hard, a dance music compilation album slated for September release.

Verona believes that speed and aggressiveness are the main weapons needed by indie companies when competing with the majors. "If we want to survive we have to find new sectors in the market, and quickly," he says. "The majors don't succeed in the dance music market, for example, because they are too tied to their corporate structures and often don't have good connections with their affiliates. I've done licence deals with majors in other territories and have released the product quicker on the domestic market than their Italian sister companies."

While Verona agrees that it's useless to try and take on the majors directly, he does say that with fewer financial resources his company adopts what the Italian call a 360° approach: a comprehensive, international strategy. "We started to work on the international market 15 years ago and our connections now are strong. We believe in maintaining relationships with our international partners both at an executive level and at an executive level and learn about the music business at the same time. "At a major company, it's a different story," he says. "A newcomer will first have to speak with the receptionist, the office boy and then the secretary. He'll meet the boss only once, when he signs the contract."

Every indie firm is working to improve its share of the market, according to Verona. But he never contemplates selling out his business to a major company. "I'm too busy to think about that," he says. His priority is to improve his own company's market share by one percent on the previous year. "Maybe then I can buy EMI," he quips.

I personally think that phrases like 'competing against majors' emanate from frustrated independent record companies. I see no advantage in such a competition," states ARS Productions MD Patrick Busschots.

The company signed a worldwide deal (excluding the Benelux and the US) with Sony Music two years ago at Midem, after having established a strong reputation of hit records with artists such as Hithouse and Technotronic.

"Independents still focus on the artistic and musical aspect of the business, the idealism of discovering and building new talent, while the majors are fascinated by market shares and sales figures. Whereas many independent companies see the job as a 'hobby' and become very strong on the musical field, majors tend to over-concentrate on the commercial aspect, "he adds.

The way Busschots sees it, both majors and independents have their own niche and goals. He prefers to think of the two as complementary to each other instead of as competitors, leaving the final decision up to the consumer.

"One of the main advantages for an artist working with an independent company is the fact that they have a smaller roster; every artist is considered special. And because we have to make a living with those six or seven artists, we carefully pick them and avoid in-house competition," explains Busschots. "We build up the artist and guide him using the major company's structure, which release the product and support it locally. We have our own marketing plan which is being adapted in close collaboration with Sony Music."

Busschots believes independent companies are very strong in discovering and initiating new talent, but when the "big push" is necessary for promotion and budgets for videos and tours, a major record company could add the additional back-up. But after having worked with Sony Music for more than a year now (ARS also supplies Flemish-speaking artists like Yasmine, Nic Ahl to Sony Music Belgium, with other ARS product licensed to CNR for the Benelux), ARS had to change its strategy. "We adapted to Sony; and whereas before our one-offs often served as a basis to discover new talent, we changed our modus operandi in working with Sony, which found one-off successes not very interesting and quite expensive. We then decided to concentrate on artist development."

ARS's priorities for Sony Music in the months to come are Grace Under Pressure (who were introduced to ARS by producer Bruce Forest) and Eden. "Eden is a four-piece all-female unit, top vocalists and good performers, who recorded material with both Bruce Forest and Eddie "Beatbox" King," explains Busschots. "It was King who produced the top-selling releases for Rodyn Clarke and Indra—at press time, the latter was still charting in France.

Busschots remains realistic over the possible take-over of the company by a major. "If only the perfect marriage was possible between a major and indie, we could act as a talent unit with a great deal of independence. I must admit that I have played with the idea of becoming a label like Chrysalis or Tommy Boy, but I don't mind signing to a major if they would commit themselves more to our artists and agree to split the financial risks. We would rather remain the production unit, but if somebody wants to discuss participation, why not?"
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STATE OF INDEPENDENCE

BARCELONA-BASED INDIAN DIVUCSA, founded in 1985, owns one of the most important catalogues of Spanish folk and traditional music. More than 1,500 album and cassette titles and 500 CD titles make up the indie's current catalogue, featuring such renowned Spanish artists as Manolo Escobar, Lola Florence, Carmen Sevilla and Peret. It also distributes the works of top artists Jose Carreras, Teresa Berganza, Victor Manuel, Marfil and Rumba 3, among others. Aside from this, Divucsa has licensing deals with international artists and labels.

Among the labels it owns are Perfil, RCN, Dusty Road, OK, Baby Disco and Perfil Classic.

As part of the FNAC family, FNAC Music was launched in January 1991 as a record company project. Today, FNAC Music employs a 135-strong staff, with a music production wing and licensing activities representing Hollywood, Tommy Boy, Vanguard and Warp. FNAC has its own distribution company WMD (Wotre Music Distribution) complete with a forwarding department, sales force and a promotion staff. Handling both its own product as well as foreign and foreign labels, WMD currently distributes about 2,000 titles, 400 of which belong to FNAC Music. The group also contains a publishing company, FNAC Music Edition, with artists like Morfy Kanté and Kevin Ayers. The record company's turnover for 1992 is estimated at US$40 million.

With the FNAC group operating approximately 35 record stores in France (25% of the French record market) as well as four stores in Belgium and operations in Berlin and Spain (the Madrid store is set to open at the end of this year), FNAC Music's independent status is no coincidence.

The moment we decided to go ahead with our own record company, we knew that we were forced to become the indices, earning a 1.98% share of the market and a turnover of approximately US$12 million.

President and MD Gabriel Orfila remains steadfast in his conviction that being independent presents more advantages than disadvantages. "It's better to be small and quick than big and lazy, or, as we say in Spanish, 'Es preferible ser cabeza de ratón que cero de león,' he says.

