Elton's "The One" Crossing Borders

by Robbert Tilli

Elton John's the one this month in European radio, and the release of his new album The One is turning into a major event for broadcasters. After BBC Radio 1 exclusively premiered the artist's 35th album on June 12—out on Phonogram with the Rocket imprint—the rest of Europe jumped on it.

For all stations the first single, For Chiltern Network head of music Clive Dickens it is one of John's best albums of the last 12 years. "We will concentrate on Runaway Train, the duet with Eric Clapton, plus Simple Life and White City Country. Elton John is very important for us. One of our stations covers Watford, where he originally comes from. For them he's a local boy who made it."

Along with Capital Radio/ London, Chiltern is co-promoting the three upcoming concerts at Wembley on June 26-28. Although at presstime not every station on mainland Europe had received the June 15-released album, reactions to the record are mostly favourable. It is album of EHR formatted station Radio Hamburg has returned as the private ratings leader in Hamburg according to Infratest's Nord 1992a ratings in Germany. The survey shows that in the city's population (aged 14+) listen daily to Radio Hamburg, an increase of 5% from last year's figure. In Hamburg, the station now commands a 38% share of the 14-29 age-group compared with 24% in 1991.

In last year's Infratest ratings, the number 1 station now has an average of 990,000, an increase of 50%. Pubcaster WDR 4 still holds the biggest share of listeners in Hamburg, however, with its EHR/news-talk-formatted NDR2 network remaining the most popular of the four stations with a 27% share. The combined NDR1 programmes Welle Nord, Hamburg Welle and Radio Niedersachsen scored 20% down from 27% in 1991. NDR3 and NDR4, catering for minority listening groups, remained at 4% and 3%, respectively.

Public national music/news-oriented station Bayer 1 in Munich is in third place with 1.05 million listeners, up from last year's figure of 990,000. Top of the league of the private ratings leader (continues on page 26)
JUNE
SATURDAY 27 MUNICH - OLYMPIC STADIUM
TUESDAY 30 ROTTERDAM - FEYENOORD STADIUM

JULY
WEDNESDAY 01 ROTTERDAM - FEYENOORD STADIUM
SATURDAY 04 ROME - STADIO FLAMINIO
MONDAY 06 MONZA - FOOTBALL STADIUM
TUESDAY 07 MONZA - FOOTBALL STADIUM
SATURDAY 11 COLOGNE - KUNGFUSIENDORFER
WEDNESDAY 15 OSLO - VAHLENHOF
FRIDAY 17 STOCKHOLM - OLYMPIC STADIUM
SATURDAY 18 STOCKHOLM - OLYMPIC STADIUM
MONDAY 20 COPENHAGEN - GENOPTE STADIUM
WEDNESDAY 22 BRUSSELS - WECHTER
SATURDAY 25 DUBLIN - LANDSOWN ROAD
THURSDAY 30 LONDON - WEMBLEY STADIUM
FRIDAY 31 LONDON - WEMBLEY STADIUM

AUGUST
SATURDAY 01 LONDON - WEMBLEY STADIUM
WEDNESDAY 05 CARDIFF - ARMS PARK
SATURDAY 08 BREMEN - WESERSTADION
SUNDAY 09 HAMBURG - VULKANSTADION
TUESDAY 11 HAMELIN - WESERBERGLANDSTAD
FRIDAY 14 GLASGOW - THE HAUGH
SUNDAY 16 LEEDS - ROUNDHAY PARK
FRIDAY 21 LONDON - WEMBLEY STADIUM
SATURDAY 22 LONDON - WEMBLEY STADIUM
WEDNESDAY 26 VIENNA - PRATERSTADION
FRIDAY 28 FRANKFURT - INALDSTADION
SUNDAY 30 LUDWIGSHAEN - SUDWEST STAD

SEPTEMBER
WEDNESDAY 02 - BAYREUTH - STADIUM OF CITY
FRIDAY 04 - BERLIN - MAYFIELD
SUNDAY 06 GIESSENKIRCHEN - PARKSTADION
TUESDAY 08 LAUSANNE - LA PONTAISE
FRIDAY 11 BASEL - STADION ST. JAKOB
SUNDAY 13 PARIS - GRAND STADIUM OF VINCENNES
WEDNESDAY 16 TOULOUSE - STADIUM MUNICIPAL
FRIDAY 18 BARCELONA - OLYMPIC STADIUM
SUNDAY 20 OVIEDO - POLSTADION DE LUGARO
TUESDAY 22 MADRID - VINCENTE CAVERON
THURSDAY 24 SEVILLA - BENITO VILLAMARIN
SATURDAY 26 LISBON - JOSE ALVAREZ

THE DANGEROUS TOUR '92
Sony Music International
Over the ten years since they released their debut single, "Lion In My Own Garden", Prefab Sprout have remained one of the most acclaimed and respected bands in Britain.

With five classic albums "Swoon", "Steve McQueen", "Protest Songs", "From Langley Park To Memphis" and "Jordan: The Comeback", Prefab Sprout have produced a body of work that stands head and shoulders above their contemporaries and affirms the songwriting genius of Paddy McAloon.

Includes the hit singles: "When Love Breaks Down", "Cars And Girls", "Hey Manhattan" and "The King Of Rock n' Roll".

As a bonus to fans old and new, the album includes two brand new tracks, including their current U.K. smash "The Sound Of Crying".

Release date June 29th.
Rhythm King Cuts Singles-Led Labels

by Stephen Leigh

Rhythm King Records closed down all their subsidiary, singles-led, labels on Monday June 15, winding up Outer Rhythm, Inner Rhythm and S'Express headliner Mark Moore's own Splish label.

The imprint has also chosen not to renew its successful licensing deal with Belgium's R&S label, despite scoring 60 top 20 successes in less than two years with jams 'n' Spoon's 'The Complete Sheilla'. Only Transglobal, the imprint for Sheep On Drugs will continue.

Sonja Duson, spokeswoman for Outer Rhythm and the inner Rhythm, says, "It has been very sad. A decision was reached to return to a core of album-oriented acts on Rhythm & King Drive." Ironically, the closure of Inner Rhythm comes as its latest release, "One Tribe" (What Have You Done (Is This All) enjoys one of the label's biggest successes. Debuting in the charts at 52, it is the current fastest selling single in London.

Rhythm King was determined to view their subsidiary labels as a successful experiment. "We didn't get our fingers burnt," says Duson, "which is a way to get too big for it." The labels were originally formed because Rhythm King felt their commercial success with S'Express, the Beatmasters, Bomb The Buss and Betty Boo had taken them too far from club culture. The new imprints were intended to promote one-off single releases that weren't under pressure to chart. However, Outer Rhythm's first two singles, from Tricky Discos and LEO, did chart, Outer and Inner Rhythm went on to sell close to 600,000 singles in 1991 and early 1992, scoring notable chart successes with Mobby's Go (OR), Human Resource's Dominant and Congress' Forty Miles (IR).

Current releases such as What Have You Done and Cool's Poop by Wolfman will be fully supported by Rhythm King.

The future may be less bleak", says Duson. "I'm sure Splish will keep going, but not on Rhythm King."

Just last month Moore was bullish about the future of his label, claiming it was losing money and talking about large scale expansion.

Epic Releases Another Red Hot Album For AIDS Charities

by Miranda Watson

Epic is releasing the compilation album Red Hot And Dance on July 1, the follow-up to the successful Red Hot And Blue project which raised over US$4 million for AIDS charities.

Besides featuring three new tracks from George Michael, the album also includes special remnants of existing material by Madison, Lisa Stansfield, Seal, DM and EMF done by leading producers such as Brian Eno, Syl Rolle and Nelle Hooper. All net proceeds from sales of the album will be donated to AIDS relief and research charities across the world, with 10% of proceeds being set aside for special help in Africa and Asia.

Put together by the Red Hot Organization, the album was originally inspired by the ten-date global dance party held as a fundraiser for World AIDS Day on November 30/December 1 1991. Simultaneous dance parties were staged in cities across the world including New York, Tokyo, Paris and London with top acts such as Lisa Stansfield, Seal, Jimmy Sommerville, Beats International and EMF.

