POOLING RESOURCES — Over one hundred DJs employed at Spanish private network SER gathered together for their annual conference held at the Hotel Al Andalus in the town of Chiclana, Cadiz.

UK Breakers Chart Likely To Get Go-Ahead

by Miranda Watson
Retailer fears of obsolete stock, which have been acting as a stumbling block to the implementation of the "Breakers Chart" in the UK, could be resolved in the very near future. At the Chart Supervisory Committee (CSC) meeting last week, representatives from the music retail trade group BARD and the record industry organization BPI voted to meet and work out a solution to the stock problems which BARD members say such a chart would create.

The "Breakers Chart," which is planned to highlight fast-moving records outside the CIN/Gallup Top 40 Singles Chart, has been opposed by BARD members, who fear its emphasis on quick-moving records will move product in and out of the chart faster than retailers can sell it. But Virgin Retail UK MD Simon Burke, who acts as chairman for BARD on the CSC, says he now feels far more optimistic about the "Breakers Chart" and that there were "fairly constructive discussions" at the last meeting as to how it could be implemented without resulting in obsolete stock. "The idea of the 'Breakers Chart' is far from dead," he says. "We are now working on definite ideas as to how we can move the issue forward. I would be very disappointed if we don't have something worked out before the next chart supervisory meeting."

Retail chain HMV MD Brian McLaughlin is more cautious, saying record companies must

Chalfont: Most ILRs Will Keep Licences

by Mike McGeever
Most UK independent local radio (ILR) operators will win back their licences when they re-apply for existing franchises, according to Radio Authority chairman Lord Chalfont.

"I would find it surprising if a radio station that performed successfully over a number of years would lose its licence. We have no predisposition for change simply for the sake of change. A large majority will retain their licence if they re-apply," says Chalfont, adding that the incumbent licence holders are getting too agitated about the re-advertisement process.

The Authority will re-advertise 55 ILR licences starting this October during the first wave. Those licences are set to expire in February 1995, including five London franchises (see M&M June 6).

When asked if the criteria of success included "profitability," Chalfont says, "Remember it is the re-applicant that has to put forward a business plan. If that plan was satisfactory, that's all we would look at — providing the station has kept its promise of performance."

Chalfont admits it would be unfair to base a decision wholly on a re-application by whether or not a station was profitable. Referring to the recession, he says, "Nobody is making very much money."

Chalfont was addressing comments made by AIRC chairman Stuart Francis to its members at the annual AIRC Congress in London last week. Making a case for existing licence holders, Francis told members, Lord Chalfont

British Regulators To Advertise Regionals Despite Industry Outcry

The UK Radio Authority is standing firm on its plans to advertise the five so-called 'regional' specialist format independent local radio licences (ILR) as early as the Autumn, despite calls from leading industry figures to put a hold on awarding the franchises until at least 1995.

M&M's EHR Chart Goes Current

M&M is pleased to report that beginning this week, the EHR Top 40 chart, chartbound and related EHR statistics reflect current information gathered during the week of publication. Previously, M&M's EHR chart represented airplay from

Summer Hits Track Attack!
See Pages 11-13.
LUTHER VANDROSS AND JANET JACKSON

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B B D   A N D   R A L P H   T R E S V A N T

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Sony Mini-Disc Launch Set For Christmas

by Emmanuel Legrand

The first players of mini-disc, the new digital recordable sound carrier developed by electronic hardware manufacturer Sony, will hit the stores for Christmas in the major European territories. While a minimum of 500 titles of pre-recorded music will be made available to the consumers.

The announcement was made at an international news conference held on June 10 in Salzburg by Sony Corporation president/CEO Norio Ohga and Sony Software Corporation president Michael Schuhof.

Ohga announced that "Europe is a vital market for Sony, not least because so many of the world's favourite artists, both popular and classical, come from Europe." Between 1980 (when portable units were introduced) and 1991, Europe accounted for one third of all Mini-Disc personal stereo sets sold worldwide.

Ohga said that besides Sony, "a large number of hardware and software companies have shown great interest in the MD technology," adding that to date, Sony reports that 23 hardware companies, eight software-related companies and 10 blank media suppliers have signed licensing agreements for the Mini-Disc technology.

Meanwhile, Schuhof, who is also chairman of Sony Music Entertainment, said he thought "as many as 80 formats such as cassette tapes discharge, new ones have to come along to take their place."

The first players of software-related industry support is still open to debate, however. The only two major companies to back the technology were Sony Music and EMI. The complete list revealed in Salzburg includes EMI, Parlophone, Capitol, SBR, Chrysalis, Virgin, Columbia, Epic, Def Jam, Sony Classical, Curt, A&R, Mute and Factory.

Schuhof also revealed that he had been given "strong assurances" that Warner would add its support.

Regarding Sony's position on the DCC, Schuhof was clear. "We will be releasing samplers and will gauge how much repertoire to release on DCC according to the reaction of consumers."

Sony plans to introduce up to one million players worldwide in the first year of which about 25%-30% will be allocated to Europe. Said chairman of Sony's music operation, Jack Schmuckli, "This is a global launch, as products will reach all major markets before Christmas 1992."

In terms of marketing and promotion strategy, Sony will believe in "active and mobile music enthusiasts." Thus, the first two players introduced by Sony will be priced accordingly and available at "very attractive prices," according to Schmuckli (i.e. below US$480 for a playback-only portable model, and around US$685 for a compact disc model). Sony will also introduce a radio mini-disc combination set and an in-car unit.

Schuhof said he expected the mini-disc's price to be "similar to the compact disc." Regarding retailers' acceptance of the new format, he added, "I believe that the MD will bring in additional sales rather than detracting from CD sales." He added that the packaging had been chosen to "minimize any re-investment by retailers."

This package is designed in a way that retailers will easily display it without having to purchase any new additional display equipment.

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In Anticipation Of Classic Competition

BBC Radio 3 Plans More Upbeat Programmes

Diane Warren WINS UK EMI Music Award — Songwriter Diane Warren's contributions were recognized recently when she was awarded the EMI Music Award for the UK at a presentation in Los Angeles. The award was for Warren's work on "Tove Hurs" by Cher and "Time For Tenderness" by Michael Bolton, both of which have sold more than a million copies in the UK alone. Warren's first breakthrough came in 1984 with the DelBarge hit "Rhythm Of The Night," a Golden Globe nomination. In 1989 she became the first songwriter to log seven hits in the Billboard Top 100, all by separate artists. Pictured [left] are: EMI UK creative director Sally Perryman, Warren, EMI music publishing MD Peter Reichardt and EMI UK manager Doreen Dorian.

Wogan Still Keen To Invest In Irish Radio

by Aidon O'Sullivan

British radio and TV presenter Terry Wogan admits he is ready to invest again in a national commercial radio station in Ireland. Wogan had been a director and a small shareholder in Century Radio, which held the national radio franchise in Ireland until it collapsed last November.

Says Wogan, "If the homework was done properly this time, and if anyone asked me, I would get involved in a national commercial radio station again in Ireland. Whatever happened with Century Radio—and 50% of the blame lies with the directors—has certainly not put me off commercial radio in Ireland.

As far as Ireland is concerned, I still believe there is room for an independent commercial radio station, an alternative to [pubcaster] RTE. Ideally, RTE should give up one of its two stations to an independent.

As for Century Radio, I came into it later than some of the other directors, and I did not lose that much money. But if I get involved in another similar station, I will make sure all the 'is' and 'ts' are dotted and crossed. Basic factors like the provision and cost of a transmitter have to be looked at beforehand. The regulators, the IRC, were fair and honest with Century; the problems lay elsewhere."

There have been no new developments regarding official plans to invite new applicants to replace Century with a new national commercial radio station.

Edward River Community Radio Authority Plans Two More AM Stations In London

by Mike McGeever

The Radio Authority has tentatively plans to advertise two additional AM licences in the capital. That is according to the Authority's head of development David Vick, who addressed a recent meeting of the Community Radio Association. Although no official development plans have been outlined, he mentioned that one of the licences could be fitted in when the first batch of existing licences is re-advertised later this year.

The news was confirmed by Authority spokesperson Tracey Mullins, who says the first frequency to be advertised will probably be 990 AM, which in the past was used for restricted services (temporary) licences. The other, 1458 AM—currently filled by the BBC's GLR—would be available subject to frequency clearance, she says.

Legislation requires that the BBC must relinquish an AM frequency if sufficient arguments are given that it is needed for the development of commercial radio, and if there is on position on the FM band available for the BBC station. In this case GLR also broadcasts on 94.9 FM.

The station on 990 AM would cover all of the capital, while the 1458 franchises would only include east London. But total survey areas hinge on frequency clearance, says Mullins.

BBC Radio 3 Plans More Upbeat Programmes In Anticipation Of Classic Competition

BBC Radio 3's new controller Nicholas Kenyon has decided to replace one of its flagship programmes "Music Weekly" with a three-hour show playing popular classics targeting a younger audience. The move is seen as an attempt to compete with the UK's first national commercial station, Classic FM, expected to go on-air in the early autumn.