Orfila sees a possibility of improvement for Spanish indies. "We understand that Spain's indies are doing well at the moment. I think that if good long-term business strategies are applied, they could improve their position. The country lacks well-established distribution networks which are fundamental for every record company. The only ones that are safe are those who have been able to set up their own distribution web as we have done. In all other aspects, the indies have equal opportunities to release and promote their recordings successfully."

He forecasts a rosy future for the local indies, provided they are well organized, stress ownership rather than licensing deals and are on the constant lookout for new chances to retain or improve their position in the marketplace. "Only the independent companies which don't respect or completely forget their own capacity and possibilities will be led into critical situations in the future," he predicts.

The company advertises its product, but never its umbrella name, unless it comes to its merchandising activities. Edel, with offices in Switzerland and Austria as well, runs its own T-shirt printing facility. Approximately 130 major label artists, such as Madonna, George Michael, U2 and New Kids On The Block are merchandized by Edel. If that's not enough, Edel is also a publisher of rock books. Best sellers include books accompanying famous series like Knight Rider (over 200,000 copies sold), Star Trek and Army Of Lovers.

The A-Team plus original motion picture book tracks like Indiana Jones, Ghostbusters and Terminator.

To win artists over, Divucsa stresses its position which allows it to give more time and attention to them. "We have the resources and patience to wait for an album to succeed," he says.

FNAC Music is now gearing up priority releases by Jean LeLoup, Moon Martin, Les Tambours du Bronx, Manu Dibango and Kat Onoma.
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that's small, rich in musical heritage, has strong links with Europe but is not yet part of it? Answer: Israel. The republic of Israel, since its inception in 1948, has always maintained natural connections with the European market and considers itself an integral part of it.

Since CBS left the country in 1988 (following the purchase by Sony), major record companies are no longer represented in Israel. One label that has kept a close eye on the development of domestic talent while not losing sight of the international market place is Helicon. Thanks to Carl Orff's "0 Fortuna." Help Myself and Turn The Music Up) and the Apotheosis

Meanwhile, the deals with A&M and Virgin have recently been renewed, the latter just before the purchase by EMI. For each label, Helicon managed to increase its profile in the market and has extensively worked the catalogue. As a result, Israel is not often chosen as the site for international licensing. Many artists that Helicon represent have toured the market including Bryan Adams, Suzanne Vega, Joan Armatrading, UB40, Jethro Tull and Neville Brothers.

While Alshech concentrates on financial and administrative matters, Braun is in charge of creative operations. And with good results. The label can boast one of the most consistent domestic rosters in Israel with artists like Rita, Eshrit, Rami Kleinstein, David Fischer, Yehudit Ravitz and Stella Maris. With sales of her first two albums combined in excess of 240,000 copies (20,000 copies sold is gold; 40,000 platinum), Rita is Israel's biggest-selling female artist in Israel. Her first album of 1986 was also released on German Teldec (now east west) and the singer is currently recording a new album.

The music of Ethiopia—combining Eastern influences with danceable rhythms—has also managed to capture the heart of the nation. Recently voted "Group Of The Year" by national radio station IBA, Ethnix's first album achieved platinum and the second double-platinum status. "Domestic sales account for no less than 50% of the total market," says Braun. "So by not being represented here, the majors are in fact losing half, probably more, of potential income. We are a future interested partner, a strong domestic roster while also having a strong international presence."

I
t's an interesting situation with its neighbors, this is an excellent opportunity for all record companies to do business in the Middle East region.

Some of the big international hits that Indisc enjoyed this year include L.A. Style's house anthem James Brown Is Dead (for which Indisc also held the rights in France when it hit top 10), 2 Brothers On The 4th Floor (Can't Help Myself and Turn The Music Up) and the Apotheosis (Richard de Dapper is GM of Indisc Belgium and Carol Wilson is heading the UK operation, while A&R manager Jean Mareska oversees France. The Dutch company has a staff of 13 and the Belgian outfit 27 (including financial and accounting).)

B
t is clear that the same success cannot be transposed into the fields of pop and rock.

For Intercord MD Herbert Kollisch these are in fact losing here, that is not only acceptable when you look at the British technophile market. Indisc is capable of building a solid talent roster. The latest addition is former Columbia-recording artists Richand Kollisch. "If Israel is going to have peace with its neighbors, this will not mean that we will become less active in our licensing activities. On the contrary, we are interested in attracting new labels, although that becomes more and more difficult these days.

Indisc also dominates the catalogues of prestigious labels like Mute, Francis Dreyfus and Alligator.

and Hollywood Record, a Walt Disney company affiliate.

In the increasingly competitive market place of today, where independent labels continue to be swallowed by the majors, many wonder how the indie is able to survive. Kol- lisch is decisive in his views. "There is always room for new entrepreneurs, as you see from the examples mentioned. Also, if you look at the British technophile market, more and more new successful production firms are emerging."

The idea of cooperating with a major is not something Kollisch immediately embraces. "It is only acceptable when there is a corresponding repertoire commitment from the major company. I find a cooperation only for the sake of market share perverse."

Intercord has started the new decade with impressive results. According to Kol- lisch, 1991 turnover has reached the DM100 million mark (US$61 million) and an increase of 15.8% compared to last year. The Intercord Record Service booked remarkable figures, with a growth figure of 55%.

"Intercord stands for flexibility," concludes Kollisch. "Providing the artist with something new and innovative is something we always strive for. The consequent care for our acts is Intercord's mission."
LIKE FATHERS, LIKE SONS...

Gitano Boys

First single "ANNA MARIA" out now from their brilliant debut album "RITMO DE HOY"
by Mike McGeever

Software designed to keep tabs on traffic and billing procedures has advanced rapidly since Colorado-based Columbine Systems first created an automated traffic department in 1964. The simple punch-card system was designed for a Denver radio station.

Columbine, along with other companies, is setting new standards in the industry by designing software that helps stations maximize revenue potential.

