FEAR OF FLYING

US Acts Delay Euro Promo Dates

by Machgiel Bakker

The war in the Persian Gulf is slowly affecting the international record business. Fear of terrorism has forced many US acts to cancel—or temporarily postpone—promo and concert dates. So far, M&M has received reports from 15 major US acts which have delayed their appearance in Europe.

Says EMI Music marketing director international repertoire for continental Europe Gilbert Ohayon, "Overall activity is affected. There is a real slowdown at the retail level, especially in France." Three EMI acts have delayed promo trips to Europe. MC Hammer was due to arrive in Europe the beginning of this month. The promo trip, which included an appearance at the UK's annual gala show the Brits Awards, has been rescheduled for the first week of March. Donny Osmond has cancelled until further notice. Great White have postponed their four UK dates. Promo dates by Mantronix and The Box are going ahead all the same, whereas tours (continues on page 26)

Griffin Joins MCA

The international expansion of MCA Records is going full steam ahead with the appointment of Chris Griffin this week to the newly created position of director of international marketing. Griffin's appointment marks the latest in a series of moves following the label's new international distribution and licensing deal with the Bertelsmann Music Group (BMG). The agreement is effective from April 1 on a worldwide basis, excluding North America, Japan, the UK and Germany. The Geffen label already moved to BMG on January 1. Griffin, formerly GM international at Virgin Records, will be responsible for overseeing the im. (continues on page 26)

Ten In A Row For RTL In France

by Emmanuel Legrand

Some things never change. For the 10th consecutive year, RTL has retained its position as the leading station in the Paris metro area, based on the latest quarterly Mediametrie ratings (see table (continues on page 26)

No. 1 in EUROPE

European Hit Radio
STING
All This Time
(A&M)
Eurochart Hot 100 Singles
ENIGMA
Sadeness Part 1
(Virgin)
European Top 100 Albums
ELTON JOHN
The Very Best Of Elton John
(Rocket)

Radio Playing Bigger Role In Promoting German Acts

by the M&M Staff

The increasing lack of music programmes on German TV is forcing record companies to seek alternative ways to promote their acts, based on a survey conducted this week by M&M. There is now a greater importance placed on radio airplay and many labels have increased paid-for airtime to break acts.

ARD's weekly pop show 'Formel Eins', which was cancelled New Year's Day (M&M, February 2), is the latest of a number of leading music pro (continues on page 26)

MCA senior VP International Stuart Watson (left) welcomes Chris Griffin, the label's new director of international marketing.
OVER THE LAST DECADE, INXS HAS RISEN FROM THE RANKS OF TOP AUSTRALIAN ACT TO WORLDWIDE ACCLAIM AND STARDOM.

THE UNIQUE 24 VIDEOS ASSEMBLED IN THIS PACKAGE REFLECT THIS RISE SHOWING THE GROUP'S PAST WORK AT EACH STAGE OF ITS PHENOMENAL GROWTH.

INCLUDED IN THIS COMPREHENSIVE COLLECTION IS INTERVIEW FOOTAGE OF THE BAND AND CAREFULLY RESTORED VERSIONS OF INXS'S EARLY AUSTRALIAN VIDEOS NEVER BEFORE RELEASED.
**CONFERENCE WRAP-UP**

'Serious Business' At MIDEM

by Jeff Green

Although Gulf war concerns reduced attendance by 25% from last year, the MIDEM conference in Cannes, January 20-24 attracted a total of 6,475 delegates. Revised estimates indicate US participation fell 60% in terms of individuals and 65% of American companies.

While many artist-showcases were cancelled due to the war, including special tribute receptions for Quincy Jones and Ray Charles, some 350 artists appeared in 35 rock, jazz and classical concerts. Summarised MIDEM CEO Xavier Roy, "Despite current events, MIDEM fully realised its role as the essential meeting-place for the international music industry. Serious business was the order of the day. I want to thank most warmly all those who took part.

The many thousands of participants placed their confidence in us, and I am proud of the way they—and we—rose to the challenge."

Among the highlights was an award ceremony for Phillips president Jan Timmer, who received the Neuschi Etegum Award as MIDEM's Man Of The Decade. Timmer, largely responsible for launching the compact disc, discussed details of the digital compact cassette system and other new technologies during a keynote address (see separate story).