The popular Sunday morning programme, covering news and analysis of classical and contemporary music, will air its last show on July 12 after 17 years. The change is part of a game plan to bolster audience share and popularity for the network, which currently has a share of only 2% but received nearly a quarter of the corporation's network radio budget (£47 million, app. US$80 million). Other plans include cutting presenting staff to two thirds, introducing two drive-time music shows with shorter music cuts and sending producers to the US to study classical music presentation. The Sunday lunchtime request slot "Your Concert Choice" will also be axed in announcements expected this week.

Kenyon, who took over the post from John Drummond three months ago, has been accused of "downmarketing" the network and making it "too pop" by musicians and listeners. However, industry insiders, including some at Radio 3, say that if the network is to survive national competition from the commercial sector, it must revamp programming and try and shed its "stuffy and highbrow" traditions. In efforts to do so, the network has retained ad agency Saatchi and Saatchi to launch a poster campaign over-seen by marketing consultant Judy Graham.

UNITED KINGDOM

DIANE WARREN WINS UK EMI MUSIC AWARD — Songwriter Diane Warren's contributions were recognized recently when she was awarded the EMI Music Award for the UK at a presentation in Los Angeles. The award was for Warren's work on "Tove Hurs" by Cher and "Time For Tenderness" by Michael Bolton, both of which have sold more than a million copies in the UK alone. Warren's first breakthrough came in 1984 with the DelBarge hit "Rhythm Of The Night," a Golden Globe nomination. In 1989 she became the first songwriter to log seven hits in the Billboard Top 100, all by separate artists. Pictured [left] are: EMI UK creative director Sally Perryman, Warren, EMI music publishing MD Peter Reichardt and EMI UK manager Doreen Dorian.

Majors Positive About Euro-Influence Of New MTV Chart Show

by Miranda Watson

Major record companies have welcomed the launch this month of MTV Europe's new UK chart show "Hit List UK," based on the Gallup chart, but there are doubts as to how relevant a UK chart show will be to the rest of Europe.

The British singles chart has been criticized for being notoriously fast-moving, with records moving in and out of the chart in a very short time. Critics say the current chart is filled with one-off dance acts reflecting current influence of dance music on the singles chart. The question is, will this make the chart interesting to other Europeans?

East west Radio promotion director Alan McGee says he welcomes the new chart show, as he does any new outlet where he can expose new product. He says, "MTV is a growing market. The recent satellite TV and football deals will mean the number of people owning dishes will double over the next few years."

"I think all Europeans look to the British chart to see what's happening. Anything that's a hit in the UK has more chance of being a hit in Europe," McGee says east west sees all three chart shows as having their own place in the market, all serving their purpose of exposing new material and serving different target audiences.

RCA Records UK promotion director Nick Godwyn says, "I think it's good for people to have some competition and it's great that MTV has taken this initiative. I think that MTV is going to keep breaking through in the UK by launching this new show. It is creating a new way of sparking interest in a singles chart which can often appear dull." Godwyn acknowledges the problem of a fast-moving chart being generally less relevant to the rest of Europe. He says, "It is ridiculous how records move in and out of the charts, but I think this is a problem that the supervisory committee should be addressing." Godwyn also says he thinks MTV's show can only help raise awareness of UK product in other European territories.

Polydor marketing director John Waller agrees "The most important thing about this show is that it presents us with another opportunity to exploit our repertoire," he says. "There are very few opportunities to show videos in the UK, so we welcome the chance to do so. You can't get on "Top Of The Pops" unless you're already a hit, and "The Chart Show" on Saturday mornings is not really prime viewing time. The problem is that MTV has precious little penetration in the UK."

International marketing/promotion director of EMI Records John Briley is more reserved about the impact of MTV's new show. He comments, "I welcome MTV's new chart show, but guardedly. The UK chart is not as influential as it was used to be in Europe. It still means a lot to us, not so much because of single sales, but because it increases the visibility of singles. A UK chart show might not be so interesting for the rest of Europe. Half of the chart here is pure fashion and one-off hits, which never make it into the European charts and are irrelevant to that market. It really depends how MTV is going to pick its videos, as to the show's value to us."
Iglesias Picks Furey, Parisian Location For His First Video

by Emmanuel Legrand

Spanish international star Julio Iglesias came to Paris to shoot the first video of his latest release Milagro Sentimental from his new album for Sony Music Color released in June in most European countries.

The video, shot on May 13-15, was delivered on June 15. Costing US $ 200,000, it was directed by Canadian filmmaker and composer Lewis Furey, who has shot recent videos for Spanish act Mecano (Hijo De La Luna), the Gipsy Kings' Sin Ella and French star Renaud.

This is Iglesias' first "real" video with a theme and screenplay, and is truly an international piece of work: written by Argentinean composer Carlos Gardel, available in five different languages (Spanish, French, Portuguese, Italian and German), performed by a Spanish star, shot in France by a Canadian filmmaker, and produced by French video production company Program 33, for the Hispanic division of a major Japanese company (Sony Music).

Asked why he decided to move to France to make the video, Iglesias says, "I don't like videos. I don't trust them. But these days, you cannot be exactly the same approach that is not on the first level. I went to Miami with a proposal in early April and they approved it. It is as simple as that." Iglesias says that he was impressed by what he calls Lewis' "vision."

Furey, who was one of the jurors of the first international music video festival held during MIDEM last January, says he was thrilled that Iglesias chose him and that he represented "a real challenge."

"Iglesias chose him and that's it," says Furey, "I thought it would be a nice adventure. He is a legendary singer with a romantic appeal. I said to myself that it would be interesting to see why he chose me. I'm sure there are a lot of people in Miami who are talented enough to do a video of Julio Iglesias. What was exciting was that he was looking for the unexpected, for an approach that is not on the first level."

"I didn't want to treat the song in a narrative way, or to place Iglesias in a cliché role of the guy singing a song. I had exactly the same approach that I would have had for Leonard Cohen, using the video to express a vision."

Bankrupt Superloustic
Talking Partnership With Radio France

by David Roe

Founding members of the FM Network Superloustic (targeted at under-15-year-olds) have set up a committee to try and save the station, which officially went into liquidation on June 16. L'Association de Defense de Superloustic (ADS) was set up on June 10 and has already gathered a petition of 150,000 signatures in support of the network.

ADS president Joel Pons attributes Superloustic's failure to a combination of too rapid an expansion and insufficient investments by its old shareholders.

"When we started," says Pons, "we only had two transmitters and a limited budget. In a period of three years the number of transmitters has risen to 32, but the budget has remained the same. They [the backers] didn't seem to understand that to make a station work profits have to be reinvested, especially when you are developing at the rate we were. This was not the case, and the result is the situation we are in now. They basically wanted to have their cake and eat it."

France has a population of 13 million under 15-year-olds and, until this liquidation, had only one station to cater for them. Pons reports that the group is negotiating with Radio France to resurrect Superloustic, which would be supported by both the public and private sector.

"This scenario raises the problem of revenues once again. Earlier this year, Radio France was refused the right to air brand advertising; would any affiliate radio be subject to the same refusal?"

"This would not really be an issue," says Pons, "as revenues from brand advertising in the under-15 market have never been a big source of income for us. We expect that a large part of our revenues will come from sponsorship. If the deal goes through we will be working with the public sector and would, consequently, be eligible for government grants from the Ministry of Sports or the Ministry of Education. We have the full support of Jack Lang [minister of culture/education] and Jean-Noel Jeanneney [minister of communications], both of whom have been very sympathetic to our problem."

The official list of Parisian frequencies will be published on August 4. Superloustic wasn't included in the shortlist, but after this date the chances of getting a frequency in the future are slim.

"Our aim was to get the full agreement of the different ministers by the end of June and to have the whole package ready by the end of July. We are going to keep transmitting as long as we can."

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Bryan Adams, Lou Reed and with the same line-up. towns on consecutive nights, but wide basis. The festival mutation years ago on a European - billing which established its rep- mander Herman Schueremans the Red Hot Chili Peppers, pro- moter Herman Schueremans has compiled an attractive pro- gramme. Schueremans is also aiming at the younger audience with acts including Pearl Jam, Urban Dance Squad, Extreme, Crowded House and domestic talent the Scabs. "Although both Sting and Paul Simon did very well at last year's festival [atten- dance 101.000], I felt there was something missing," says Schue- remans. "The festival needed an injection of new blood to survive. Bands such as Pearl Jam bring back the days of 1977 when music industry was booming all over the world." Schueremans is convinced that the current billing will attract the 15-30-year-old audiences, and the low ticker price of Bfl1.000 (app. US$30) is another attraction. "The 50.000 per-day attendance allows us to invest large budgets in talent," says Schueremans. "Our objective is not to finance our year of concert promoting, we offer value for money."

The BRTN's Studio Brussel plans to have news from the two festival days in Torhout and Werchter hosted by Dirk Blancke and Marc Coenen. "The festival will be announced on 10 trailers in the weeks before and we will transmit backstage reports to the Brussels studio," states Coenen. "We will not have a broadcast studio on the site as it takes a lot of efforts to set up a studio at the festival."

16th Torhout Werchter Festival Aims At Young Audience

by Marc Moes

Results from advertising compa- ny Warf's first 17 months show a turnover of US$21.8 million and a post-tax profit of US$600.000.