Buy Smart

With a growing amount of programmes on the market, it makes it difficult to find the product best-suited for your station. According to Tapcan vice-president/radio sales Cindy Kimbrough, several areas should be considered before buying a package. "A broadcaster should first determine what is most important to him/her when considering the purchase of a software product," explains Kimbrough. "One should also consider the reputation of a given software company. This can be determined first by seeing if the company has the needed software, and second, whether the company represents the basic characteristics of the type of company the broadcaster likes to do business with."

RCS vice president/general manager Lee Loveridge stresses the importance of looking at the product, not the price tag. "Always invest in quality. Too often, important decisions are made on price. The dollar saved today may become a costly mistake tomorrow when performance and reliability fall short of expectations."

Facto says service is a very crucial consideration. "Work closely with your vendor. When investing in a product, remember you are investing in a company and its people. The true test of a product is the service and support you receive after the sale." He also suggests it is a good idea to talk with others who use the product. "There is no better reference than a happy client," he points out.

Other points to look for when purchasing software are reliability, broadcast experience and 24-hour-a-day technical assistance. Facto recommends taking the time and search for the package which provides the crucial information and customized reports to adhere to your corporate philosophy. The extra time you spend looking for the software that's right for your station will be returned three-fold when the right programme is found.

These tips can be used in looking at a variety of products currently available to radio stations. RCS in New York has a software tool designed to mirror techniques used by the most successful radio managers in America, with emphasis on the bottom line—maximizing the advertising yields of your station. RCS's Pro-Rate software package can enhance a traffic department by comparing weeks and pages of avail and sellout data on to a single sheet of paper. The package can display percent sellout and current prices for any number of days of your choice while enabling the manager to view an entire quarter of activity. This information is vital when it comes to making proper pricing decisions. This daily rate card is also available for sales people who can have the up-to-the-minute pricing guidelines which gives them better negotiating tools.

Tapcan has a Director Series package that includes a traffic, accounting and sales management system for radio. The package incorporates up to 16-on-line users without a local network for accounting, billing, receivables, traffic or scheduling for two stations, and as an analysis of general accounting for station management.

Texas-based TM Century's Flexrate package is complete with fully integrated word processing, a rate card analysis report and a relational masters accounts database. This reflects the supply and demand of inventory within the ratecard portion of the software.

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BRONCOS Headed to the Farmstand

I'm convinced there are big ratings and revenue for those who apply the "golden rule" concept to computers. It is very important to improving the quality or quantity of your public service announcements. I'm talking about rolling up your sleeves and jumping into the trenches, climbing on the bandwagon and being the engine that drives the train.

In just about every major city across the US, you'll find a station that consistently makes as one of the top five in both cumulative audience and revenue share. That station also quite often has an image of being the station at the center of causes that benefit the community. In fact, in any of these cities, you'll find several stations trying to attain the servant label.

Information

The Group W (Westinghouse Broadcasting) radio and TV stations have long been among the best at getting all-out for the communities they serve. Group W's KYW-AM/Philadelphia, an all-news outlet, recently volunteered to set up and operate a telephone/computer communications centre within the station to administer the city schools' closing information. However, this task had been handled by the school's administrative headquarters staff who carried out the process of notifying the news media. You might ask why an already "extremely busy" news station would want to take on more. General manager Roy Shapiro knows that such community goodwill would only enhance his station's strong news image by making KYW the source of school information affecting millions of listeners in his very competitive market.

The rewards for KYW are obvious. During the school year, KYW has educators instructing hundreds of thousands of parents to have their morning radio tuned at 1060 KYW-AM for the official school closing/delay information. TV and newspapers carried the initial story of KYW's volunteer work and ran articles throughout the winter months reminding their readers that 1060 KYW-AM is the news outlet that's there for the community.

Keeping Tabs On The Bottom Line

by John Irwin

I'm convinced there are big ratings and revenue for those who apply the "golden rule" concept to computers. It is very important to improving the quality or quantity of your public service announcements. I'm talking about rolling up your sleeves and jumping into the trenches, climbing on the bandwagon and being the engine that drives the train.

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Public Services Help More Than The Public

For many years, WBZ-AM/Boston has conducted events that have raised millions of dollars for the children's hospitals in the community. One such fund raiser started years ago when a former farmer contacted morning DJ Dave Maynard and offered to donate some produce to a worthy cause. Maynard shared the generosity with his listening audience, instructing them to stop by the station at 10:00 (once he was off the air) and he would sell the vegetables with all proceeds going to the children's hospital, the "WBZ Farmstand" was initiated. The annual autumn Saturday morning promotion has now outgrown the station's property and is held at a fairground. It attracts hundreds of vendors and advertisers who donate everything from produce and craft items to horses rides for the kids and balloon rides for the adults. At 05.00, hundreds are waiting in line for the grounds to open. Listeners are urged to bring something from their gardens and Over 15.000 people now attend the Farmstand and spend over US$700,000.

Any station with a decent size audience can become the community station; the key ingredient is the listener. Don't underestimate the human desire to help others. What are your listeners talking about? What are they concerned with in your city? Brainstorm an event or promotion that your staff and supporters can handle. Find an advertiser or two who can benefit from the sponsorship. Remember, listeners and advertisers want to help, and there shouldn't be a shortage of staff members who want to be a part of the promotion.

There are a couple of down-sides to watch out for. Pick organizations that have good management and supporters can handle. Find an advertiser or two who can benefit from the sponsorship. Remember, listeners and advertisers want to help, and there shouldn't be a shortage of staff members who want to be a part of the promotion.