Red Hot Organization head John Carlin says that Red Hot And Dance is "designed as a commercial vehicle" and says he expects it to raise twice as much money for AIDS as Red Hot And Blue. "We made more of an artistic statement with Red Hot And Blue, the dance album is much more commercially oriented."

Carlin says the album took around five months to put together and responsive from the artists involved has been very positive. He explains, "Initially we concentrated on artists who had performed at the AIDS Day concerts, but when George Michael became involved it really kicked the project off." He says that remixes were made of the other artists' existing material to make it "more original and interesting."

Carlin says the reason for using different labels to distribute the Red Hot albums (Red Hot And Blue was released by Chrysalis) was that "there is a limit to how much charity a label can give."

Future Red Hot projects Red Hot And Rap and Red Hot And Rock are likely to be distributed by different labels too. Footage of the AIDS Day Dance parties has now been shaped into a major 90 minute TV special which will be shown internationally throughout the world in the next few months. Directed by Mike Pellington, the TV special will also deliver education on AIDS.
**The Problems & Pitfalls Of Pan-European Radio**

by Maagiel Bakker

Pan-European release schedules of Continental artists are increasing, but the exception of Voice of America's VOEA, why aren't pan-European radio networks a reality? Why does the concept of MTV Europe work instead?

DJ-free Dutch satellite AC network Sky Radio tried its hand at pan-European networking, but decided against it. At the pan-European format panel, OM Too Lathouwers said problems of copyright, the lack of European advertising budgets and cultural differences combined into obstacles impossible to overcome — the success of national musical forcepts like Radio Italia Solo Musica Italiana and Radio Nostalgia are marginalizing the influence of Anglo-American formats.

MTV Europe is probably the only successful trans-border programming channel; but as MD Bill Roedy noted, "There were a lot of obanges and it took a lot of persistence to make it work. But international music is growing and people seem to have become less insular in their tastes. Also, there is more consistency from the record industry in their release patterns."

However, Roedy warned, 1993 is not the answer to everything. "I am not suddenly speaking five languages, and Denmark is a lesson for everybody. National tastes need to be taken into consideration."

Roedy emphasized the close relationship between MTV Europe and radio. "We're an outgrowth of radio and not there to compete with it," said Roedy. "Nothing works in isolation: local radio fulfills a critical role."

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**Investment Spotlight: Regulations, Partners**

Different and complex regulations in each country will continue to limit the amount of cross-border investment in European radio, according to members of panel on investments moderated by CLT director of radio activities and RTL vice president Rémy Sautter.

US radio investment/management consultant Robert Richter and three factors will deter the number of US investors, and to a degree European investors, who are willing to put money into stations.

"The road to European radio investment is not for the faint of heart," he said.

Europe 2 MD Martin Brisac agreed that regulations cause problems for investors. "In France, I can see how problematic that can be," he said. "Since 1985 the laws relating to radio have changed twice, and they will change a third time this autumn."

Brisac is optimistic about investing in eastern Europe, comparing the risks in those markets with the situation in France 11 years ago when the government first allowed private radio.

"At that time, one man, [NJR president] Jean-Paul Bandeirang, started investing and made a lot of money. That type of situation might arrive again. The experience in France is evidence of that," he said.

CEA Munich MD Stephan Goetz also advised investors to find a local partner and to not expect majority control of a station. "It's highly unlikely that you will be awarded a licence if you are new to the country," he said; the industry is controlled by the German publisher. Goetz called it a "radio miracle" that CLT was able to get 10% ownership.

CLT's Sautter is bullish about Germany despite regulatory hurdles. "We don't have the time and human resources to do it all. That's why we decided to concentrate on Germany."

On two occasions, Sautter said CLT had an opportunity to buy 25% of a US station, but chose not to because of the distance and time necessary to manage the operation and the fact that 40-50% of the stations in the US are losing money. "Even if the 25% barrier was eliminated it would not be our priority market," said Sautter.

M&M's Steve Wonsiewicz said French and Spanish radio operators have been the most active in cross-border investments.

"The radio markets in which these companies operate are among the most competitive in Europe," he said. "As a result, they have been forced to aggressively look elsewhere for investment opportunities."

Spanish radio/music consultant partner Eugenio Galdon concurred, saying while as head of PRISA's audio-visual operations he "knew we could not grow any bigger in Spain. We were forced by our 'success' to look for opportunities in other markets." (PRISA is a partner in French EHR net MMB with CLT.)

Galdon said except for Europe I "no other foreign company owns a single share in the radio sector."

"The next wave of investments in Spanish stations will be in niche format networks."

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**PDs Stress Local Approach For EHR Success**

Although EHR is thriving in Europe as the dominant programming philosophy, a clear consensus of what the format stands for is lacking. Is EHR programming output put similar across Europe? What music constitutes an EHR playlist and is this music led by the charts? These were among the main topics touched upon at the EHR programming panel.

Capital Radio/ London PD Richard Park urged programmers not to follow sales charts too slavishly. "They will not tell you what's popular. Single sales are lacking; the chart is too wide a range to serve as a guide."

The solution, said Park, was to focus on research. "Know your area and find out what your listeners like. Never neglect what you know is the best quality of records." He added that what's popular is not always suitable for airplay.

At Paris-based EHR network Skyrock, MD Pierre Bellanger pointed to the lack of traditional formats in France. "EHR here is a strange mix of Hot AC and CHR. Also, the lifespan of new records is different compared to the rest of Europe. New records remain new for six months."

Bellanger says about 75% of Skyrock's 2.5 million listeners are in the 15-24 demos. He stressed the importance of playing new music, saying that about 60% of programming output consists of records less than six months old. "As commercial radio started relatively late in France [early '80s], we don't have the fine segmentation as in the US. Programming is much more open here."

While Europe 2 MD Martin Brisac pointed to the lack of traditional formats in France, "EHR here is a strange mix of Hot AC and CHR. Also, the lifespan of new records is different compared to the rest of Europe. New records remain new for six months."

Brisac also cited the need to have a local partner or there is "no chance to invest [successfully] in Hungary." He urged investors to invest now. "Start your work today. Don't wait for the licences to be given out because it will be too late," he said.

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**LET'S GO UNLOAD SOME TRUCKS — Coordinating the US and European sides, respectively, of the NAB Radio Montreux conference's exhibition hall, NAB sr. VP/conventions & exhibitions Dick Dobson (l) and Radio Montreux exec. VP/deputy director Xavier Kempf test their grips.**
**Manchester Hosts First Music Convention**

Manchaster's first music convenion "In The City" will be held in Manchester on September 11-13, including a variety of seminars, discussion panels and live gigs.

The five-day event with the theme "A real music convention in a real music city" has been thought up by executive director Yvette Livesey together with Simply Red manager Elliot Racienda, and Andy Doddy and Factory Communications chairman Tony Wilson.

"In The City" will be held at the Crowne Plaza Hotel, with live concerts taking place each evening at a variety of venues across Manchester, including The Hacienda, Academy, Ritz and Boardwalk. The music bills are being organized by a special committee chaired by Hacienda's Paul Mason. The conference will include three seminars: "The Parliament Of Managers," the inaugural meeting of the International Managers Forum, "Rough Justice: The A&R Challenge with AmericanPerspectives giving blindfold critique on a wide range of music and "From Samples To Shirts: The Intellectual Property Forum investigating the legal and moral problems caused by the rise in record sampling and merchandising."

"In The City" will also include a series of three debating sessions "Hypotheticals" based on the British television debating series, to be screened on BBC 2's "Def 2" programme, and 30 panel discussions covering topics such as singles formats and "New Ways Of Radio."

Running throughout the five days of the conference will be the "Jimi Hendrix Exhibition," first shown in London this Summer and Subline, a celebration of Manchester music and design from 1976 to 1992. MW

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**FNAC Music Acquires Indie New Rose**

by Emmanuel Legrand

FNAC Music, the French record company set up in 1991 by retail chain FNAC, has bought independent production and distribution company New Rose, which specializes in rock products. The price was not disclosed.

The combined turnover of FNAC Music and New Rose is about FrF200 million (app. US$37 million), which should put the company in sixth position after PolyGram, Sony Music, EMI/Virgin, BMG/Vogue and Warner/Carrière.