The VAR, owned 55% by Flemish state broadcaster BRTN and 45% by printed media group VUM, was launched to deal with commercial advertising and sponsorship on the BRTN's chan- neels. As a result of the current Flemish media legislation, advertising on BRTN is limited to the station's radio programmes. TV advertising is monopolized by VTM, the commercial Flemish TV. The BRTN was the first to
Sony Promotes Rosario's Flamenco-Fusion Album

by Anna Marie de la Fuente

Sony Music is hoping to score a crossover hit with new act Rosario. With Europe as a primary target, the flamenco-fusion artist is set to enter the market already penetrated by the successful flamenco-pop duo Azucar Moreno, also signed to Sony Music. The singer's debut album, De Lev ("Sterling Or Pure"), released April 20, has been selling locally at a rate of around 1,000 a week.

Gato, has been on powerplay since June 13 at new look EHR network Cadena 100, and was the first Spanish song to top the net's playlist chart. Says Cadena 100 PD Rafael Rever, "We've opted to give her our full backing because she's different and has a lot of potential," echoing the general opinion of local critics. SER's all-Spanish music web Cadena Dial gave it powerplay as soon as it was released. Meanwhile, at Madrid-based Radio Top FM, the single continues to rise in the playlist, now at number 22. Sony Music international development manager Mary Carmen Turo says MTV Europe has expressed interest in the Gypsy artist, who has proven to be a powerful live act. "We're looking out for the right international showcases or concerts for her to participate in," she says, confident that Rosario's music will succeed in Europe and even more so in the US Hispanic market. "Spain has its own sound and we should exploit it," she adds. "We should tap our flamenco roots and not try to compete with the British and Americans with what they do better."

Godo Denies Rumours Of Antena 3 Share Sell-Off

Following a general stockholder's meeting for private broadcaster Antena 3 Radio on June 18, chairman and majority shareholder Javier Godo denied rumours that he was planning to sell his shares in the company to Bren vir, the company formed by Rupert Murdoch and local media publishing baron Antonio Asensio of the Zeta group. Godo had resigned as president of Antena 3 TV two days previously when Murdoch and Asensio bought off Antena 3 TV minority shareholders—with financial help from Banesto bank—giving them a 25% stake. With Mario Conde of Banesto owning nearly 20%, Godo was forced to resign in the face of the majority holdings of these three prominent figures. He maintains, however, that he will keep hold of his 52% share.

Asensio has now been appointed president, while director general Manuel Martin Ferrand continues in his post for both Antena 3 TV and Radio. Insiders at Zeta claim that negotiations regarding the remaining shares are still to continue despite Godo's assertions. Godo, one of the founders of the Antena 3 group, also denied rumours regarding the merging of Antena 3 Radio with SER.

Antena 3 Radio is the most profitable of the Antena 3 group. The 1991 results announced in the general stockholder's meeting reveal pre-tax gross profits of US$15 million. Three new stockholders also appointed to the board in this meeting were Antonio Pique Morato, Esteban Silva Estev and Jose Yeart Ven losa, together representing majority shareholder Inversiones Godo.

Dischi Ricordi launch Radio's First Videotel

by David Stansfield

Dischi Ricordi radio promotions manager Antonio Vandoni is so fed up with expensive, time-wasting phone calls and faxes that he has launched Italy's first telematic service for radio stations called Direct Line With Radio, using the Videotel service managed by telephone company SIP.

The programme was devised by Milan-based radio agency Staff Record News, and will transmit information about artists, tours, current and future record releases, press conferences and promotional plans.

Vandoni works with 120 stations throughout the domestic market. To join the service they will need to subscribe to Videotel, and SIP will furnish them with a computer screen and keyboard for a monthly rental fee of around L7,000 (app. US$6). Vandoni says around 80 stations are already linked up to Videotel and although he does not work with them all, each will be able to receive general "unclassified" information from the company.

There seems to be no stopping Eros Ramazzotti (DDD/BMG/Ariola) when it comes to conquering the international market. Chile and Argentina can be added to the domestic superstars' list of triumphs following a recent promotional visit to those territories plus Mexico.

Ramazzotti is already established in Mexico where his In Ogni Senso album has sold more than 200,000 units. On his latest trip he performed at the Acapulco Festival alongside artists such as Julio Iglesias, Vanillla Ice, Phil Manzanor and Mecano. He gave interviews to key Los Angeles-based station KLYE, and guested on TV shows "Martes 13," "Una Buena Idea" and "El Ritmo De La Noche."

DDD international manager Donatella De Gaetano says that Ramazzotti is already known in many Latin American territories, but believes that nothing beats the personal touch. "Ramazzotti has a winning face and great charisma. It's important that an audience can see him just as they did in Mexico and Venezuela for the first time last year."

The next step for Ramazzotti on the Latin American market is a much-requested concert tour, but De Gaetano says that due to recording commitments this will probably take place next year.

Ramazzotti Woos South America

New Music Releases Latest Gloria Gaynor Album

by Anna Marie de la Fuente

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New Music Releases Latest Gloria Gaynor Album

Indie firm New Music has released Love Affair, the new album by US artist Gloria Gaynor. The album features 10 new songs and was produced by New Music president Pippo Landro. New Music has championed the '90s dance music diva for the last couple of years and featured her first success on the domestic market with sales of 200,000 units for her re-nix album Gloria Gaynor '90.

Meanwhile, the company is also having European success with Black Machine, whose debut single How Gee was sold more than 16,000 copies, reaching number 3 in the RAI charts in 1991, and number 1 in the singles dance charts at Rete 105 and Radio Deep Jay. Says company promotions manager Massimo Recine, "How Gee is in the Austrian and Greek national singles charts and the same is expected in France, Spain and Argentina, where the group's debut album The Album is also slated for release. A video for How Gee is also being rotated on MTV Europe. "Their three singles How Gee, Movin' and Funky People all reached a high position in the official RAI radio singles charts," he says, reporting sales of over 16,000 for Movin'. "That's a great result for dance music produced in Italy."
Limelight Goes Bankrupt In Oslo Triangle Drama

by Kai Roger Ottesen

Oslo MOR outlet Radio Limelight declared itself bankrupt on Tuesday, June 16. The station had accrued debts of NKR 9 million, (app. US$ 1.43 million), half of which is owed to news-by-satellite network Radio Nettverk, owned by media group Aller.

The decision to go into liquidation was taken only four days after news that Oslo-based radio ad agency Fram and another Aller company, Norsk Radio-utvikling (NRU) in Oslo, would buy shares in both Radio Limelight and Radio Tango, which broadcasts on the same frequency (FM 102).

What will happen on Lime- light's FM 102 frequency is not yet clear, though it is well known in the industry that Radio Tango would be interested in Limelight time slots in order to challenge private radio ratings leader Radio 1 in Oslo. Radio Limelight, broadcasting every weekday from 06:00-12:00, was number two in the Oslo market with 87,000 weekly listeners, while Radio Tango took over from 12:00-20:00 with a weekly audience of 78,000. Meanwhile, Radio 1 had 263,000 listeners.

On June 16, a continuous radio ID presented by DJ Kjell Arild Tilters was broadcast as follows: "An era has passed. Radio Limelight has shut down because of the current situation in the radio market. The Aller group has occupied the radio stations, and has used everything to achieve monopoly in the radio market. They have bought Radio 1 [Oslo] and Radio Tango [through NRU]. They wanted to buy us too, but we are against monopoly. We didn't want to be taken over by a Danish group [Aller]. This has been a fight between David [Radio Limelight] and Goliath [Aller], and David lost. Anyway, we're proud. You as listeners made us what we were. The message added that 18 Lime- light employees had been made redundant. Says Alf Lande, NRU director of investments and a central figure in the recent talks between Tango and Lime- light, "This is not a reasonable response from Radio Limelight. There is not enough ad money in the market, although this will develop as time goes by, with more mergers, acquisitions, bankruptcies, etc. We invited Limelight to talk, and they refused."

Lande doesn't see Aller's interest in radio as a monopoly. He says Aller controls 30% of the national radio ad market through Aria Media (formerly called Salgsavdelingen), the current market leader, and through local sales departments like Radio 1 Salsu in Oslo. "In addition, we have interests in four or five stations out of a total 300 in Norway, which accounts for 15% of the total lis- tenership in the country. That's far from what I call monopoly." Aller owns 40% of Radio 1, 15% of Radio Trondheim/Trondheim, 33% of Radio 1/Gaula and 33% of P3Radio 1/Bergen.

Continues Lande, "Radio Limelight has always been a healthy and good radio station. Last year, their profits were NKR 1 million. There has been a risky investment in a national news station [Antenne 4] and a network of stations in Oslo, Bergen and Trondheim. In addition, it launched its own sales department (Limelight Radio- reklame)."

Debts of Nkr4.5 million owed to Radio Nettverk accrued via Oslo-based radio ad agency Sverdrup Dahl/Radioreklame (SDR), who provided finances in 1990 to set up affiliate sta- tions in Bergen and Trondheim. SDR folded in 1991, following losses made by the Limelight stations and leaving debts owed to Radio Nettverk.