John Irwin began his radio career as a cub reporter. Three years later, he became a 20-year-old news director. Irwin has managed top radio properties for Capital Broadcasting, Group W and NBC. Boston-based Irwin Media, Inc., was formed to provide broadcasters with full-service consultation. Irwin can be reached at tel: (+1) 508.435.7886; fax: (+1) 508.435.7887.
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More and more rock dinosaurs of the past are coming back to life again, often heavily driven by nostalgia and big money. 10CC’s come-back to the front is another story. "...Meanwhile," their first album in eight years, out on Polydor, reveals the sound of a band still developing. The album has been received by all the local music experts. PolyGram affiliates with open arms. We’re determined to break the band on the continent, which has always been a bit behind the UK, the US and Australia. We will be working on this album all the way through 1992. We want to establish them everywhere, with a lot of major TV appearances scheduled.

Selected printed advertising will be run in high quality papers. Stewart and Gould—man are currently in the middle of a heavy European promo tour that practically takes them everywhere, with a lot of major TV appearances scheduled.

Harvey Lisberg, the band’s manager since day one back in 1976, is not entirely happy about the modern marketing techniques. "...Meanwhile," their first album in eight years, out on Polydor, reveals the sound of a band still developing.

by Robbert Tilli

Despite being a cult hit in Holland. "...Meanwhile," their first album in eight years, out on Polydor, reveals the sound of a band still developing.

by Robbert Tilli

Scottish band Del Amitri perfectly bridges the gap between pop and rock. Their third album "Change Everything", their second on A&M, is again rich of melodies and good grooves, which makes them easily programmable on a multitude of formats.

by Robbert Tilli

Del Amitri’s sound is an alloy of ‘70s rock and ‘80s pop. The band was formed in the US, but the core members are from Scotland. Their sound is a mix of classic rock and pop, with influences from bands like Genesis, Dire Straits, and Steely Dan. The band’s third album, "Change Everything", featured a blend of pop and rock, and included hits like "Welcome To Paradise" and "Nothing Ever Happens".

10CC

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10CC

Whereas the reunions of bands musically rich repertoire, 10CC is still challenging. Whereas the reunions of bands musically usually doesn’t add anything new to their back to the front is another story. "...Meanwhile," their first album in eight years, out on Polydor, reveals the sound of a band still developing.

by Robbert Tilli

Del Amitri

Big at home in the UK, but Europe is still to develop. Glaswegian band Del Amitri is such a band, and this quartet is a prime example of an act that could make it big on mainland Europe. They could surely benefit from the groundwork laid by colleagues such as Deacon Blue and Texas. Nothing Ever Happens, one of the UK hit singles off the 1989 album Waking Hours—platinum in the UK (400,000 copies)—was a cult hit in Holland. The album is a top priority for PolyGram worldwide. Says A&M international marketing manager Lucie Avery, "The album has been received by all the local PolyGram affiliates with open arms. We’re determined to break the band on the continent, which has always been a bit behind the UK, the US and Australia. We will be working on this album all the way through 1992. We want to establish them everywhere, with a lot of major TV appearances scheduled.

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Semi-acoustic tracks like Be My Downfall and The First Rule Of Love—enhanced by Iain Harvie’s play on the dobro—display the quality of the song writing best. It shows the naked essence of the songs, and the passion singer/bassist Justin Currie puts in them. They bring American singer/songwriter Peter Case in mind at his best moments. Just Like A Man is a groovy pop song with Andy Alston excelling on the Hammond organ. Surface Of The Moon is not unlike Don Henley, while The Ones That You Love Left You Nowhere is a serious stiffing à la Keith Richards. Country influences are most obvious on As Soon As The Tide Comes In.

A&M sent out a nine-minute long EPK (electronic press kit) to media across Europe to get their hands around the project. In the UK a fold-out four-CD singles tray for collectors is being released commercially. Each single will be issued with exclusive bonus tracks. The band is currently on an extensive UK concert tour. The first two weeks of June will see them on a promo tour through the UK, culminating in an appearance at the "Rock & Roll Radio Convention" in L.A. on June 11. European promotion is planned for July. The autumn will be spent with a world tour, starting off in New Zealand and taking them from Australia to mainland Canada to mainland Europe and again the UK.

Pan-European Spotlight: Artists featured have achieved Top 15 chart slots in the European Top 100 Albums within the last five years.
A List:

**BRMB FM/Birmingham**
- George Michael - Too Funky by Monday at 3 o'clock.
- The Mars Order - Let's Get Cure - Friday Pm In Love
- XTC - The Ballad Of...
- 49'ers - Got To Be Nancy Davi. If You
- Incognito - Don't Worry Elton John - The One
- Bosshead
- Black To The Basshead, Bock To The
- Erasure - Lay All Your Low
- B List:
  - Lisa Stansfield - Set Your
  - Betsy Cook. Dockhands
  - Benny Hi & Ernie
  - Mr. Big - Just Take My
  - Mega City Four - Shivering
  - CURE Friday I'm In Love
  - Cookie Crew - Like Brother
  - Urbanised - Helpless
  - Kriss Krone Jump
  - Don E - Love Makes
  - New Investigators - Make
  - Glenn lone, There I
  - Omar - Your Loss My Gain
  - Mike Davi. When Only
  - Soul II Soul - Move Me

**FRANCE**

- FRANCE 3 NETWORK
- Chris Lowe - Heaven
- Carrie Miles - Heaven
- Harrison/Maxwell
- Harley's World
- Quick Fix
- You Can't Take That On A Trip
- SKY RADIO/Bussum
- Radio I6/Madrid
- Unico Gloria - Producer

**A List:**
- Annie Lennox - Precious
  - adidas
  - Concrete Blonde - Someday
  - Sergio Mendes - See

**B List:**
- Wolfe Roth - Producer
- B List.
- 99 Posse

- 99 Posse - Rofoniello
- Ani DiFranco
- 99 Posse

**SMitere**

**HOLLAND**

- Radio I6/Madrid
- Unico Gloria - Producer

**ITALY**

- Ital !
- PETER FLORES/Tunisia
- Maurice Giordano - Producer Power Play
- Michael Jackson - In The Closet
- Paul Young - I'm Only
- Missy Elliott - Work