FNAC Music GM Laurent Treille, who recently made an unsuccessful bid for Vogue, says, "With New Rose, not only do we have a company with a sales record of 60,000 albums in the past 10 years, mainly thanks to Patrick Mathé's guidance. If we wanted Mathé to stay within the company, it needed to be a fair deal for both of us."

Asked why he sold a company that was apparently healthy, Mathé, who has always been a strong advocate of independent labels, says there were various reasons. "First of all, I believe that the heroic days are over when independents struggled to remain independent in the face of major companies. In 12 years, we have made something of this company, and I thought it was the right time to reach a new step with more means. If you don't have a means—anyway—I didn't—the only solution is to find them elsewhere. Of all the independent labels, FNAC has always represented the most important record label. When FNAC was expanding in the record business, it seemed logical to deal with them."

Mathé denies rumours that New Rose was facing financial difficulties, saying, "We didn't have a problem of profitability. As everyone, we are suffering from the effects of a bad economic situation. I took this decision with an eye on the future. We had reached a point where we couldn't make any progress without an injection of cash, and I want this company to move forward. I am convinced that we are going to be better than ever before, without changing much." Treille says FNAC will provide New Rose with some of its administrative services as well as a cash injection. Some of the 28 employees at New Rose may be moved around, but there should be few redundancies, says Mathé.

Treille adds that the acquisition will allow the company to be present in all the different branches of the distribution system, with two distinctive sales forces. "In France, there are two main ways to sell a product, either through the specialized retailers and chains like FNAC, or through the super and hypermarkets, which only sell records with a strong media presence. With our current distribution system WMD we cover all these aspects, but New Rose will continue to handle its own specialized distribution. If a product has a very good reaction and needs extra push, we'll switch it to WMD." In addition, says Treille, it is also a way for other independent labels to have access to two different sales forces on the market.

New Rose celebrated its tenth anniversary last year. Following the opening of offices in Germany and the US, the company set up in 1991 by retail chain FNAC, has sold over 60,000 copies in Europe. Russell, signed worldwide to New Rose, will be recording a new album for a late 92 release. New Rose also has a strong roster of French acts and has recently signed French veteran rocker Dick Rivers who recently released an album of Buddy Holly's songs adapted in French.

New Rose celebrated its tenth anniversary last year. Following the opening of offices in Germany and the UK and the US. EL
Sony Belgium MD Decam To Focus On Local Acts

by Marc Maes

Patrick Decam took up his new position as Sony Music Belgium MD in Brussels on June 1 following former MD Bert Cloeckaert's appointment as PolyGram Belgium MD.

Decam (37) joined Sony Music International in London as director of A&R and marketing for Europe after having been MD for Columbia in France in 1990 - 1991. Determined to boost the label's market share in Belgium, Decam also plans to expand the company's role in promoting local talent. "In order to compete with companies like EMI and PolyGram, I think this is an obvious objective. Although Belgium is a small country in relation to production costs, my predecessor already made the first steps in signing Beverley Jo Scott. I want to emphasize this part of the market, in signing new artist contracts and licensing deals. "In the future Sony Music International will also help in signing artists for Europe. Belgium has proved itself as one of Europe's trend-setting territories and I hate to see Belgian artists sign to companies abroad when they could sign to us." Following the existing licensing deals with companies such as ARS (Yasmine and Né Aki) and Team for Action (Perry Rose, Pierre Rapasat), Decam says that Sony plans to go for similar deals with other local companies. "Sony must become a more reliable and dynamic partner for everybody involved," he says.

With acts such as Michael Jackson, Bruce Springsteen and Kris Kross heating up the charts, Decam sees Sony taking a good share of this summer's sales on the Belgian market.

Belgian IFPI Names Brulez As New President

EMI Belgium MD Guy Brulez was officially elected president of industry association IFPI Belgium at the organization's board meeting on May 25. He took over the position vacated by the retirement of Charles Liecoppe. Meanwhile PolyGram Belgium MD Bert Cloeckaert was appointed vice-president of the association, working with director Vincent van Mele.

Brulez's new appointment comes at a busy time at IFPI Belgium, with the challenge of the long-awaited "Loi Lallemand" (the new legislation on author's rights and neighbouring rights.) says Brulez, "I think it is important that we play an active role, rather than becoming a passive and slow trade body."

Brulez is convinced that boosting single sales is crucial for the industry, and already this March, he suggested plans to launch the two-track CD (as has recently happened in France) as the new single sound-carrier.

"The research company Marketing Unit is currently doing a survey on the commercial viability of the carrier," says Brulez. He adds that IFPI Belgium will also continue to concentrate on anti-piracy activities and a possible "new-look" operation for the IFPI-charts, determined by the separate language communities and sales.

Commenting on the proposed new author's rights law, he says, "The new Lallemand law was approved by the Belgian Senate and I expect the state council to vote on it in the coming months. The law stipulates that a broadcast fee must be paid by the audiovisual media. The national stations and some private radio networks have been paying this contribution without a legal obligation for several years, and many IFPI members have been sending them sample records in return. But I don't think this arrangement will continue when the broadcast fee legislation comes into force."

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New Music Seminar Spotlights Spanish Music

by Howell Llewellyn

Spanish pop, rock and flamenco music was highlighted at the New Music Seminar in New York June 16-21, the world's largest music trade fair. Spanish artists were involved for the third consecutive year in what is the culmination of a Spanish government-sponsored plan to boost Latin music in the English-speaking world.

Eight acts played over three nights, with the main attraction being the June 18 central park free concert entitled "Latin Rocks the Park" by Basque pop-rock duo Duncan Dhu, who toured the US last year, and rising female singer Luz Casal, who had a hit in France this year with Piensa En Mi.

The Spanish participation in the festival was organized by the Spanish author's society SGAE, the Spanish Ministry Of Culture and the Fifth Centenary Organizing Committee.

An SGAE spokesperson says, "This is the 13th New Music Seminar and only the third with Spanish participation, but already it would be hard to conceive of the event without Spanish music."

He adds, "Our efforts are designed to make sure that Latin music is not just another alternative in international markets, but a source of inspiration which cannot be ignored." SGAE vice-president Eduardo Bautista was scheduled to chair a June 19 debate entitled "Latin Rocks The World" as part of the New Music Seminar.

SER Buys Back State's 25% Stake For US$32m

by Anna Marie de la Fuente

The government's decision to sell its 25% stake in leading network operator SER was approved by the Spanish council of ministers on June 5 in the first step towards divesting its shares in a number of private stations (M&M, May 23).

SER is to buy back the stake for a total of US$32 million through an installment scheme as follows: the first payment of US$8 million upon the signing of the contract, the second of US$12 million on December 30, 1992 and the last on April 20, 1993.

PRISA has acted as representative for the private stations campaigning against the imposition of a 1976 decree which obliged them to donate 25% of their holdings to the state. PRISA spokesman Daniel Gavela comments, "We're pleased the government has finally decided to shake off its stake—even if it is at a high price, which is quite rich considering they didn't even buy it from us." He says that the state had only paid out a total of Ps156 million (app. US$131.56 million) since its entry into SER, adding that, "on top of that, it collected dividends."

Negotiations are underway with the other stations and networks. The state still has a 25% stake in Radio Española, Radio Intercontinental, Radio Zaragoza and Radio Huesca while it maintains a 5% share in church-backed COPE, reduced because of its non-participation in successive capital expansions.

Abellan Leaves Onda Cero

Jose Antonio Abellan left his post June 2 as PD of new EHR network Onda Cero Musica, which is set for official launch in September.

In statements to the press, Abellan says he was disillusioned at seeing his attempts to create a competitive radio frustrated by the limited support of the Onda Cero administration.

Abellan will continue at the helm of production and concert promotion company Dream. Meanwhile, speculations that he would join his former mentor Rafael Revert at new look Cadena 100 (formerly Cope FM) have been denied by Revert. "We have opted not to include any stars in our group of DJs: we prefer anonymous figures," says Revert.

Abellan, also popularly known as Baby," built his career through Los 40 Principales under the guidance of then PD Revert. At prestation, Abellan was unavailable for comment.

Abellan's post has been provisionally filled by his assistant, the current Onda Cero head of music Jose Miguel Garcia. AMIF

SPAIN
Audio Radio Service Hopes To Tap Radio Market With Programme Packages

by David Stansfield

Audio Radio Service, a Milan-based communications agency which calls itself the first company in Italy to offer the radio sector a complete range of services, is aiming to capitalize in what it believes to be a new market interest in the radio broadcast sector.