It was clear that with the acquisition of shares, Fram had intended to merge Limelight and Tango, but Lande reports that Fram will now hire NRU for assistance in developing Radio Tango.

"Radio Tango has had the necessary injection of capital to get out of their financial difficulties. Their debt was Nkr 3.5 million," says Lande. "Tango is also in the healthy situation of making a profit on a day-to-day basis." NRU wants to restart talks with Radio Limelight.

Several parties have been taking part in the three-cornered discussions between NRU, Radio Tango and Radio Lime- light. French network NRJ pro- posed deals with Radio Tango's bank, Nordlandsbanken, but was not accepted. The bank then struck a deal with NRU and Tango president Michael Breines Oredam, the three parts owning a third each.

Radio 1, Radio Norge Merge

Media Group Norsk Radio- utvikling has announced that Radio 1/Oslo will merge with Radio Norge (both on FM 106.8). Radio Norge has also been in debt for a while. Radio 1, which will have 20 people on the pay roll after the merger, will broadcast from 06:00-12:00 and from 14:30-18:00 every weekday. The merger is expected to take effect before July 1. KRO

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Radio FFN Leads Privates In Nielsen 1 Ratings

by Miranda Watson

EHR-formatted Radio ffn/Bremen is the top private station this year's Nielsen 1 radio ratings carried out by Infratest, covering the states of Schleswig-Holstein, Niedersachsen and the cities of Hamburg and Bremen. Radio ffn scored a daily average of 14% listeners aged 14+ in the area, compared with last year's 12%.

This puts ffn ahead of competitor stations such as Radio Schleswig-Holstein/Kiel which went down one percent to 9% and Antenne Niedersachsen, which managed 8%, up 3% from its 1991 rating.

Pubcaster NDR still rules the roost in the Nielsen 1 area, however, attracting a daily 56% of listeners aged 14+. EHR-formatted NDR 2 remains the most popular, attracting 29% of the area's audience per day. The three AC-formatted NDR 1 programmes have declined in popularity, attracting 21% of listeners in the area, compared with 26% in 1991. Radio Niedersachsen is the most popular of the three NDR 1 stations with 12% of the Nielsen 1 area listeners tuning in daily. NDR 3 and NDR 4, which cater for minority listeners, took just 4% and 2% respectively, although this is a slight increase on their 1991 ratings of 3% and 1%.

In the state of Niedersachsen, Radio ffn is also the top private station, increasing its average daily audience in the state to 21% from 19% in 1991. Its nearest private competitor in the state is MOR-formatted Antenne Niedersachsen/Hannover, which attracted an average of 11% of the area's listeners per day. This is an increase of 3% from the station's 1991 result. NDR 2 is the most popular public station attracting 32% of the 14+ listeners in Niedersachsen.

Radio Schleswig-Holstein came out tops in the northern German state of Schleswig-Holstein, way ahead of other private and public stations in the area. The top public stations in the region are NDR1-Welle Nord and NDR 2, which scored 24% and 25%, respectively, both down on last year's ratings.

Nielsen 1 Audience Ratings

(Station) (Format) (1991) (1992)

Radio Hamburg - EHR 10% 9%
Radio Hamburg - EHR 4% 6%
OK Radio - EHR 2% 3%
Klassik Radio - Classical 1% 1%
Alster Radio - Schlager 3%
Radio ffn - EHR 12% 14%
Antenne Niedersachsen - MOR 5% 8%
Radio Niedersachsen (Welle Nord, Hamburg Welle) - AC 28% 21%
NDR2 - EHR 30% 29%
NDR3 - classical/jazz 3% 4%
NDR4 - AC/news 1% 2%
Radio Bremen Hanswelle - AC/MOR 8% 6%

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Digital All The Way For HHB Communication

UK-based HHB Communications featured a digital seminar on interfacing and replaying at its stand at this year’s APRS show in London.

The recordable CD (CD-R) in the form of the Marantz CD1RI was on show with HHB’s own newly launched manufactured range of custom interfaces that allow recording directly from DAT to CD-R.

All the tracks indexing information on the DAT is transferred directly onto corresponding CD index points.

HHB was also showing the Eventide VR240 high capacity data recorder. This unit, using standard DAT tapes, can store a whole week’s worth of material on a single tape. This system is ideal for stations’ statutory logging requirements as well as telephone logging and other long-term recording applications.

On show at APRS and also subject to a dedicated seminar held at HHB’s London headquarters, the Digital Production Centre based around Yamaha’s new DMC1000 has been demonstrated to good effect. Capable of handling digital audio in most forms including AES/EBU, SDIF2, Mitsubishi ProDigi and Yamaha Y1 and Y2, the desk is seen to have a principal market in video post-production where the audio side has for so long been the poor relation.

Yamaha’s Terry Fujino, chief designer of the company’s audio development team, was on hand at HHB to discuss Yamaha’s continuing commitment to digital audio. HHB will be showing the DMC1000 and much of the other equipment featured on this and previous M&M Station Operation pages at the 1992 IBC show in Amsterdam, stand H9.

HHB Communications; London, UK. (+44) 81.960.2144

SHOW US WHAT YOU GOT — HHB’s Marantz CDR!

Teac Germany
To Distribute For Tannoy

In what would appear to outsiders as an odd combination, Tannoy, the leading UK manufacturer of quality studio monitors, has appointed Teac Deutschland GmbH as its sole distributor for Germany. However, when considering that Tannoy and Teac have had a successful trading relationship in Japan for the last 20 years, it doesn’t seem so strange.

Teac introduced Tannoy’s Monitor and Contractor series loudspeakers to German customers for the first time at Frankfurt’s Music Fair this March. Teac is currently planning to set up a network of 30 dealers across Germany and will market Tannoy with a major music trade press advertising campaign.

Tannoy; Coatbridge, UK. (+44) 236.420.199

Teac Germany has supplied Prima desks to new independent stations Pirate FM/Cornwall and station Q96, which is due on air in October and just down the road from Clyde in Paisley. It also supplied a Prima to South Wales ILR Red Dragon whose engineer Tim Cockram specified a custom design with an off-centre script desk.

In Paisley, Clyde has been awarded the contract for a謄turnkey installation of a complete studio package. This will comprise on-air and production studios, news/shock booths and a central apparatus room.

Clyde FM came on-air recently using a pair of Prima desks with multiple outputs for split transmission across Pirate’s two transmitters. Pirate is also using a Clyde talkback system and distribution amplifiers.

Clyde Electronics; Clydebank, UK. (+44) 41.952.7950

Teac Electronic Prima desk

Clyde Prima Desks In At Pirate, Red Dragon, Q96

Indies Go Clyde — Clyde Electronics Prima desk

Teac Germany To Distribute For Tannoy

Almost a year ago, Andy Bantock started in radio with the BBC in 1980 as technical director. In 1984, he was promoted to manager of engineering services or Strasbourg, instead of trying to legislate whether ice cream can be called ice cream, should put their collective heads together with the industry representatives from around the community and agree on some truly European standards.

Any agreement reached by the EC is very likely to be copied by the emerging eastern European states and would quickly become as recognizable a standard as PAL or NTSC are in TV. It seems strange that this problem has not already been addressed, being a very effective trade limitation to manufacturers all over Europe and the rest of the world.

Metro-based XIS has been licensed to operate at I kW was at one time putting out 10kW! Almost every station in France over-modulates. The norm is 75kHz, the most I have seen in France reach beyond 100kHz. Stations in the UK have recently been forced to switch to stereo, in some cases, forcibly turned down for over-modulating by the Radio Authority with only a two-strong engineering staff. The Cofet has so many times this number of engineers yet fails to police the spectrum.

It is probably unfair to single out France, but, as I live on the south coast of the UK, it is France’s stations that I hear. I have listened to stations in Spain and, although no measurements were able to be taken, a similar state of affairs seems to be in operation. This lack of policing means that lower standards of transmission equipment can be tolerated — if you’re not going to be caught you needn’t bother obeying the law.

This state of affairs, along with the difference of standards, makes a true European industry difficult to envisage. Perhaps the Europeans in Brussels or Strasbourg, instead of trying to legislate whether ice cream can be called ice cream, should put their collective heads together with the industry representatives from around the community and agree on some truly European standards.

Montpellier-based XIS has been commissioned by Radio France International to radio France International to automate its news intake, editing and transmission operations.

In the future, all news programs from correspondents via telephone, ISDN or satellite will be automatically received and (if not already transferred into digital format using the industry standard MUSICAM format. On reception the reports will automatically be classified for future searching. The reporters can be edited and audio processed in digital format if necessary. The system will also be able to batch reports together for transmission to subscribers and affiliates or automatically dump them onto tape for long-term storage. The system itself can store up to 48 hours of material fully mirrored for security.

The reports will first go through a PC-controlled 32x32 matrix into a mirrored sound library file at one place where they are stored in compressed form. Inputs and outputs from the library can be analogue or digital. All editors and journalists will have direct access to the system on IBM compatible 386 PCs via Ethernet. Operators will be able to preview and edit packages from their workstations and then give a go-ahead label which will allow them to be transmitted or transferred to affiliates.