**BELGIUM**

**STATION REPORTS**

**MUSIC & MEDIA**

**A List:**
- Where Do My Tears Go
- The Commitments
- Heart Of Gold
- Mike & The Wild Knights - Love Makes

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the show or call in from the scene and express their opinions. A talk show host is looking to build a sense of community and loyalty and eliminate music royalties fees. After selecting your host and after a year of such shows, the shows often move to another city. Another reason to stay tuned in to your slot is time for the big voice. If not, the show may be eliminated. The host of the show or the producer is strong enough, such as looking in your own office. Is there a reason to stay tuned in to your slot? After a year of such shows, the shows often move to another city. Another reason to stay tuned in to your slot is time for the big voice. If not, the show may be eliminated. The host of the show or the producer is strong enough, such as looking in your own office. Is there a reason to stay tuned in to your slot? After a year of such shows, the shows often move to another city. Another reason to stay tuned in to your slot is time for the big voice. 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<td>QUIRED</td>
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The Album
BRICKS ARE HEAVY

Includes The Single "Pretend We're Dead" & the New Single "Everglade"

BACK AGAIN FOR A EUROPEAN TOUR

MAY
28 COPENHAGEN KB Halle (festival)
29 BERGEN Hulen
30 Nr. STOCKHOLM Fagersta Festival
31 OSLO Alaska

JUNE
1 HELSINKI Tavastia
2 FRANKFURT Batschkapp
3 NURMBERG Serenadenhof
5 DUSSELDORF Tor 3
6 LONDON Finsbury Park
8 BRUSSELS Ancienne Belgique (with Rollins Band)
9 PARIS Elysee Montmartre (with Rollins Band)
10 AMSTERDAM Paradiso (with Rollins Band)
11 BULLE Salle D'Ebullition
12 FLORENCE Auditorium Flag (with Rollins Band)
**MUSIC & MEDIA**

**MUSIC & MEDIA MAY 30 1992**

**ARTIST**  
**TITEL - ORIGINAL LABEL (PUBLISHER)**  
**COUNTRIES CHARTED**

**1** Il Pippo - Le Mystere Des Voix Bulgares - RCA (Warner Chappell/Zomba)  
**UK**

**2** Missing You Now - Michael Bolton feat. Kenny G - Columbia (Warner Chappell/EPI)  
**UK**

**3** C'est Toi Que Je T'Aime - Les Innocents - Productions Lederman (Lederman)  
**UK**

**4** Now That The Magic Has Gone - Joe Cocker - Capitol (Ireland)  
**UK**

**5** Himlen Runt Hørnet - Riksmission - Dickel (Rosap)  
**UK**

**6** Implora - Jean Philippe Audin & Diego Maderia - Delphine (Delphine)  
**UK**

**7** Laid So Low (Tears Roll Down) - Tears For Fears - Fontana (Virgin/Rondor)  
**D.E.A.N.G.R.U.**

**8** Come As You Are - Nirvana - DGC (Virgin)  
**D.E.A.N.G.R.U.**

**9** Le Bag - Michel Sardone - Tena (Tena)  
**UK**

**10** Close But No Cigar - Thomas Dolby - Virgin (Top Young People/WC)  
**UK**

**11** I'm Walking - Fats Domino - EMI (EMI)  
**UK**

**12** Boy From New York City - Modern Talking - Ariola (Tegn/Videx)  
**UK**

**13** Love Makes The World Go Round - Don't - 4th & B'way (PolyGram)  
**D.E.A.N.G.R.U.**

**14** One Step Out Of Time - Michael Ball - Polydor (Warner Chappell)  
**D.E.A.N.G.R.U.**

**15** 15 Years E.P. - The Levelers - China (Empire/Ou)  
**UK**

**16** Join Our Club/People Get Real - Rishi & Merchant - Warner (Chappell)  
**D.E.A.N.G.R.U.**

**17** Chichy Musicale - Chich - Warner Brothers (Chappell)  
**D.E.A.N.G.R.U.**

**18** Ride The Bullet - Army Of Lovers - Sin Ton Son (Team Son)  
**D.E.A.N.G.R.U.**

**19** 9700-Irm - Dj. Konorr - EMI (EMI Songs)  
**D.E.A.N.G.R.U.**

**20** Wonder Why - Chizhi & Alego - Sony (Sony/MCA)  
**D.E.A.N.G.R.U.**

**21** Everyday We Touch - Maggie Reilly - EMI (Mambo-Siegel)  
**D.E.A.N.G.R.U.**

**22** Caroline - M.C. Solaar - Polydor (Fair & Square/EMI)  
**D.E.A.N.G.R.U.**

**23** Elvis Has Left The Building - The Castle - Chfl (RBM)  
**D.E.A.N.G.R.U.**

**24** Let's Talk About Sex - Gold & Papa - (Peter Puer/Anto/All Boys)  
**D.E.A.N.G.R.U.**

**25** Sympathy - Morfion - EMI (Carlin)  
**D.E.A.N.G.R.U.**

**26** Tired Of Being Alone - Texas - Mercury (Warner Chappell)  
**D.E.A.N.G.R.U.**

**27** I Can't Get Enough - Deejay Nate - Coconut (La Carte)  
**D.E.A.N.G.R.U.**

**28** The Time Of My Life - Bill Medley & Jennifer Warnes - RCA (Copyright Control)  
**D.E.A.N.G.R.U.**

**29** 1-2-3 Acid - Digital Boy - Flying Records (Blue Flower)  
**D.E.A.N.G.R.U.**

**30** Thrill Me - Simply Red - east west (EMI)  
**D.E.A.N.G.R.U.**

**31** The Ne Te Suffix Pas - Freddi & Fred - Novem (Bambara)  
**D.E.A.N.G.R.U.**

**32** You Won't See Me Cry - Wilson Phillips - SBK (EMI/MCA)  
**D.E.A.N.G.R.U.**

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**The Eurochart Hot 100 Singles is compiled by BR Communications to cooperate with BR Music & Media and based on the following criteria: singles chart rankings, 30,000.**  
BR Communications is a division of BR Group, a leading international communications company.  
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In order to process your order we must receive your business classification. Please indicate your primary industry function in the correct box. Thank you.