Comments company director Giovanni Silvestri. "Many companies don't invest in radio advertising because they just don't believe in it. But some marketing departments are now thinking that TV advertising, for example, is not only expensive but is also not producing the right results. They are trying to find an alternative."

Silvestri believes an invasion of commercial TV on the domestic market resulted in other media suffering badly. He says many firms do not understand the complex radio market, and admits that some have suffered from badly organized radio advertising campaigns in the past. But, he adds, "It may take time, but things will get better."

Audio Radio Service was born from an idea by Roberto Ongaro, company president and ex-executive at the radio production and syndication company Sper. "Our mission was to develop the radio sector in a positive way," he explains. "But we had to wait for some time before we really understood what to do. We knew the radio sector needed money and we wanted to give local stations the opportunity to grow and improve by having better programmes, advertising and strong relationships with the music industry."

Audio Radio Service has fine-tuned its operations to concentrate on programme production and consultancy, both to stations and advertising clients. It is currently testing a 10-minute daily international news programme "Hard News," produced in collaboration with the Albatross Press Agency. Nine local stations, including Radio Peter Flower/Milan, Radio Centro Suono/Rome, Radio Club 91/Naples and Radio Ram/Lecce, have aired the programme and while Silvestri admits that it is not currently a good commercial proposition, studies are being carried out on how to transfer it to national broadcasters.

On a musical level, Audio Radio Service believes it is the first company to produce a programme for broadcast throughout the domestic market by local stations. A 60-minute special, "Queen Day Live At Wembley," was produced in collaboration with EMI Italy as part of its major campaign to launch Queen's Live At Wembley album. Comments Silvestri, "We made a study of the market for EMI as part of the operation and although it's not easy to work with local stations, we chose 70% of the best throughout the country. These included Radio Lombardio/Milan, Radio Subasio/Assisi, Radio Rock/Rome, Radio Messina/Reggio Calabria, Radio Babboleo/Genova and Lady Radio/Florence."

Audio Radio Service is building an impressive list of clients for which it provides a consultancy service. These include the major Rusconi and Rizzoli publishing groups, Spontex, Lever, Ricordi Video and Tampan. For Ricordi it is producing the weekly home video programme "Tutto Video," based on Radio Italia Solo Musica Italiana and Tampan has entered the domestic broadcast market for the first time with a programme specially produced for women.

Silvestri is also aiming for a first with a children's programme for radio. He says Rizzoli does not want to use radio to promote its products, but a two-way advertising deal has been struck with Radio Italia Solo Musica Italiana and Rizzoli in its new children's comic Corriereino. "We produced some story cassettes to accompany the magazines and these could develop into a programme series on Radio Italia S.M.I.," he explains. "Station president Mario Volanti likes the idea but is not sure that kids listen to radio. We believe that mothers can introduce them to it. We hope that by the end of the year a programme series will be launched."

Silvestri sees the main role of his firm as finding different ways of getting new ideas and new products to radio. "We don't want to do what everybody else is doing," he says. "It's difficult because of the unique Italian situation where TV dominates the media market to such an extent. We are confident that we're moving in the right direction. We've had good reactions from the market for our news and music programmes plus good adverts at reasonable prices. There are many more good ideas in the pipeline."

Radio Sound Starts European Link-Ups

Local EHR station Radio Sound/Ferrara will offer a real taste of Europe to its audience in its new music programme "Euro-time" to be launched on June 27. Each Saturday show, broadcast at 15.30, will feature a live telephone interview with a young person from another EC-member country. Interviews will be conducted in Italian and the station is receiving help from the EC economic office in Milan to track down foreign students of the language.

"Radio Sound is a local station but we've always focused strongly on Europe," says PD Sandro Alberghini. "What kids do in Amsterdam or why youngsters in the UK don't flock to discos on a Saturday night like Italians is of interest to our listeners. With the live telephone link-ups we'll find out what's currently hot in Berlin, Barcelona or Paris and we'll end each different interview with the most popular record of the moment in each different territory."

Radio Sound is also collaborating with German station Radio Hamburg on a German-language news programme to be aired daily at 12.30 and 20.30 hours from June 22.
Medwenitsch Appointed New Head At IFPI Austria

Dr. Franz Medwenitsch is replacing Dr. Harald Büchel as MD of the Austrian IFPI. Büchel will become MD of BMG Ariola taking over for Stephan Friedberg, who is due to retire.

Medwenitsch formerly worked for Austrian pubcaster ORF, where he started as a freelancer and later moved to the law office to specialize in copyright. Since 1991 the new IFPI head has been programme administrator at ORF.

Commenting on his new position Medwenitsch says, "The new generation of record industry MDs in Austria is young, innovative and highly qualified. I am sure that we will work together without any problems."

Until the end of July, Medwenitsch will work closely with Büchel, before he starts as exclusive MD of the IFPI and its partner societies LSG and VBT.

Business As Usual, Say Echo Winners

by Miranda Watson

In the wake of Germany's first music industry awards, the Echoes, the majors with award winners on their roster say that they will not be changing the way they work with the artists.

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Dr. Franz Medwenitsch is replacing Dr. Harald Büchel as MD of the Austrian IFPI. Büchel will become MD of BMG Ariola taking over for Stephan Friedberg, who is due to retire.

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Commenting on his new position Medwenitsch says, "The new generation of record industry MDs in Austria is young, innovative and highly qualified. I am sure that we will work together without any problems."

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**NEW RELEASES**

**SINGLES**

**ESHA CHAKRAVARTY**

Song Of India - Magnifi
PRODUCER: René Timmer/Anselm Kluge
The song is part of the Rimski-Korsakov's opera Sadko. Chakravarty, half Indian/half German, adds the oriental flavour.

**KLAUS DENSOW**

Wir Sind Doch Alle Keine Engel - Hansa
Covington's Don't Cry For Me Argentina.

**MARKETING THE MUSIC**

**JEFF TURNER**

Despite the fact that this year's PopKomm is being held in the Cologne conference hall which allows for double the amount of stands as last year, organizers say the demand has far exceeded the capacity of the hall and the conference is now sold out.

Tourist In Paradise - Blue Martin/K-Tel PRODUCER: Duane Eddy
The Swiss landscape with its mountains and passes is a natural challenge for truck drivers. While they're steering their 16 tons along mother nature's barriers, the music of this country singer would be the ideal soundtrack. The recordings took place in Nashville, the capital of country.

Turner teamed up with Duane Eddy, the inventor of the so-called twang guitar. He also received the help of James Burton, the one-time Elvis sideman. Press the A3 button of this juke box and treat your listeners with the rockin' Play Ruby Play.

**G S AT D O Y**

**MARKETING THE MUSIC**

**ESHA CHAKRAVARTY**

Their first record in four years, sexy dance outfit Imagination—now signed to K-Tel Switzerland on the Blue Martin imprint—are back with a new album The Fascination Of The Physical.

Formerly signed to R&B Records, Imagination fronted by singer Lee John had a string of Top 5 hits between '81 and '82 with y geting disco classics such as Body Talk and Just An Illusion. But gone are the days of very short shorts, string vests and oily hair—this new look Imagination has moved into the 90s dance scene with tough, short haircuts and lots of leather. The new sound is distinctly housey, very dance-oriented with a future flavor. John's lovely soulful voice still carries above the pulsating house beats and the boys have managed to create a melange of current dance trends with hints of rap, reggae and acid house—perfect club music, which is how K-Tel hopes to re-establish the band.

International manager John Lee comments, "We consider them to be the best live dance act in the world. They have more credibility on the dance circuit than the artists in the charts. They might have kept a few profile over the last few years, but they're still hot performers and have a very loyal fan base."

The single Loving Tight, the second release off the album, is due for a pan-European release in the next two weeks. Lee says the single has already been scheduled for MTV Europe's "Party Zone" which he says should guarantee it getting playlisted. He adds, "MTV is very much behind the band and we see their support as important in reestablishing the band's profile."