This system is only the first phase of an ambitious planned at RFI. Future plans include a higher state of automated reception of reports.

Andy Bantock started in radio with the BBC in 1980 as technical director. More recently, Bantock set up his own broadcast consultancy, bridging radio and television engineering and programming. He can be reached at (+44) 424.434.426.

Euro Standards-The Industry After 1993

XIS Automate RFI News Operations

New York City — XIS has been commissioned by Radio France International to automate its news intake, editing and transmission operations.

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ATTENTION RADIO PROGRAMMERS!

Welcome to our Summer Hits Track Attack, the third CD singles box sent to you from M&M. Research conducted since the Spring Track Attack shows this project has been a resounding success in Europe, confirming it as an exciting and informative way of delivering new talent.

Programmers have praised the box both for the broad range of musical styles it offered and the opportunity to introduce new talent to their listeners, often before national record companies have started their local campaigns.

M&M's Summer Hits Track Attack continues this exclusive opportunity of presenting new talent to your audience, offering a collection of tomorrow's stars in one convenient package.

So climb aboard on the European train and let your listeners enjoy the sounds of Europe!

---

CAVALIERE

The upcoming summer season is asking for songs that feel like sunbeams. What better place than the Mediterranean to look for the sound of the summer? Now that Italian music is steadily spreading its wings over the rest of Europe, Cavalerie should be any programmer's choice.

You might remember last year's single, Tirati Su, a funky tune not unlike George Michael's Faith, enhanced by a funky acoustic guitar and gospel-framed backing vocals. Ragazzi Che, the lead off song on the five-track EP enclosed with M&M's "Track Attack" box, is another strong gem, sung with that typical Italian temperament and fortified with demanding dance beats. There are two recordings of the song, a "down beat" version and a radio version. The EP gives you a perfect impression of the high quality of Cavalerie's debut album Gira Con Me. The ballad Mica Male Però, showing the man from a more restrained side, is another perfect radio song, especially for the AC outlets.

Radio is definitely not the only thing the small independent Milan-based Keepon Music label is aiming for. TV is instrumental in breaking new artists. Promotion/A&R international manager Elisabetta Galletta hopes to break through a vicious circle. "We received a lot of airplay at home on Cavalerie," she says. "The problem in Italy is that the singer and the song are rarely properly announced. People can only hum the song to shop assistants, who usually don't know the artist themselves since he hasn't appeared on TV yet. One wants to relate a face to a song."

On an international level, the album is already out in the GSA territories, where he toured in the end of May. The company is now working on more licensing deals in the other European countries. In the first week of June, Cavalerie did some solid ground work in Holland by performing four very well-received live shows.

Programmers and DJs, mount your horses and join the cavalry for a Euro-crusade for top rate Italian music.

THE FARM

While the EC has the biggest problems uniting farmers across Europe, Liverpool band the Farm brought Europe All Together Now in 1990 with no problem at all. Before that solid international hit—recently used by Labour as its hymn—in the election campaign—they jumped on the Groovy Train for their first minor Euro-crossover success. With the debut album Spartacus they scored their hattrick. It sold 800,000 copies worldwide, of which 275,000 in the UK, 250,000 in the US and 175,000 in Germany.

The eagerly awaited follow-up album with the equally well-selling title Partizan is on its way. The September release album will be preceded by the single Rising Sun, which is now enclosed with M&M’s "Track Attack" box. Again the band shows a great pop sensibility worthy of its hometown. Radio can't pass up this definitive hit. The dance overtones make them very suitable for clubland, too. The song is produced by Graham McPherson, a.k.a. Suggs of Madness, the band which also combined good melodies with fast footwork. The Farm seem to have adopted their "Fuck Art, Let's Dance!" credo. Rising Sun marks the first single under the new Farm (End Product) and Sony Music UK agreement for the world excluding North America (Sire). Says Sony Music Licensed Repertoire Division head of marketing Mark Tattersall, "We're very excited about this project. The band will now have the opportunity to have a single released by a unified company, rather than via all different licensees."

In the past, the Farm released all its records under the Produce banner. The last two Produce singles Minds and Love Sees No Colours—released between the two albums—will be included on the 14-track new album in re-mixed versions. A second single will be out in August. The title has not been decided yet, but there are plenty of candidates since mainstays Steve Grimes and Peter Hooton write such wonderful choruses and hooks.

Artwork for the album is designed by bass player Carl Hunter. The whole campaign is based on the sunflower shown on the sleeve of Rising Sun. For promotion, Sony Music is sending "seed packages" to media. TV ads will be bought as soon as the first single is broken. A world tour is to be announced around the release of the album.
“Fierce and Frantic Foncksters”

new single devil in me

Available now with four “Soul Power” remixes by Cutfather / Soulshock and Karlin
Video directed by Jean Pellerin / Guns 'n' Roses “You Could Be Mine,” Def Leppard, Aerosmith, Was Not Was ...

debut album blast culture

Produced by Bill Laswell
Special guests
The Jungle Brothers, T-Bone (Trouble Funk), Gary "Mudbone" Cooper,
Michael "Clip" Payne (Funkadelic, Parliament, Bootsy’s Rubber Band)
Released in Europe and Japan
F.F.F.

One of the most innovating new names in the pop/dance crossover section is Paris-based F.F.F. This band adds the sound of the multi-cultural metropolis to the groove. African and Oriental tones are logical ingredients in their cosmopolitan sound. Their debut album Blast Culture, produced by "Burning" Bill Laswell, is red hot, funky and immensely diverse. Special guests include the Jungle Brothers, T-Bone of Trouble Funk and Gary "Mudbone" Cooper of Bootsy's Rubber. This sextet blends styles you would have considered incompatible. On La Complante Du Plombier, Sting meets Living Colour under the Jamaican sun. The anhemic Maman Krie develops from African music into jazz and rock, making it the most unexpected multi-format smash. Requiem Pour Un Con is their ruthless remake of the controversial Serge Gainsbourg song.

The track Marco, included in M&M's "Track Attack" box, shines a light on their ability to mix "Go Go" — the percussive funk variant from Washington during the mid '80s — and jazz, as well as the two languages, English and French. The album was released in France in November. A pan-European release followed in January and February, accompanied with the single New Funk Generation. F.F.F. have some busy times ahead. They will be omni-present on the summer festival circuit, including the prestigious Roskilde festival on June 26 and 27. Prior to that, they have performed some showcases in Canada. It was at one of these live appearances at last year's "New Music Seminar" in New York that the band was first noticed by the international press. "MTV Europe is very supportive by announcing tour dates every time."

Music/France. Says international promotion manager Annick Geisler, "We want to emphasize what the band is best at. They have built up their name by touring. MTV Europe is very supportive by announcing tour dates every time."

THE PASADENAS

Remember the spring of 1988? Five young men from the UK paid honour to their favourite singers with the uplifting soul stomper Tribute (Right On), taken from their debut album To Whom It May Concern. They had a flying start. Their incredible harmony vocals were heard in all corners in Europe. Now in 1992 they're doing it again — Yours Sincerely is a cover album on which the quintet pays homage to their musical heroes, singing their versions of the songs that inspired their career.

"I'm Doing Fine Now, the first single released in the beginning of this year, reached the top slot in the UK in no time. It's a beautiful rendition of an almost unknown soul song originally by New York City, that revived the glory days of male vocal outfits like the Four Tops, the Temptations and the O'Jays. Unfortunately, Europe stayed a little bit behind. Comments Sony Music UK international marketing manager Doe Phillips, "Apart from Germany and France, European radio hasn't been very friendly on the Pasadena so far. We hope to correct that by including the third single I Believe In Miracles in M&M's "Track Attack" box. We want to make a summer hit out of it."

This single is another example of how strongly the Philly soul sound lives on in the '90s. Other striking songs on their third album include Bread's Make It With You — the second single — and Marvin Gaye's Let's Get It On, that stays pretty close to the original version. Completely re-worked and re-arranged, however, is the Beatles' evergreen Lucy In The Sky With Diamonds, which now appeals to the modern dance generation. The same can be said about Bob Marley's Waiting In Vain, which is totally "unreggae-ed." EHR stations should be totally as harmonious as this fivesome.

PAOLO VALLESI

Italian artists can make it or break it at the yearly ultra-prestigious San Remo festival. Good results pave the way to national fame, and, if they're lucky, right on to international stardom. In last year's edition Paolo Vallesi — the spitting image of fellow countryman, star football player Gianluca Vialli — won the first prize in the so-called "Newcomer's Competition" with the song Le Persone Inutile, also the title of his debut album. Promoted to the "major league" this year, he won the third prize at the main festival. He achieved this with the ballad La Forza Della Vita ("The Power Of Life"), which is now enclosed with M&M's "Track Attack" box. This is your chance to make your listeners familiar with an Italian number one hit single.

The song was taken from the same titled second album — already platinum at home (250,000 copies sold) — which shows that Vallesi is a true balladeer. Seven of the nine tracks are slow songs. Sempre and Cuori Lontani are the proverbial exceptions. Tutti Quelli Che Si Perdono ("Everyone Who Gets Lost") and Ridere Di Te ("Laughing About You") are ideal to programme at AC stations too. As a songwriter Vallesi already enjoyed quite a reputation. Loretta Goggi and Marco Masani are among those who recorded his compositions, respectively the songs Desideri and Dentro Di Te Fuori Dal Mondo.