- Radio station
- TV station
- Record company/purchaser
- Video company/purchaser
- Retailer rec/video
- Wholesaler rec/video
- Merchandizer
- Artist/manager/agent
- Music Publisher
- Marketing Company
- Pro-Audio
- Studio
- Others (pls specify)

PAR AVION
BY AIRMAIL

Music & Media
P.O. Box 9027
1006 AA Amsterdam
The Netherlands

"Pretend We're Dead"
& the New Single "Everglade"

BACK AGAIN FOR A EUROPEAN TOUR

MAY
28 COPENHAGEN
KB Halle (festival)
29 BERGEN Hulen
30 Nr. STOCKHOLM
Fagersta Festival
31 OSLO Alaska

JUNE
1 HELSINKI Tavastia
2 FRANKFURT Batschkapp
3 NURNBERG
Serenadenhof
5 DUSSELDORF Tor 3
6 LONDON Finsbury Park
8 BRUSSELS Ancienne Belgique (with Rollins Band)
9 PARIS Elysee Montmartre (with Rollins Band)
10 AMSTERDAM Paradiso (with Rollins Band)
11 BULLE
Salle D’Ebullition
12 FLORENCE Auditorium Flog (with Rollins Band)
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<tr>
<th>ARTIST</th>
<th>TITLE - ORIGINAL LABEL (PUBLISHER)</th>
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<tr>
<td>Richard Marx</td>
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<td>George Michael &amp; Elton John</td>
<td>Don't Let The Sun Go Down On Me (EMI/Warner Chappell)</td>
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<td>Right Said Fred</td>
<td>Hang On In There Baby (EMI)</td>
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<td>K.R Owens &amp; T. John</td>
<td>Everything About You (A&amp;M/EMI)</td>
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<td>Right Said Fred</td>
<td>I Wanna Be A Kennedy (Epic)</td>
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<td>Huey Lewis &amp; The News</td>
<td>Power Of Love (Capitol/EMI)</td>
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<td>Mike Oldfield</td>
<td>Tubular Bells (Polydor/Warner Chappell)</td>
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<td>Caucasus</td>
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<td>Elton John &amp; Kiki Dee</td>
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<td>Yesterday (EMI)</td>
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<td>Phil Collins</td>
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<td>Bon Jovi</td>
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<td>The Rolling Stones</td>
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<td>Tom Jones</td>
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<td>Elvis Presley</td>
<td>render Me, O My Lover (EMI)</td>
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<td>Prince</td>
<td>Purple Rain (EMI)</td>
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<td>Penny Lane (EMI)</td>
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<td>Yesterday (EMI)</td>
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<td>The Beatles</td>
<td>Ticket To Ride (EMI)</td>
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<td>She Loves You (EMI)</td>
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<td>A Hard Day's Night (EMI)</td>
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<td>Twist And Shout (EMI)</td>
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<td>I Want To Hold Your Hand (EMI)</td>
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<td>The Beatles</td>
<td>Can't Buy Me Love (EMI)</td>
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<td>A Hard Day's Night (EMI)</td>
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<tr>
<td>The Beatles</td>
<td>Help! (EMI)</td>
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</tbody>
</table>
MARKETING THE WORLD'S MUSIC MARKET

A new edition of the world's music magazine, Marketing The World's Music Market, has been released. The magazine features articles on the music industry, including trends, marketing strategies, and interviews with industry professionals. One article discusses the impact of the Internet on the music industry, while another explores the growing popularity of independent music artists. The magazine also includes a special section on the role of social media in promoting music, with interviews with musicians and industry experts on how they use platforms like Twitter and Instagram to reach fans. Overall, Marketing The World's Music Market provides valuable insights into the ever-evolving music industry.

BILLBOARD SINGLES

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<thead>
<tr>
<th>TW</th>
<th>LW</th>
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<td>KRIS KROSS/Jump</td>
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<tr>
<td>2</td>
<td>2</td>
<td>ENVOKE/My Love</td>
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<tr>
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<td>RED HOT CHILI PEPPERS/Under The Bridge</td>
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<tr>
<td>4</td>
<td>4</td>
<td>JOE PUBLIC/Love And learn</td>
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<td>5</td>
<td>5</td>
<td>MICHAEL JACKSON/The Thin</td>
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<td>6</td>
<td>6</td>
<td>SOPHIE B. HAWKINS/Danny I Wish I Was Your Lover</td>
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<tr>
<td>7</td>
<td>7</td>
<td>QUEEN/Bohemian Rhapsody</td>
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<td>VANESSA WILLIAMS/Save The Best For Last</td>
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<td>9</td>
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<td>ERIC CLAPTON/Tears In Heaven</td>
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<td>10</td>
<td>10</td>
<td>CELINE DION/I'll Never Forget You</td>
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<td>11</td>
<td>11</td>
<td>MARILYN CAREY/I'll Be There</td>
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<td>UGK KID JOE/Everything About You</td>
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<td>13</td>
<td>BRYAN ADAMS/Thought I'd Died And Gone To Heaven</td>
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<td>GENESIS/Hold On My Heart</td>
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<td>BILLIE RAY CURRY/Archie Bucky Heart</td>
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<td>ARRESTED DEVELOPMENT/Tennessee</td>
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<td>17</td>
<td>LEONARD COHEN/First We Take Paris</td>
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<td>18</td>
<td>18</td>
<td>DE LEPPARD/Let's Get Rocked</td>
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<td>19</td>
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<td>RICHARD MARX/Hazard</td>
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<tr>
<td>20</td>
<td>20</td>
<td>MICHAEL JACKSON/Try To Be Good</td>
</tr>
</tbody>
</table>