Imagination will be performing a series of live concerts across Europe over the next months, coordinated with a heavy schedule of radio interviews and TV appearances in the respective territories. Lee sees radio's role as very important in making Imagination a chart success. "We live in hope that radio will pick up on this single. Imagination had album success since its run-of-chart hits in the early 80s, but hasn't had a single hit for years."

Manager of the band Gina Smith says that re-establishing a band like Imagination is not the easiest job in the world. She comments, "We've been receiving good reactions to the album, but we've got a problem with singles and radio airplay. Radio stations seem to have a mental block that Imagination have grown up now and become a contemporary act."

Smith says the first single released off the album I Like It did not make much impact in Europe, though it has now entered the Austrian airplay charts at number 17 and was fairly popular in Scandinavia. K-Tel oversees the band in territories including Switzerland, Austria, Germany, Spain and Portugal. Imagination is handled independently by Kavan in Scandinavia, New Music in Italy and Musikide in France.

**JAMES LAST**

Viva Españo - Polydor
PRODUCER: James Last
The "World Expo" in Sevilla and the Olympic Games in Barcelona apparently had an influence on this German band leader, who tends to nod towards the Spanish scene. With his orchestra he tackles such classics as La Bamba and Bamboleo (of Gypsy Kings fame). AC radio will have a good time with this music which will make a seamless crossover to the news every hour.

**HEINER PUDELKO**

Gloria - WEA
PRODUCER: Curt Cress
Indeed, Gloria is nobody else than "G.L.O.R.I.A.", Van Morrison's girl. Like Udo Lindenberg and more recently Westenhenger, Pudelko proves that German-language rock is not to be underestimated. Washington is a muscular rocker, while Wenn Ich Will is a relaxing ballad on the melody of James Brown's It's A Man's World.

**PARADISE PROGRAMME**

Paradise Programme - Dance Pool/ Sony Music
PRODUCER: Various
The iron curtain has gone and the future is looking brighter than ever. In the shadow of these optimistic thoughts, this multimedia project was founded, a German/ British co-production. Various artists and producers shine their light on a wide scale of topics, such as war and peace, the environment, acid rain and AIDS. They hammer home their message on powerful dance beats, thus bound to reach a broad audience. New Jerseyans—sung by Sabiha Kura and Deep Green and performed by B.G. The Prince Of Rap—are perfect examples of music for the min and body.

**SATROX**

Lisa/Tomorrow - Columbia
PRODUCER: Mark Dearrow
These two songs are included on Sony Music's Proud To Be Loud sampler. The other artists—Glunz, John Norum and Pretty Maids—were united in one of M&N's "Loud 'N Proud" boxes. Now the spotlight turns to this Swiss hard rock outfit. The track Tomorrow—taken from the band's current album Energy—is a typical stadium rock ballad, which will make thousands stick up their lighters.

**TWICE AS NICE**

Wild World - WEA
PRODUCER: Harry Sterne
Not to be confused with the Cat Stevens- penned evergreen, this is something else. Selected from the excellent album Room With A View, this German foursome provides a guitar-driven pop tune with a particularly strong hook.
German Music Radio's Growing Pains in A Growing Industry

Germany is in its seventh year of private radio stations, a medium that is growing from day to day, with reports of new stations, changed formats and more listeners than ever. But there are plenty of problems to go along with the good news.

Germany is the only country in Europe that has to deal with 16 different broadcasting commissions. Its record industry charges every station for product samples. Stations complain over lack of qualified experienced personnel. Advertising income is growing at a very slow rate. The rating service analysis of the nation's stations comes only once a year, forcing stations in major markets to pay for their own local tests.

Media buyer Rolf Golinitz of the department store chain C&A, the company with the largest advertising budget in Germany, states: "The combination of many small blocks of ads and the fact that we just can't quickly get statistics to show us if we are reaching our target groups have led us to a policy of using radio commercials instead for our wide summer and winter. Otherwise, we only use print and TV."

A Changed Industry

From 1945-1985, life in Europe's largest and TV.
SCHLAGER-POWER SOMMER '92 VON POLYDOR.

ANDREAS CISEK
"James Dean" aus dem Album "Es kommt sowieso ganz anders"

HOWARD CARPENDALE
"Mit viel, viel Herz" aus dem gleichnamigen Album.

DIRK BUSCH
"Ich zieh den Bauch nicht mehr ein" aus dem Album "Typisch"

PETRA ZIEGER
"Küssenge" aus dem Album "Lust"

KLAUS & KLAUS
"Melkmaschin' kaputt" aus dem Album "Alarm ohne Ende"

KAREL GOTT
"Malaguena, schwarze Rose" aus dem Album "In einer Nacht wie heut"

DIE PÄLDAUER
"Die Nacht der 1000 Sonnen" aus dem Album "Amore Romantica"

VON KLAUSTRAL, VW & ICMGIS
"Melkmaschin" kaputt" aus dem Album "Alarm ohne Ende"

POLYDOR.
Rheinland-Pfalz

Pubcaster Südwestfunk carries four stations on different frequencies: SWF 1 is the conservative full-service broadcaster with a MOR/AC/schlager base. SWF 2 is the culture station with classical music, while SWF 3 enjoys the reputation as the most progressive and popular youth-oriented station in the country with an EHR/hot AC/AOR/oldies format. SWF 4 looks for the 55+ listener with a very conservative blend of MOR, folk music and schlager. The private station in the area, Radio RPR, has "managed to firmly establish itself with recent estimates showing 560,000 average hourly daytime listeners as compared to 860,000 and 570,000 for SWF 3 and 1, respectively.

Saarland

One of Germany's smallest states has public station Saarländische Rundfunk offering four stations to the state-wide audience. Popular SR 1 is geared to 14-35 with an EHR, oldies and hot AC mix. SR 2 offers classical music and jazz, while SR 3 mostly seeks a 35+ target audience for its MOR/soft AC/schlager format. SR 4 is primarily talk with some classical music. The surprise station in the area is the only private outlet licensed in the state, Radio Salu, with a format based on the success formula practised at France's Europe 1, which owns 45% of the station, and advice from consultants from the US market. The youth-oriented approach features a Hot AC format.

North Rhein-Westfalia

The heavily populated industrial area with 20 million potential listeners has spawned the most-listened-to public station in the nation. WDR 4. Westdeutscher Rundfunk features five stations on different frequencies, with WDR 5 strictly geared to news, talk and information. WDR 1 has been re-formatted to a youth-oriented format for 14-29-year-olds. WDR 2 is the middle-of-the-road magazine programme with an AC musical format, while WDR 3 is the culture channel featuring classical music. WDR 4 was the first strictly formatted programme in the area (schlager/ MOR/folk music) and picked up the fruits of its labour with an average daytime hourly listening audience of over 1.3 million.

Baden-Württemberg

Listeners in this state have a choice of public stations. Local outlet Süddeutscher Rundfunk offers three statewide and one local channel, while neighbouring SWF is easily heard in most areas of the state. SR 1 is the full-service broadcaster for the 35+ audience group with a MOR/schlager format, while SR 2 concentrates on classical music and reaching jazz fans. SRD 3 is the "pop" station of the group, offering a mix of Hot AC, EHR and oldies. The local station seeks a wide audience with local news and a musical blend of AC, schlager and oldies. At present, 22 local stations with under 1kw of power and an equal number of so-called regional stations with over 1kw power are on the airwaves. Due to financial difficulties at these stations, the governing commission has decided to reduce the number of stations to 15 local and six regional broadcasters by 1994. The Radio 7 group of stations in six cities with an AC/schlager/oldies format, appeals to a 25-49 target group.

Bayern (Bavaria)

The southernmost state in Germany is Bavaria, with public station Bayerische Rundfunk offering five channels including BR-5 as a strictly news/talk outlet. B 1 uses a schlager/folk music/MOR/oldies format to emerge as the most-listened-to station in the state, closely followed by B 3 with its wide-ranging EHR/AOR/oldies format. The top of the privates is statewide Antenne Bayern featuring personality jocks and a broad AC format that's successful beyond a core 20-49 group. GONG (Hot AC/oldies) and pioneer station Radio Chari vari both look for the adults with a AC/schlager/oldies format. The major markets are rounded out by Radio Xanadu/Munich, Germany's only classic rock outlet, and Radio Arabella, the most-listened-to local station in the state with a conservative base of schlager, MOR and oldies for the 35+ listeners.