In the upcoming period the Dado Parasini-produced album will be out in the following territories: GSA, the Benelux, France, Sweden, Portugal and Spain. In the latter country plus South America a Spanish version of La Forza Della Vita will be released in September. Until then, Vallesi will be traveling all through Italy from July onwards, already beginning on this year's second concert tour. All this gigging makes it hard to keep the man available for European promotion. Phonogram Italy's international exploitation department found the simple solution. Explains Silvia Salandin, "We invite international media people to come and see Vallesi on his tour. We bring in French journalists for the showcase in Parma on July 16, and we'll make him available for interviews."
NUMBER ONE in the singles, album and airplay charts

PLATINUM RECORD

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I believe in miracles
THE PASADENAS

THE NEW SINGLE

7" 12" CD

12" and CD include "One World" and "Surprise" mixes

Available on their latest album
"Yours Sincerely"
including the singles
"I'm doing fine now" and "Make it with you"
The debut album *Gira Con Me*
THE FARM

brand new single. out now 7" 12" cd cassette

THE FARM ON END PRODUCT IS EXCLUSIVELY LICENSED TO SONY MUSIC ENTERTAINMENT LTD

featured in the summer track attack
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythm Is a Dancer</td>
<td>Snap - LoveSongs</td>
<td>RCA</td>
<td>UK</td>
</tr>
<tr>
<td>Jump</td>
<td>2x4</td>
<td>RCA</td>
<td>UK</td>
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<td>Abba-esseque</td>
<td>Enola - Min (eboc)</td>
<td>RCA</td>
<td>UK</td>
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<td>The One</td>
<td>Enola - Min (Bigwig)</td>
<td>RCA</td>
<td>UK</td>
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<tr>
<td>Please Don't Go/Go GameBoy</td>
<td>K.W.S. - Network (RCA)</td>
<td>UK</td>
<td>UK</td>
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<tr>
<td>Don't Knock On Heavens Door</td>
<td>Guns 'N' Roses - Geffen</td>
<td>Sony</td>
<td>UK</td>
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<tr>
<td>To Be With You</td>
<td>Mr Big - Atomic (EMI)</td>
<td>UK</td>
<td>UK</td>
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<td>Heartbeat</td>
<td>Nick Berry - Columbia (EMI)</td>
<td>UK</td>
<td>UK</td>
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<td>Everything About You</td>
<td>Ugly Girl - Mercury</td>
<td>Capitol (EMI)</td>
<td>UK</td>
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<td>Smells Like Teen Spirit</td>
<td>Nirvana - Nevermind (Virgin)</td>
<td>UK</td>
<td>UK</td>
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<td>You Bring On The Sun</td>
<td>Londonbeat - Anxious</td>
<td>Warner Chappell</td>
<td>UK</td>
</tr>
<tr>
<td>Nothing Else Matters</td>
<td>Metallics - Vag Changes (EMI)</td>
<td>UK</td>
<td>UK</td>
</tr>
<tr>
<td>Joy</td>
<td>Francois Feldman - Phonomar</td>
<td>UK</td>
<td>UK</td>
</tr>
<tr>
<td>Avec Tes Yeux Pretty Face</td>
<td>Rock Osaka - GM (Georgien Man)</td>
<td>UK</td>
<td>UK</td>
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<td>Even Better Than The Real Thing</td>
<td>U2 - Island (Blue Mountain)</td>
<td>UK</td>
<td>UK</td>
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<td>Friday, I'm In Love</td>
<td>The Cure - Fiction ( Fiction)</td>
<td>UK</td>
<td>UK</td>
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<td>Something Good</td>
<td>The Infanta - EMI/NYT</td>
<td>UK</td>
<td>UK</td>
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<td>Das Boot</td>
<td>U 96 - Polyvar (Bavaria)</td>
<td>UK</td>
<td>UK</td>
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<tr>
<td>Mistadobalina</td>
<td>Del Tha Funky Hamaposarien - Elektra (Warner Chappell)</td>
<td>UK</td>
<td>UK</td>
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<tr>
<td>The Show Must Go On</td>
<td>Queen - Paradise (Queen/EMI)</td>
<td>UK</td>
<td>UK</td>
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<tr>
<td>Everytime We Touch</td>
<td>Maggie Reilly - EMI (Mambo-Siegel)</td>
<td>UK</td>
<td>UK</td>
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<tr>
<td>It Only Takes A Minute</td>
<td>mangy Maggie - RCA (MCA)</td>
<td>UK</td>
<td>UK</td>
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<tr>
<td>Suzanne</td>
<td>Don't Be Blinded - WEA (Music World)</td>
<td>UK</td>
<td>UK</td>
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<td>Live And Learn</td>
<td>Public Enemy - Columbia (EMI)</td>
<td>UK</td>
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<td>Rhythm Is a Dancer</td>
<td>Snap - LoveSongs</td>
<td>RCA</td>
<td>UK</td>
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<td>Jump</td>
<td>2x4</td>
<td>RCA</td>
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<td>Abba-esseque</td>
<td>Enola - Min (eboc)</td>
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<td>The One</td>
<td>Enola - Min (Bigwig)</td>
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<td>Please Don't Go/Go GameBoy</td>
<td>K.W.S. - Network (RCA)</td>
<td>UK</td>
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<td>Don't Knock On Heavens Door</td>
<td>Guns 'N' Roses - Geffen</td>
<td>Sony</td>
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<td>To Be With You</td>
<td>Mr Big - Atomic (EMI)</td>
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<td>Heartbeat</td>
<td>Nick Berry - Columbia (EMI)</td>
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<td>Everything About You</td>
<td>Ugly Girl - Mercury</td>
<td>Capitol (EMI)</td>
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<td>Smells Like Teen Spirit</td>
<td>Nirvana - Nevermind (Virgin)</td>
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<td>You Bring On The Sun</td>
<td>Londonbeat - Anxious</td>
<td>Warner Chappell</td>
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<td>Nothing Else Matters</td>
<td>Metallics - Vag Changes (EMI)</td>
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<td>Francois Feldman - Phonomar</td>
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<td>Rock Osaka - GM (Georgien Man)</td>
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<td>Friday, I'm In Love</td>
<td>The Cure - Fiction ( Fiction)</td>
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<td>Something Good</td>
<td>The Infanta - EMI/NYT</td>
<td>UK</td>
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<td>Das Boot</td>
<td>U 96 - Polyvar (Bavaria)</td>
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<td>Del Tha Funky Hamaposarien - Elektra (Warner Chappell)</td>
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<td>The Show Must Go On</td>
<td>Queen - Paradise (Queen/EMI)</td>
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<td>Everytime We Touch</td>
<td>Maggie Reilly - EMI (Mambo-Siegel)</td>
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<td>It Only Takes A Minute</td>
<td>mangy Maggie - RCA (MCA)</td>
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<td>Suzanne</td>
<td>Don't Be Blinded - WEA (Music World)</td>
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Ad Fr De Ponteau Ke Ewelstraight/Fandy Printin the Sound of Music

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HOLLAND

MOL/Kwinkom Tom Hulshoff - Ed/De Director/Producer

IRISH/RAIN

THE VOICE OF NASSAU Norman Devois - Head Of Music

AZERBAIJAN

ARD PERSPEKTIV Tom Hulshof - Ed/De Director/Producer

TUNISIA

LAPINLOHDEN LNNUTTARI. S tekee The Wind That Shakes The Bar

SINGAPORE/Universal

MAGNUM COLTRENE Christian Andersen - Prog Dir

BELGIUM

STATION REPORTS

JULY 4 1992

STATION REPORTS

JULY 4 1992

STATION REPORTS

JULY 4 1992

STATION REPORTS

JULY 4 1992

STATION REPORTS

JULY 4 1992

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If you've ever been nervous about playing CDs on air for fear of mistracking, totally convinced the only other option is to invest a small fortune in new equipment - then take a closer look at the new CDP-2700 from Sony. A reliable CD player, designed for the professional, using a tough new anti-vibration chassis ... all at a surprisingly low cost.

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<thead>
<tr>
<th>Country</th>
<th>Billboard Singles</th>
<th>European Dance Radio</th>
</tr>
</thead>
</table>

**Notes:**
- Shows 1040, Choice FM, Club FM, Hit FM, Rainbow Radio, XFM, XFM2 are radio stations in the United Kingdom.
- European Dance Radio is a European radio station that compiles playlists from various European stations.
- Billboard Singles refers to the most played songs on national and local stations in the United Kingdom.
- The European Dance Radio chart is based on a weighted scoring system and is compiled on the basis of playlists from European stations.