NATIONAL AIRPLAY

The most played records on BBC Radio 2 and BBC Radio 1 were announced today. The chart, compiled by Airplay Sweden, features a mix of classic hits and contemporary tracks. The most played record on BBC Radio 2 is "You're Never Gonna Give Me Up" by Phil Collins, while "I Will Remember You" by Tamia tops the chart on BBC Radio 1. Other popular tracks on the charts include "Tears In Heaven" by Eric Clapton, "It's A Sin" by Erasure, and "Woman In Love" by Barbra Streisand.

MARKETING THE WORLD'S MUSIC MARKET

(continued from 5)

New York Times critic Stephen Holden writes that Kaas is doing for the French music industry what Edith Piaf did for France. "The legacy of Piaf and others, but in a modern and personal way." Kaas, who has already twice won the French equivalent of the Grammy, is "a natural" for the French music scene, according to the New York Times. "She's a true artist, and she's building her international career step by step." Kaas has toured extensively not only in France but also in continental Europe and Russia, with fans from Germany to Japan. She is the most successful female artist in Germany, with over 300,000 units sold, and has been boosted by the release of her new album, "You're Never Gonna Give Me Up." The album features a concentration of specialized retailers and a successful advertising campaign, with fans saying that sales have been steady for a long time, and have so far reached 25,000 units for the US release. Prieur agrees that part of her success is due to the French Music Office, the promotion board's World Music chart for some 24 weeks. Marketing of the album has been handled by Columbia jazz product manager Sandra Oul, in close collaboration with the French Music Office, the promotional arm of the French music industry in the United States. The marketing plan consisted of two high-impact shows in June and August 1991, before and after the release of the album. The album was featured on popular TV shows "Good Morning America" and "The Johnny Carson Show." Kaas was tipped by a critic in Time as 'the new Edith Piaf.' Store activity was concentrated on specialized retailers and the advertising was run in the jazz consumer press. Her next record will be released in February 1993 in France and in March or April in the US. Kaas will tour the US at the end of 1993.

GERMANY

The most played records on UK airplay in 1992 were announced today. The chart, compiled by Media Control/Baden Baden, features a mix of classic hits and contemporary tracks. The most played record on UK airplay is "You're Never Gonna Give Me Up" by Phil Collins, while "I Will Remember You" by Tamia tops the chart on BBC Radio 1. Other popular tracks on the charts include "Tears In Heaven" by Eric Clapton, "It's A Sin" by Erasure, and "Woman In Love" by Barbra Streisand.

SPAIN

The most played records on Cuarenta Principales, compiled by Media Control/Baden Baden, features a mix of classic hits and contemporary tracks. The most played record on Cuarenta Principales is "You're Never Gonna Give Me Up" by Phil Collins, while "I Will Remember You" by Tamia tops the chart on BBC Radio 1. Other popular tracks on the charts include "Tears In Heaven" by Eric Clapton, "It's A Sin" by Erasure, and "Woman In Love" by Barbra Streisand.

HOLLAND

The most played records on national station Radio 2 in 1992 were announced today. The chart, compiled by Media Control/Baden Baden, features a mix of classic hits and contemporary tracks. The most played record on Radio 2 is "You're Never Gonna Give Me Up" by Phil Collins, while "I Will Remember You" by Tamia tops the chart on BBC Radio 1. Other popular tracks on the charts include "Tears In Heaven" by Eric Clapton, "It's A Sin" by Erasure, and "Woman In Love" by Barbra Streisand.

SWITZERLAND

The most played records on national station DRS 3 and major stations, compiled by Media Control/Baden Baden, features a mix of classic hits and contemporary tracks. The most played record on DRS 3 is "You're Never Gonna Give Me Up" by Phil Collins, while "I Will Remember You" by Tamia tops the chart on BBC Radio 1. Other popular tracks on the charts include "Tears In Heaven" by Eric Clapton, "It's A Sin" by Erasure, and "Woman In Love" by Barbra Streisand.
<table>
<thead>
<tr>
<th>-artists</th>
<th>label</th>
<th>countries charted</th>
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</thead>
<tbody>
<tr>
<td>Queen</td>
<td>+</td>
<td>UK.D.B.N.L.E.A.CH.S.P.DK.GR.IR</td>
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<tr>
<td>Bruce Springsteen</td>
<td>+</td>
<td>UK.D.B.N.E.A.CH.S.P.DK.GR.IR</td>
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<td>ZZ Top</td>
<td>+</td>
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<tr>
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<td>+</td>
<td>UK.D.B.N.L.E.A.CH.S.P.DK.GR.OR</td>
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<tr>
<td>Genesis</td>
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<tr>
<td>Def Leppard</td>
<td>+</td>
<td>UK.D.B.N.L.E.A.CH.S.P.DK.GR.IR</td>
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<td>Simply Red</td>
<td>+</td>
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<tr>
<td>Chris De Burgh</td>
<td>+</td>
<td>UK.D.B.N.L.E.A.CH.S.P.DK.GR.IR</td>
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<tr>
<td>The Cure</td>
<td>+</td>
<td>UK.D.B.N.L.E.A.CH.S.P.DK.GR.IR</td>
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<td>Iron Maiden</td>
<td>+</td>
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<tr>
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<td>Right Said Fred</td>
<td>+</td>
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<td>Queen</td>
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<td>Red Hot Chili Peppers</td>
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<td>Curtis Stigers</td>
<td>+</td>
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<td>Kiss</td>
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<td>Shakespeare's Sister</td>
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<td>Soul II Soul</td>
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<td>Michel Sardou</td>
<td>+</td>
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The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Senema. © BPI Communications BV/Buma/Senema. All rights reserved. Compiled from the national album sales charts of 16 European territories. Recognition of sales of 500,000 units and recognition of sales of 1 million units with multi-platinum symbols indicated by a numeral following the symbol.
EMI MUSIC EUROPE LATEST RESTRUCTURING: Following an earlier restructuring at EMI Music Europe's commercial development division (M&M, March 28), continental Europe MD Alexis Rotelli has now also streamlined the company's pop marketing department. Ex-Warner Music France head of international Jean-Michel Colletti has been appointed international marketing manager, replacing Didier Zerhau. Colletti will be responsible for all US repertoire including the Capitol, EMI USA and SBK labels. Previously, Zerhau was responsible for Capitol product only. The other international marketing manager working at Gloucester Place, London, is Tony Harlow, who joined from EMI Records (UK) earlier this year, handling EMI and Chrysalis product.