In Nuremberg, conservative Radio F's AC/oldies format for 30+ listeners took top bill in the last ratings race while Radio N 1 completes the local picture with a youth-skewing dance-oriented Hot AC format.

Mal Soundock

Reinhold Petersen

In the most modern state of Germany, NDR does the public radio chores, while state-wide private giant Radio RSH celebrates its sixth year with top ratings. The station with a 14-49 target group plays a wide variety of ERR, AC/oldies and classic rock.

Niedersachsen

In the state of Niedersachsen, this also features public radio broadcasting on satellite an additional music programming. Klassik Radio, a specialized brand of music, is the culture station with classical music, and Jazz Welle Plus gained a 1.7% share for their specialized brand of music.

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Hessen

State-wide broadcaster Hessischer Rundfunk has four stations on different frequencies: HR 1 being a full-service programme and AC-coloured music base, HR 2, the classical/cultural station, HR 3, the 14-35-targeted AC/EHR/oldies outlet; and HR 4, with schlager, oldies and soft AC for the 35+ demos. The only private station in the state is Radio FFH/Frankfurt which enjoys the most conservative blend of schlager. The private station is Radio FFN, which caters to the 14-35 age group with EHR/oldies, while Antenne Niedersachsen goes for 30+ listeners with schlager, MOR and oldies.
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28 - Den Bosch, Brabanthallen
29 - Paris, Zenith

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01 - Berlin, Waldbuhne
03 - Stuttgart, Schlenhalle
04 - Bielefeld, Football Stadium
05 - Ringe, Midtfyn Festival
08 - Budapest, Kisstadion
09 - Wien, Neusedlersee
11 - Zurich, Hardtreum Stadium
12 - Salzburg, Town Square
15 - Dortmund, Westfallenhalle
17 - Sheffield, Sheffield Arena
18 - Glasgow, S.E.C.C.
22 - Stockholm, Sjohistoriska

The album "Close Encounters"
includes the Hit singles "Close Encounters" and "Anna".
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A List:
PETER WAGSTAFF  Prog Dir
BBC RADIO 1/London
ATLANTIC 252/London

CLIVE DICKENS - Head Of Music
Dunstable/Northampton/Gloucester
CHILTERN NETWORK

B List:
AD Artists/Nature Yes We Con

ROBIN VALK - Head Of Music

UNITED KINGDOM

Take That. It Only Takes
Celine Dine If You Asked

Tevin Campbell - Round & Round
Pete Fair Blows The Wind
Erasure Take A Chance
Hue & Cry Profoundly Yours
Cookie Crew - Like Brother
A.B. Logic - The Hitman
Sinitta Shame Shame Shame
Wet Wet Wet - Lip Service
Kim Wilde Heart Over
Joe Cocker - Unchain
TLC - Ain't 2 Proud 2 Beg
Rhythm Quest - Closer To
Izabella - Shame Shame Shame

ZZ Top Rough Boy
Prince - Thunder
ADB 52's - Good Soft

AD

David Higgins - Head Of Music
ADMariah Carey - I'll Be There

AD

Jeff Graham  Prog Dir

ADMARIAH CAREY - I'LL BE THERE

AD Rob Strong - Everything A Man

John Paul Ballantine - Head Of Music

AD

Rob Pendry - Head Of Music

AD

Angela De Roberts - Head Of Prog.
RETE 105 NETWORK/Milan

AD

George Michael - Too Funky

Grant Benson - Head Of Music

AD

Angela De Roberts - Head Of Prog.

BRITISH 90'S NETWORK

Jo Lueders - Prog Dir

Ziggie Hoge  Prog Dir
RADIO F/Nuremberg

AD

Jo Lueders - Prog Dir

AD

John Paul Ballantine - Head Of Music

AD

Rob Pendry - Head Of Music

AD

Angela De Roberts - Head Of Prog.

RADIO GONG 2000/Munich

AD

Angela De Roberts - Head Of Prog.
A Ust:
Carlos Honorato  Prog Dir
10k Merino  Musk Mgr
RADIO MADRID/Madrid

A List:
CADENA COPE/Madrid

AL
A List.

AD Apopo Calyps Gunge
RADIO CITY: METRO

A List:
Power Play:
Piet Veerman
Kid Safari- Gelling Over
Sofie- One Man Woman
Steffan Hellstrand. Den Moistures
Los Del Tone Nodie
Rico- Vanos A Caw
Inhumanos- Verano
Right Said Fred- Don't Talk
Dinamita Pa Los Polk. Donde Estan
Bruce Springsteen- Human Touch
Dinamita Pa Los Polk. Donde Estan
Bruce Springsteen- Human Touch

B List:
RADIO 1/Oslo
RADIO RYD/Linkoping
AD
AD

B List:
RADIO 1/Oslo

AD

B List:

AL

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AD

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B List:
RADIO VIBORG/Viborg

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What is Pop Music worth today?

Certainly more than a few black bars reveal. Pop music is currently redefining its position and function in society. Artistically, socially, economically. Nowadays, no-one would deny that pop music is a “cultural asset”. But just what social value it has in today's radically changing world, or will have in the future, is still an open question.

Great! Because this shows that pop music continues to be an open-ended medium capable of reacting extremely fast to changing circumstances – local or international. But to ensure that it retains this ability to adapt, both pop music itself and the music industry must face up to the questions and challenges of the modern age.

So: just what is the “value” of pop music – from the viewpoint of musicians, managers, consumers?

How can economic policies be geared better to the needs of the music industry? The pop music market is undergoing a process of increasing concentration. At the same time, totally new musical genres are being created; “Dancefloor” is booming and the "Deutscher Schlager” – the German pop-song – is celebrating a comeback. And what does all this mean for the future?

Questions like this need to be posed. And answered. And they are at the Congress of POPKOMM. In lectures, panel discussions, debates. This is where new prospects and perspectives are defined. This is the venue for a frank exchange of information and opinions between experts from all fields of music.

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17. (13) Christophe DesChamps
16. (-1 Pierre Schott - le Te Voudrais Quand Meme
16. (-1 M.Berger/F.Gall - Laisez Passer Les Reyes
15. (16) Pierre Schott - I Am A Stranger
13. (9) Clouseau - Anna
12. (3) Magne Reilly - Everytime We Touch
11. (4) Matt Solaar - Ska Ne Ka Te Voudrais Quand Meme
10. (9) Jean-Paul Goude - I Am A Stranger
9. (8) Joe Cocker - Night Falls
8. (7) Paul Young - Come Back And Stay
7. (6) The Alan Parsons Project - Ammonia Dawn
6. (5) Shakespears Sister - I Don't Care *
5. (4) Mr. Big - To Be With You
4. (3) Lionel Richie - Do It To Me
3. (2) Cud - Outward Bound
2. (1) MC Solaar - Caroline
1. (1) M. Berger/F. Gall - Laisez Passer Les Reyes

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Most played records on Swedish national and local stations. Most played songs on 40 Norwegian stations. Most played songs on Finnish national stations.

Most played songs on 'The Media Control System'. (compared to 27.000 last year).

Most played songs on national stations Radio 2 and Radio 3. Compiled by Media Control/Stavanger.

Says PD Klaus Klenke, "The Media Control System is doing a better job in comparing the success of stations on the basis of radio plays in different states. The results were even better than what we had hoped for." NRW produces a syndicated programme for another 123 public radio stations in North Rhine Westfalia and broadcasts in Germany's most densely populated state with some 17 million inhabitants.

In the state of Hessen, Hessen/Radio Frankfurt remains the leading broadcaster with 390,000 listeners, followed by Antenne Bayern/Unterfohring with 320,000 listeners. FFH's second station, increasing its audience from 640.000 in 1991, has almost reached its one million mark (compared to 27.000 last year).

The Media Control System has carried out research for the Media Analyse which was masterminded in Germany. The research is the most reliable survey of listener habits in Europe and includes stations in North Rhine-Westfalia and Westfalia and broadcasts in Germany's most densely populated state with some 17 million inhabitants.