**Sources:**
- Billboard/BPI Communications, Inc.
- European Dance Radio (EDR)
THE RETURN OF
RETURN TO ZERO

featuring SARAH

Turn Me Around
( THEIR NEW SMASH HIT )
## MUSIC & MEDIA

### TOP 10 SINGLES IN EUROPE

**UNITED KINGDOM**

- **Singles**
  - "Boogie Wonderland" by Earth, Wind & Fire
  - "Take On Me" byaah
  - "Love Me Again" by Celine Dion
  - "Can't Stand Losing You" by The Police
  - "Two Can Play At This Game" by Stevie Wonder

- **Albums**
  - "Thriller" by Michael Jackson
  - "The Very Best Of" by Queen
  - "The Best Of" by Dire Straits

**FRANCE**

- **Singles**
  - "Je T'aime... Moi Non Plus" by Jane Birkin
  - "Papaoutai" by serge gainsbourg
  - "Les Yeux Noirs" by Brigitte Bardot

- **Albums**
  - "Dionysia" by Jean-Michel Jarre
  - "Oxygène" by Jean-Michel Jarre
  - "L'Album de Garou" by Garou

**ITALY**

- **Singles**
  - "Dio Che La Faccia" by Gianna Nannini
  - "Cosa C'è Che Fa Mia" by Lucio Battisti
  - "Arrivederci Caro Amico" by Ennio Morricone

- **Albums**
  - "Cosi' Che Se Fa" by Gianna Nannini
  - "L'Ultimo Divo" by Lucio Battisti
  - "L'Autunno Degli Ulivi" by Ennio Morricone

**SWEDEN**

- **Singles**
  - "One" by Roxette
  - "The One" by Ace Of Base
  - "I Can't Get You Out Of My Head" by *)Mr. Big*

- **Albums**
  - "Don't Touch Me" by Roxette
  - "The Roxette Portrait" by Ace Of Base
  - "Fear Of The Dark" by *)Mr. Big*

### SPAIN

- **Singles**
  - "El Amor Eterno" by Antonio Orozco
  - "Te Veo Llorando" by Rocio Jurado
  - "Reggaetón La Otra Cost" by Maluma

- **Albums**
  - "Amor Eterno" by Antonio Orozco
  - "El Ultimo Amor" by Rocio Jurado
  - "Maluma" by Maluma

### PORTUGAL

- **Singles**
  - "Fado" by Milson
  - "A Cara Que Anda" by Milson
  - "Cidade" by Milson

- **Albums**
  - "Fado" by Milson
  - "A Cara Que Anda" by Milson
  - "Cidade" by Milson

### GERMANY

- **Singles**
  - "Ich Will" by Udo Lindenberg
  - "Ich Liebe Dich" by Rammstein
  - "Du Hast" by Rammstein

- **Albums**
  - "Mein Herz ist Hoch" by Rammstein
  - "Du Hast" by Rammstein
  - "Ich Liebe Dich" by Rammstein

### DENMARK

- **Singles**
  - "Jeg elsker dig" by Hansson
  - "Vær videre" by Mikkel Hansen
  - "Jeg elsker dig" by Hansson

- **Albums**
  - "Hansson"
  - "Mikkel Hansen"
  - "Jeg elsker dig" by Hansson

### SWITZERLAND

- **Singles**
  - "Ich bin eine Tomas" by Thomas
  - "Meine Liebe" by Thomas
  - "Ich bin eine Tomas" by Thomas

- **Albums**
  - "Ich bin eine Tomas" by Thomas
  - "Meine Liebe" by Thomas
  - "Ich bin eine Tomas" by Thomas

### NORWAY

- **Singles**
  - "Mia" by Marit Larsen
  - "Eneste" by Marit Larsen
  - "Mia" by Marit Larsen

- **Albums**
  - "Eneste" by Marit Larsen
  - "Mia" by Marit Larsen
  - "Eneste" by Marit Larsen

### FINLAND

- **Singles**
  - "Saippuakivettä" by Marco!
  - "Tässä on se meille" by Marco!
  - "Saippuakivettä" by Marco!

- **Albums**
  - "Saippuakivettä" by Marco!
  - "Tässä on se meille" by Marco!
  - "Saippuakivettä" by Marco!

### AUSTRIA

- **Singles**
  - "Wir Sind Die Einzigen" by Schlosser & Tornblom
  - "Wir Sind Die Einzigen" by Schlosser & Tornblom
  - "Wir Sind Die Einzigen" by Schlosser & Tornblom

- **Albums**
  - "Wir Sind Die Einzigen" by Schlosser & Tornblom
  - "Wir Sind Die Einzigen" by Schlosser & Tornblom
  - "Wir Sind Die Einzigen" by Schlosser & Tornblom

### GREECE

- **Singles**
  - "Eso Tis" by Giorgos Mazonakis
  - "Eso Tis" by Giorgos Mazonakis
  - "Eso Tis" by Giorgos Mazonakis

- **Albums**
  - "Eso Tis" by Giorgos Mazonakis
  - "Eso Tis" by Giorgos Mazonakis
  - "Eso Tis" by Giorgos Mazonakis

### MUSIC & MEDIA
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
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| Lionel Richie | Back To Front - Motown | UK, BIL, ACH, D.K. SN, R
| Queen | We Are The Champions | UK, D.B.N. L. E. S. P. S. F. K. D. G. R.
| Elton John | The One - Rocket | UK, D. B. N. L. E. S. P. K. D. G. R.
| Queen | We Will Rock You | UK, D. B. N. L. E. S. P. K. D. G. R.
| Guns N’ Roses | Use Your Illusion II | UK, D. B. N. L. E. S. P. K. D. G. R.
| ZZ Top | Greatest Hits - Warner Brothers | UK, D. B. N. L. E. S. P. K. D. G. R.
| Genesis | We Can’t Dance - Virgin | UK, D. B. N. L. E. S. P. K. D. G. R.
| Annie Lennox | Diva | RCA
| Simply Red | Stars - east west | A
| Iron Maiden | Fear Of The Dark - EMI | UK, D. B. N. L. E. S. P. K. D. G. R.
| Snap | The Madman’s Return - Logic/Ariola | UK, D. B. N. L. E. S. P. K. D. G. R.
| Def Leppard | Adrenalize - Bludgeon Riffola | UK, D. B. N. L. E. S. P. K. D. G. R.
| Right Said Fred | Up - Fug | UK, D. B. N. L. E. S. P. K. D. G. R.
| Westernhagen | Lie In - Warner Brothers | D.C.V.
| Nirvana | Smells Like - Fiction | UK, D. B. N. L. E. S. P. K. D. G. R.
| Faith No More | Angel Dust - Slash/London | UK, D. B. N. L. E. S. P. K. D. G. R.
| U2 | Achtung Baby - Island | UK, D. B. N. L. E. S. P. K. D. G. R.
| Guns N’ Roses | Use Your Illusion I - Geffen | UK, D. B. N. L. E. S. P. K. D. G. R.
| Metallica | Metallica - Vertigo | UK, D. B. N. L. E. S. P. K. D. G. R.
| Bruce Springsteen | Human Touch - Columbia | UK, D. B. N. L. E. S. P. K. D. G. R.
| Dr. Alban | One Love - Sweatmix | D.A. CHK, D.S.
| Michael Jackson | Dangerous - Epic | UK, D. B. N. L. E. S. P. K. D. G. R.
| Kris Kross | Totally Krossed Out - Ruthless/Columbia | UK, D. B. N. L. E. S. P. K. D. G. R.
| Alexander O’Neal | This Thing Called Love - Greatest Hits | UK
| Dr. Hook | Completely Hooked - Capitol | UK, D. B. N. L. E. S. P. K. D. G. R.
| Ukay Kid Joe | As They Wanna Be - Mercury | UK, D. B. N. L. E. S. P. K. D. G. R.
| Mr. Big | Lean Into It - Atlantic | UK, D. B. N. L. E. S. P. K. D. G. R.
| Jean-Philippe Audi & Diego Modena | Ocricia - Daline | D.F. D.A. CHK
| The Black Crowes | Southern Harmony & Musical Companion - Del American | D.F. D.A. CHK
| Tracy Chapman | Matters Of The Heart - Elektra | D.F. D.A. CHK
| Kiss | Revenge - Mercury | D.A. CHK, D.S.
| Queen | Greatest Hits - EMI | UK, D. B. N. L. E. S. P. K. D. G. R.
| Maggie Reilly | Echoes - EMI | D.A. CHK, D.S.
| Betty Davis | Nasty Gal - Polydor | UK, D. B. N. L. E. S. P. K. D. G. R.
| Bruce Springsteen | Lucky Town - Columbia | D.A. CHK, D.S.
| Kim Wilde | Love Is - MCA | D.A. CHK, D.S.
| Tears For Fears | Tears Roll Down (Greatest Hits 82-92) - Fontana | UK, D. B. N. L. E. S. P. K. D. G. R.
| Midnight Oil | Screamin’ In Blue - Columbia | UK, D. B. N. L. E. S. P. K. D. G. R.
| Dire Straits | Money For Nothing - Vertigo | UK, D. B. N. L. E. S. P. K. D. G. R.
| Michel Sardou | Le Grand Reveil/Le Bac "G" - Trema | UK, D. B. N. L. E. S. P. K. D. G. R.
| Soul II Soul | Nite Thing Just Right - Ten | UK, D. B. N. L. E. S. P. K. D. G. R.
| Veronique Sanson | Das Leben Ist Grausam | UK, D. B. N. L. E. S. P. K. D. G. R.
| Amadeo Minghi | Ricordi Del Cuore - Fonit Cetra | UK, D. B. N. L. E. S. P. K. D. G. R.
| Mango | Come L’Acqua - Fonit Cetra | UK, D. B. N. L. E. S. P. K. D. G. R.
| Sergio Dalma | Adivina - Ediciones Musicales | UK, D. B. N. L. E. S. P. K. D. G. R.
| Jota Quest | Dos Pacientes Y Una Historia - WEA | UK, D. B. N. L. E. S. P. K. D. G. R.
| Presuntos Implicados | Se De Agua - WEA | UK, D. B. N. L. E. S. P. K. D. G. R.
| Pearl Jam | Ten - Epic | UK, D. B. N. L. E. S. P. K. D. G. R.
| Santana | Milagros - Polydor | UK, D. B. N. L. E. S. P. K. D. G. R.
| George Michael | Faith - EMI | UK, D. B. N. L. E. S. P. K. D. G. R.
| Soundtrack - Dirty Dancing | Dirty Dancing - RCA | UK, D. B. N. L. E. S. P. K. D. G. R.
| Michael Ball | Michael Ball - Polydor | UK, D. B. N. L. E. S. P. K. D. G. R.