SIGNED, SEALED AND READY TO BE DELIVERED: Lehrer, Meintelzehn, who became GM of EMI Electrolux's A&R center in Berlin in March this year, revealed his first signings to OTR. All released on the Harvest label, they include German band Abwarts, UK band Fischer Z (previously signed to BMG Ariola Munich) and Andreas Broon, ex-member of Sisters Of Mercy. Product is expected to hit the market in July-August.

ON THE MOVE: Jorge de Antón, former PD of Radio 16/Madrid, has been appointed PD of SBK's music/news network British Rock Radio. He has rejoined SBK on May 4. Neil Fraser, BBC Scotland's head of radio since 1987, has resigned from the Beeb, effective in July. He says he is departure is to allow him to pursue "other programming interests." Fraser has been with the corporation since 1968.

NEW AT MCA?: OTR hears that Max Muller, European managing editor of hard rock and heavy metal magazine Metal Hammer, is joining MCA International. He replaces Chris Griffin, who earlier this year joined PolyGram International.

DOUBLE BILL: The Belgian festival Torhout/Werchter has announced its final line-up of artists. Taking place on July 4-5, the double festival will feature The Scabs, Pearl Jam, Extreme, Dance Unit, Slade, and Happy Mondays. The concert is RHPC is exclusive for Torhout/Werchter.

LISA JOANS GENESIS: Concert promoters Solo have announced that Lisa Stansfield will be performing as special guest at three of Genesis' concerts in the UK.

UK Radio

(continued from page 1)

comment on the text of the AIRC's letter until it receives a formal reply from the Authority and Muller. What the INRs and ILRs are up in arms about is the impact the regional licenses could have on advertising. Sources say there's nothing to prevent the regional license holders from forming a network and offering attractive ad rates. They are also worried about more ad revenue being drained in an already difficult trading environment. Any drain on revenues would have a corresponding impact on the return on investment that was factored into the licenses bids, those sources contend.

Another sore point: existing stations are upset because they can't own the regional franchises in their own service areas because of the ownership rules in the 1990 Broadcasting Act. Under the Act, a group may own up to 20 ILRs and one national service as long as the ILR doesn't overlap more than 50% of an area covered by one of the group's stations. But insiders say that since the regional franchises are not tied to any existing licence bids, the Authority says applies to the new stations—must be questioned. The...
The EHR chart below lists the total number of EHR reporting stations playing songs that do not have yet enough airplay points to rank among the EHR Top 40. The second number represents how many stations reported it to their EHR stations. Songs which have reached to new sngp for two consecutive weeks will be asked from this list, but they equipped with new sngp. The cases of old, songs are listed by name on national music stations.

**EHR Chart Leaders**

**MOST ADDED**

- **BRUCE SPRINGSTEEN/Better Days**
- **CURIOSITY/Hang On In There Baby**
- **TEXAS/Tired Of Being Alone**
- **SMITHS/This Charming Man**
- **JOHN DENVER/Rocky Mountain Highland**

**"A" ROTATION PERFORMANCE**

- **MYLEENE FARMER/Beyond My Control**
- **DON E/Love Makes The World Go Round**
- **OPUS II/It's A Fine Day**
- **CURIOSITY/Hang On In There Baby**
- **RED HOT CHILI PEPPERS/Under The Bridge**
- **TEXAS/Tired Of Being Alone**

**NEW Top 20 Contenders**

- **THOMAS DOLBY/Close But No Cigar**
- **NEVILLE BROTHERS/Flame & The Wind**
- **RICHIE HATTON/Dear Mr. Lonely**
- **KATHY TROCCOLI/Everything Changes**
- **UGLY KID JOE/Girlfriend**

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NEW ALBUM
SENSELESS WONDER
CD • LP • MC

SENSELESS WONDER TOUR '92

14. 05. AUGSBURG 20. 05. BRAUNSCHWEIG 25. 05. KÖLN
15. 05. FREIBURG 21. 05. DETMOLD 26. 05. OFFENBACH
17. 05. NÜRNBERG 22. 05. KREFELD 28. 05. SAARBRÜCKER
19. 05. BERLIN 23. 05. HANNOVER 30. 05. KARLSRUHE
01. 06. ÜBACH-PALENBERG 02. 06. BOCHUM
06. 05. HAMBURG 03. 06. MÜNSTER 04. 06. OLDBURG
09. 06. STUTTGART 06. 05. WITTENBERG
10. 06. MÜNCHEN 08. 06. PASSAU