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AMSTERDAM 3-7 July 1992
### TOP OF THE CHARTS IN EUROPE

#### UNITED KINGDOM

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#### SWITZERLAND

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<thead>
<tr>
<th>Albums</th>
<th>Date</th>
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<tbody>
<tr>
<td>singles</td>
<td>June 27, 1992</td>
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#### NETHERLANDS

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#### SWEDEN

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### UNITED KINGDOM

<table>
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<tr>
<th>Album</th>
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<tbody>
<tr>
<td>Singles</td>
<td>Molto</td>
</tr>
<tr>
<td>Nick Berry - Heartbeat (Columbia)</td>
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<tr>
<td>George Michael - I Can't Make You Love Me (PolyGram)</td>
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<td>K.W.S. - Please Don't Go/Carry Me Home (Columbia)</td>
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<td>Richard Marx - Hazard (Columbia)</td>
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<td>Kris Kross - Jump (Columbia)</td>
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<tr>
<td>George Michael - As We Know It (PolyGram)</td>
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<td>Lionel Richie - Back To Front (PolyGram)</td>
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<tr>
<td>Take That - Only Takes A Minute (RCA)</td>
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<td>Ugly Kid Joe - As Ugly As They Wanna Be (Columbia)</td>
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<tr>
<td>Wilson Phillips - Shadows And Light (BMG)</td>
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### SPAIN

<table>
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<td>2</td>
<td>Kris Kross - A Ball of Nothing</td>
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<td>3</td>
<td>Rhythm Is A Dancer</td>
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<td>4</td>
<td>Abba Asque</td>
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<td>5</td>
<td>Dr. Alban</td>
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<td>6</td>
<td>The Show Must Go On</td>
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<td>7</td>
<td>Ave Ces TeusYeux - Pretty Face</td>
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<td>8</td>
<td>Even Better Than The Real Thing</td>
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<tr>
<td>10</td>
<td>Def Leppard - Intro (I'm Not Scared)</td>
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<td>Guns N' Roses - New Rose City</td>
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<td>12</td>
<td>.twist &amp; Shout</td>
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<tr>
<td>37</td>
<td>Def Leppard - Intro (I'm Not Scared)</td>
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The chart uses the Hot 100 Singles system, which is compiled by the RTC (Radio and Television Centre) in London and is based on a combination of airplay, retail sales, and digital streaming. The chart is published weekly in the UK and internationally, and it is a key indicator of the popularity of songs in the UK music market.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
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<tr>
<td>Lionel Richie</td>
<td>Back To Front - Motown</td>
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<tr>
<td>Queen</td>
<td>Live At Wembley '86 - Parlophone</td>
<td>UK.D.B.NL.CH.S.DK</td>
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<tr>
<td>Queen</td>
<td>Greatest Hits II - Parlophone</td>
<td>UK.D.B.NL.CH.S.DK</td>
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<tr>
<td>Annie Lennox</td>
<td>Divin - RCA</td>
<td>UK.D.B.NL.CH.S.DK</td>
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<tr>
<td>ZZ Top</td>
<td>Greatest Hits - Warner Brothers</td>
<td>UK.D.B.NL.CH.S.DK</td>
<td>5</td>
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<tr>
<td>Iron Maiden</td>
<td>Fear Of The Dark - EMI</td>
<td>UK.D.B.NL.CH.S.DK</td>
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<tr>
<td>Genesis</td>
<td>We Can't Dance - Virgin</td>
<td>UK.D.B.NL.CH.S.DK</td>
<td>7</td>
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<tr>
<td>Del Leopard</td>
<td>Adios - Budgeon Riffola</td>
<td>UK.D.B.NL.CH.S.DK</td>
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<td>The Cure</td>
<td>Wish - Fiction</td>
<td>UK.D.B.NL.CH.S.DK</td>
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<td>Guns N' Roses</td>
<td>Use Your Illusion II - Geffen</td>
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<tr>
<td>Simply Red</td>
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<td>Right Said Fred</td>
<td>Up 'Tig</td>
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<td>Westernhagen</td>
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<td>Faith No More</td>
<td>Angel Dust - Slash</td>
<td>UK.D.B.NL.CH.S.DK</td>
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<tr>
<td>Bruce Springsteen</td>
<td>Human Touch - Columbia</td>
<td>UK.D.B.NL.CH.S.DK</td>
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<tr>
<td>Chris De Burgh</td>
<td>Power Of Ten - A&amp;M</td>
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<tr>
<td>del Amitri</td>
<td>Change Everything - A&amp;M</td>
<td>UK.D.B.NL.CH.S.DK</td>
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<tr>
<td>Queen</td>
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<td>UK.D.B.NL.CH.S.DK</td>
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<td>Nevermind - DGC</td>
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<td>Snap</td>
<td>The Modamn's Return - Logic/Ariola</td>
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<td>Wilson Phillips</td>
<td>Shadows And Light - SBK</td>
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<td>Dangerous - Epic</td>
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<td>Julio Iglesias</td>
<td>An Unforgettable Night - Epic</td>
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<td>Ugly Kid Joe</td>
<td>As Ugly As They Wanna Be - Mercury</td>
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<td>Achtung Baby - Island</td>
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<td>Metallica</td>
<td>Master Of Puppets - Elektra</td>
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<td>Jean-Philippe Audin &amp; Diago Modena</td>
<td>Ocarina - Delphine</td>
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<td>Tracy Chapman</td>
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<td>Michel St Road</td>
<td>Le Grand Val - Beac G7 - France</td>
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<td>The Black Crowes</td>
<td>The Southern Harmony &amp; Musical Companion - Elektra</td>
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<td>Kiss</td>
<td>Revenge - Mercury</td>
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</table>

The European Top 100 Albums is compiled by BRB Communications BV in cooperation with Buma/Stemra. © BRB Communications BV/ Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.

- recognition of non-European sales of 500,000 units
- recognition of sales of 1 million units, with multi-million sellers indicated by a numerical following the symbol: 'MM'
- *NEW ENTRY* indicates a 500,000 unit seller
- **FIRST WEEK** indicates a recognition of sales of 1 million units

**UK** = United Kingdom, **CH** = Switzerland, **D** = Germany, **NL** = the Netherlands, **SE** = Sweden, **FI** = Finland, **IT** = Italy, **FR** = France, **A** = Austria, **IR** = Ireland, **E** = England, **I** = Iceland, **NO** = Norway, **SE** = Sweden, **DK** = Denmark, **N** = Norway, **SF** = Finland, **P** = Portugal, **CR** = Greece, **IR** = Ireland, **A** = Austria, **E** = England, **I** = Iceland, **NO** = Norway, **SE** = Sweden, **FI** = Finland, **IT** = Italy, **FR** = France, **A** = Austria, **IR** = Ireland.

**NEW ENTRY** indicates a 500,000 unit seller

**First Week** indicates a recognition of sales of 1 million units.
Laurent Voulzy
Caché derrière
Nouvel album disponible en CD et K7
Inclus le 45t Paradoxal système
Montreux

(continued from page 1)

After a slow start, the congregation of almost 100 exhibitors seemed genuinely pleased with the turnout and quality of the participants. A key word on the majority said they would return.

Panels covered a wide range of programming, management and engineering topics (see separate report on page 6). Among the key points:

The marketing/music research panel featured an address by The Record Association of Switzerland's senior VP, Dick Springfeld, who reminded broadcasters to "take a listener-focused attitude with your marketing, and particularly your research. Who are you going after? What do they want?"

In terms of station promotion, experts centered on the strengths of simplicity, as stated by Dutch consultant Lisa Anderson have been shopping around for quite awhile. Most likely the label is the new From Music UK's Licensed Repertoire Unit, headed by Jeremy Pearce.

THE BOSS BASH: Bruce Springsteen kicked off his 1992-93 world tour in Stockholm's The Globe to great acclaim. To celebrate the event, Sony Music's press release stated the event's rating to be the highest the city has ever attended, attended by most of Sony's top European executives. Also in attendance were Sony Music US president Tommy Mottola, Columbia US president Don Ienner, Sony Music International president Bob Summer and VP creative operations Bob Campbell. And of course The Boss himself, who used the occasion to celebrate the first anniversary of his marriage to Patty Scialfa.

MEGA MOVE: Major changes at Zomba Holland, where renowned ex-Mega Records/Copenhagen A&R manager Martin Wahl has been appointed GM&A&R, reporting to director Bert Meyer. Dodd's brief will be to develop repertoire for the international, multi-faceted entertainment company. Details soon.