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

* Recognition of pan-European sales of 50,000 units and recognition of sales of 1 million units, with multi-platinum sales indicated by a numeral following the symbol.
MONTREUX OR THE MOUSE?: Will Montreux again be the site for the next NAB international symposium? The city's executive director, Michel Ferla, has reportedly already announced the dates of June 1-4, 1994 for Montreux II, but NAB needs a little more time to confirm its last place. There's talk of making the conference an annual event. And could Paris—specifically Euro Disney—also be in the running?

O.K.A.Y. GUYS, SHAKE HANDS: At presemt OTR hears that the UK Phonograph Performance Limited (PPL) and the Association of Independent Radio Companies (AIRC) are close to ending their bitter fight over broadcast performance royalty payments. However, insiders were unsure if the agreement can be hammered out before the opening of the Copyright Tribunal, which is scheduled to begin in London on June 29.

A DEAL WITH THE 20TH CENTURY?: Twentieth Century Fox, Twentieth Television and Bertelsmann Music Group have entered into a multi-year agreement to form Fox Records, a new label. BMG Ariola will distribute Fox Records. Which will include all future soundtracks from Twentieth Century Fox motion pictures and Twentieth Television programming, on a worldwide basis.

A GEM OF A JOB: Nostalgie MD Fabrice Larue and Marc Laverdrine have taken over for Patricia Bouleau Nardi as co-heads of GEM, the advertising representative for French FM networks RMC, Nostalgie and the now-bankrupt Superloustic. The restructuring comes not long after Nostalgie lost two of its franchises in the north of France because of what station staff described as a lack of communication between the network management and its franchises.

MOVING ON UP: BMG Music Publishing Worldwide has appointed Mitchell Rubin as director of special projects and international acquisitions. Rubin will be based at BMG Music Publishing’s New York headquarters.

WELCOME: Following the signing of U2 to a publishing deal, PolyGram International Music Publishing has signed Mercury-recording act INXS to a long-term contract. It gives PolyGram rights to the group's catalogue of songs from albums such as *Listen Like Thieves*, *Kick* and *X*, including those of the next two albums. The Australian band's ninth album will be released beginning of August and is entitled *Welcome To Wherever You Are*.

**EHR (continued from page 1)**

Spearmain says he and most of the company's financial director could successfully bid for all five regional stations and subsequently set up a mini-national network. "I think that it is highly unlikely," he says, "I know theoretically it is possible. I can only say people who think that it is likely to happen are underestimating the crown.

Crown (continued from page 1)

company reported pre-tax losses of £5.58 million (app. US$10.4 million) in the six months ending March 31, including £1.36 million of exceptional losses. This is compared to losses of £4.68 million in the same period last year. Turnover for the period declined slightly to £8.3 million from £8.4 million.

The £3.95 million (excluding exceptional charges) in operating losses is unsustainable, says Crown, and it is now attempting to identify and eliminate major problem areas. Although RFM's progress looked promising at the time of the rights issue last year, revenue growth was below expectations and the last two audience surveys showed no improvement.

In his statement, Crown chairman Christopher Chaturway identified RFM as a "continuing critical problem," saying a partner should be brought in to "protect RFM and (Crown's) situation." Crown's financial director David Whittaker says there have yet to be talks with potential partners. "At this moment we are looking, but are not in discussion with any one particular person," he adds. Whittaker denies Crown is reversing its game plan in wanting to maintain a major role in RFM. "There has been a change in heart. We want to hold on to RFM. The company has spent a lot of time, money and effort on the project," he says.

Spearmain president Andrew Manderston, "We are on the record as early as 1991 as saying that we would like another partner to help us with our European development. It is probable that Crown is not big enough to support expansion on its own. What is being talked about is a new partner which would take 25%-30% of Crown's stake.

"We are not in a crunch and there is no question of Crown selling out completely. It obviously takes a long time for these deals to go through so it will not happen before the end of October or November. The situation is not critical and we are still sticking away as normal."

Some critics have suggested that RFM's position on the FM band (103.5) and the similarity in their programme formats (AC, Gold/Oldies) contributes to the station's poor showing in recent polls and hence, its lack of revenue growth.

One of the bright spots for Crown was that London Broadcating Company (LBC) has achieved a positive cash flow in the same period in three years. The growth was a result of reduced operating losses (£0.3 million, a £1.5 million improvement from the same period last year) and a 26% lift in advertising revenue, which increased its share of the London radio market.

**OFF THE RECORD**

Chairman of the CSC, claims the growing problem has been fuelled by the "idea of a 'Breakers Chart' has been going to get a lot of unwanted publicity. "Initial tests have shown that it would be a fast-moving chart, but we can not lend our support to the idea of the chart. "I think that we can not ignore the fact that the idea of the chart is going to get a lot of publicity. "Initial tests have shown that it would be a fast-moving chart, but we can not lend our support to the idea of the chart."

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Welcome to the EHR Top 40 chart. The chart is based on the number of stations that play a particular song per week. Songs are added to the chart if they receive a certain number of new stations within a certain period. The chart is updated weekly.

**Most Added**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I'll Be There&quot;</td>
<td>Mariah Carey</td>
</tr>
<tr>
<td>&quot;To Be With You&quot;</td>
<td>Mr. Big</td>
</tr>
<tr>
<td>&quot;I Wonder Why&quot;</td>
<td>Curtis Stigers</td>
</tr>
<tr>
<td>&quot;Heartbeat&quot;</td>
<td>Nick Berry</td>
</tr>
<tr>
<td>&quot;The One&quot;</td>
<td>Elton John</td>
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</tbody>
</table>

**A "A" Rotation Leaders**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I've Got Mine&quot;</td>
<td>Glenn Frey</td>
</tr>
<tr>
<td>&quot;You're All That Matters&quot;</td>
<td>Curtis Stigers</td>
</tr>
<tr>
<td>&quot;Too Funky&quot;</td>
<td>George Michael</td>
</tr>
<tr>
<td>&quot;Take A Chance On Me&quot;</td>
<td>Erasure</td>
</tr>
<tr>
<td>&quot;Feel Like It&quot;</td>
<td>Simply Red</td>
</tr>
</tbody>
</table>

**Top Recurrents**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;One Shining Moment&quot;</td>
<td>Diana Ross</td>
</tr>
<tr>
<td>&quot;Let's Hang On&quot;</td>
<td>The One</td>
</tr>
<tr>
<td>&quot;We're Not Gonna Take It&quot;</td>
<td>Simply Red</td>
</tr>
<tr>
<td>&quot;I'm In Love With A Girl&quot;</td>
<td>Mariah Carey</td>
</tr>
</tbody>
</table>

**New Top 20 Contenders**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I'll Be There&quot;</td>
<td>Mariah Carey</td>
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<tr>
<td>&quot;Heartbeat&quot;</td>
<td>Nick Berry</td>
</tr>
<tr>
<td>&quot;The One&quot;</td>
<td>Elton John</td>
</tr>
</tbody>
</table>

**Chartbound**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Take A Chance On Me&quot;</td>
<td>Simply Red</td>
</tr>
<tr>
<td>&quot;I'm In Love With A Girl&quot;</td>
<td>Mariah Carey</td>
</tr>
<tr>
<td>&quot;I'm Gonna Make You Feel&quot;</td>
<td>Mariah Carey</td>
</tr>
</tbody>
</table>

The EHR Top 40 chart is based on a weighted-sounding system. Songs score points by achieving airplay on M&M's EHR reporting stations, that target 12-24 year listeners with contemporary music playlists. Songs in the "A" rotation receive more points than those in the "B" rotation or limited airplay stations. Stations are weighted by market size and by the number of hours per week committed to the format.
dr. alban

hit single

it's my life

from the album
one love

number 5 on hot 100 singles chart

chart positions in europe

austria 1
sweden 1
germany 2
greece 2
finland 3
switzerland 3