A CHANGE IS GONNA COME: Expect changes soon in the management of EMI/SBK, the publishing division of EMI in France, as the merger with Virgin Music moves along. And what is going to happen to Fabrice Nataf, the current Virgin France president? Will he begin reporting to current EMI France president Gilbert Obayou or join a telling bid? Did BMG offer Nataf the MD post at recently acquired Vogue, or will he start his own label?

MOVING UP: Congrats to Anne-Marie Nicol, who has joined Warner Music International as director/art director. Reporting to senior VP/investor marketing and artist developer Peter Ikin, Nicol was previously international director of London-based East West.

MOVING ON: At East West/Hamburg, product manager/A&R international Ronnie Meister is leaving the company on July 1. It is rumoured that he is to join BMG Ariola Hamburg as A&R marketing manager.

BITS & PIECES: OTR is hearing about staff expansion at Sony's international Red Place office... Has EMI Music Europe signed a deal with MTV Europe?... Teddy Teske is leaving WEA Music Germany after 17 years... Dodie Clark is venturing no further with UK indie Mute... OTR hears that Mute founder Daniel Miller and his wives '92 survey, using the diary method than the Nielsen claims the diary method for this year's Nord NDR3 Class., Jazz-Welle Plus scored 2% of listeners while Radio ffn and Antenne Niedersachsen drew 3% and 2% respectively, both increasing their share by 1%.

Radio Hamburg increased its share of listeners from 11% last year to 13%. MD Frank Otto says he is pleased with the result. "Our efforts to keep on improving our service to our listeners have paid off." We have gained more listeners this year, despite increasing competition in Hamburg.

In Hamburg, the biggest growth is the new German music/schlagern/MOR-formatted AlsterRadio, which says its research, drawing equal with OK Radio. AlsterRadio, which is concluded by a board of EHR Holland-based Ad Roland Media Services, flipped format from AC. Formerly called Radio 107, the station had just 5% of Hamburg's listeners last year, under its old format. MD Ulrich Bunschmann's move to cater for Hamburg's older listeners has led to a station becoming the number one station in Hamburg for the 35+ age group after only eight months. Bunschmann comments, "This is a very important result for us, because we have done far better than we expected; our goal was to reach 10%. Our share of 13% documents the most successful ever relaunch in the radio history in Hamburg. We have filled a gap in the Hamburg radio market." Bunschmann puts his station's success down to a tight formatting approach, keeping to a specific goal of providing more melody and local news for Hamburg listeners and to careful research as to what Hamburg listeners wanted.

New specialized-format station Jazz-Welle Plus scored 2% of Hamburg's listeners, but had only been on the air for 10 weeks when the research began. Radio Schleswig-Holstein/Kiel dropped 3% of its listeners while Radio ffn and Antenne Niedersachsen drew 3% and 2% respectively, both increasing their share by 1%.

Infratest has changed its methodology for this year's Nord '92 survey, using the diary method to compile the data instead of face-to-face interviews. This method has been used for the Bavaria infratest since last year. Infratest claims the diary method has the advantage of leading to a much bigger, more stable database. Seven times as many daily reports are available for the study using the diary method than were available with last year's face-to-face interviews (MA Method of daily inquiries about the last day).

Some 6,884 people were represented, including listeners over 14 years old in the Nielsen 1 area. An additional 645 interviews were carried out in North Rhine-Westphalia where Radio ffn can be received. The research was carried out between February 3 and March 29.

One's Richard Rene pointed out, 'The syndication business has not formed. It's still developing.' But, noted Premiere's Ed Mann, "Once something is working in one territory, other broadcasters start to ask 'What about some thing for me?"

In terms of radio ratings, panelists agree that a common system is the best way for radio to compete for ad revenue. Said NAB's Rick Dickey, "Competition will probably force some kind of harmonization and standardization of [ratings]."

"Swiss Broadcasting Corp.'s Heinrich Anker predicted, "I hope we can come to a common methodology in seven to 10 years because the advertisers will demand it." On the issue of music license-

ing and copyrights, ACR copyright committee chairman and Radio Clyde Holdings MD Jimmy Gordon said, "Broadcasters need to be increasingly vigilant to combat the lobbying power of the international record industry. By applying that the European Commission needs to con-

sider the interests of European broadcasters.

Next week, M&M will provide in-depth coverage of these and other sessions. Delegates seemed to shrug off any problems with some sessions which were unfocused or had technical problems; Instead, most attendees expressed satisfaction with the intimate, scenic surroundings and easy interaction with industry executives.

The event included a mobile DAB demonstration and an entertain-

ing session on creativity in music, featuring Nestlé consultant George Black, who was also the former chair-

man of J. Walter Thompson Germany. Among the entertainment highlights were a gala dinner cel-

brating media giant CLT and its RTL family of 13 radio stations, and a farewell dinner hosted by E.M.T. featuring CEO Robert Fitzpatrick.

Conference officials were universal in their praise for the suc-

cess. NAB executive VP Sautter, "The mere fact that this is possible is a major feat in itself."

NAB executive VP/operations John Abel added, "European broadcasters helped to make this an unexpected big hit. Our goals were ambitious, but the first event time, but the European response was large and enthusiast-

ic.

Continued Abel, "NAB learned a great deal from this exchange of information and ideas and developed some useful insights into how private radio can grow and thrive in Europe."

Hamburg Audience Ratings

(percentage of population 14+ years)

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<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Share</th>
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<td>NDR2</td>
<td>N/T, EHR</td>
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<tr>
<td>Radio Hamburg</td>
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<td>RSH</td>
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<td>Jazz-Welle Plus</td>
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Source: Infratest.
The The One Is One

Reaction to Elton John’s "The One" is overwhelming and with 74.3% of the vote... together with Annie Lennox’s "Precious". The highest of this year's... the top, detracting Lionel Richie’s "Do It To Me".

This year’s fastest moving record... into the current top 10. Even traditionally,... comparison to the rest of the territories, it still has... by the number of hours per week committed to the format.

A little less is included in... a listing of those records that... is shown by the number of hours per week committed to the format.

The A Rotation Performance is a listing of those records that have achieved the best A rotation performance. Records listed are those in the EHR Top 20 and with a total of reporting stations of at least 10. Songs are listed alphabetically by artist.

Mr. Big/"I Go Be With You" (Atlantic) 35 20 15 0

Sophie B. Hawkins/"Dam I Wish I Was Your Lover" (Columbia) 24 12 12 1

Curtis Stigers/"You’re All That Matters" (Arista) 36 22 14 2

Double You/"Please Don’t Go" (Roby) 23 18 5 3

Ce Ce Peniston/"Keep On Walkin’" (A&M) 28 13 5 6

Prince/"Money Don’t Matter 2 Night" (Paisley Park) 28 12 16 2

Celine Dion/"Peabo Bryson/Beauty And The Beast" (Columbia) 34 25 9 0

Vanessa Williams/"Save The Best For Last" (Polydor) 32 24 8 1

30 22 16 U2/"One (Vertigo) 19 15 4 1

The EHR "chart" (chart) lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay to rank among the EHR Top 40. The second number represents how many stations reported it to EHR for the first time. Songs which have received too much airplay for the consecutive weeks will be deleted from the chart, but may reappear with new airplay in the case if its, songs are listed by new artists. Artists submit new entries in "Chartbound Records".

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving any of WAMX's EHR reporting stations, that target 12-84 year-old listeners with contemporary music, soloists or duos during specific time segments. Songs in "A" rotation receive more points than those in "B" rotation or those limited airplay exposure. Scores are weighted by market size and by the number of hours per week committed to the format.

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His Talent Is Extraordinary

Talent that audiences all over the world have stood up and applauded during his heart-stopping performances with Gloria Estefan. Talent that has already inspired millions through two songs he co-wrote for Gloria that became #1 hits.

Now, with the release of “Just Another Day”, the first hit single from his spirited debut album, his talent shines through effortlessly and with great passion.

With enormous support rapidly building at CHR, A/C and Latin Radio in the US we can mark the arrival of an extraordinary new artist.

His name is Jon Secada

Management: Emilio Estefan Jr. for Estefan Enterprises Inc.