The 15 conference panels during the conference included such radio sessions as 'Expanding Into 1992', 'Programming Europe', 'Media Buying In Europe', 'How You Choose The Music', 'Radio & Records: Partners & Protagonists', "A View Of The French Market", "Selling Radio On TV", and "Music In The 90s". There were also panels on promotions, audience research, pan-European marketing, American investments in Europe, and technological issues, such as stereo AM.

There were several record business developments at MIDEM in addition to the Sony/ARS deal reported last week (see below).

**Top 10 Nations At MIDEM**

<table>
<thead>
<tr>
<th>Country</th>
<th>Delegates</th>
</tr>
</thead>
<tbody>
<tr>
<td>France</td>
<td>1,704</td>
</tr>
<tr>
<td>UK</td>
<td>970</td>
</tr>
<tr>
<td>Germany</td>
<td>487</td>
</tr>
<tr>
<td>Italy</td>
<td>405</td>
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<tr>
<td>Netherlands</td>
<td>355</td>
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<td>331</td>
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<tr>
<td>Belgium</td>
<td>254</td>
</tr>
<tr>
<td>Spain</td>
<td>230</td>
</tr>
<tr>
<td>Switzerland</td>
<td>226</td>
</tr>
<tr>
<td>Canada</td>
<td>133</td>
</tr>
</tbody>
</table>

**LET'S MAKE A DEAL** - As reported in M&M last week, Sony Music International signed a multimillion-dollar licensing agreement with Belgian dance label ARS at MIDEM, giving Sony rights to the ARS roster for much of the world. Gathering for the signing ceremony are (l-r): ARS publishing executive Lydia Celis; ARS MD Patrick Moerman; and ARS marketing/business affairs manager Stefan Calle.

**More MIDEM Music News**

- Frankfurt-based Bellaphone Records, reached an agreement covering the G/A/S territories with management company Grand H Music for a new album in August by Suzi Quatro — her first in 10 years.
- Motown Records and ABC Enterprises are co-ordinating a multimedia co-production involving a soundtrack album and videos of a concert in Jamaica starring Stevie Wonder.
- After a three-year delay, Ronnie Scott's Jazz House label, formally debuted with five initial releases with Marion Montgomery, Chico Freeman, Arthur Blythe, Roy Aries, and the Ronnie Scott Quintet. The world rights have been acquired by Teleliss, with distribution licensing deals now being sought.
- Mute Records and Inter-disc have renewed their longstanding distribution deal in G/A/S territories.
- Former A&M A&R manager, Patrick Conseil, now in his own production and management company Modus Operandi in New York, has completed a worldwide publishing deal with Warner Chappell Music for artist Denya Versaille, who is also signing a recording deal with Charisma.
- Rod Stewart is reported to switch to EMI in a new music publishing deal. His move, after a long association with Warner Chappell Music, is expected to be confirmed shortly. The deal is rumoured to have cost EMI £1 million but is likely to be worth US$5 million over the next five years.
- Keyboard player Rick Wakeman's Ambient Music and Ambient Records have been licensed to Electra for Scandinavia. Other deals for France and the Benelux are now in negotiation. The Ambient labels have 10 releases scheduled for 1991, including an album based on next April's Anderson, Bruford, Wakeman & Howe world tour.

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**Images:**

- "I firmly believe in equal rights for the compact cassette and the compact disc. Both have a place in the market."
- Philips president Jan Timmer.
Pollack Enters Italy; Three Privates Signed

by David Stansfield

Jeff Pollack’s US Pollack Media Group has signed an exclusive consultancy agreement with the three Italian private national stations: Rete 105, Radio Monte Carlo and 105 Classic. This is the first time a US consultancy firm has operated in Italy.

Albino Hazan, who heads the three stations, confers that the deal, which started on February 1, is initially for one year. The move, he says, is part of a strategy to improve efficiency.

Hazan comments, “I travel a lot and until today all new ideas have come from me. I have known Pollack for a couple of years, and now he is involved. I feel I have someone who can keep me informed on the international situation and can also keep a check on what I am doing. This will be much better, because the broadcast competition on national territory is getting stronger and stronger. I must be sure that what I am doing is right.”

Hazan says Pollack has many skills to teach, and will introduce modern techniques which are currently unknown to Italy’s broadcast sector. Those are expected to make improvements to Hazan’s three stations.

Pollack will travel to the stations at least four times a year, and will remain in daily or weekly contact with Hazan the rest of the time.

Music

Chris Griffin has been appointed director of international marketing at MCA from February 11. Griffin was formerly GM international at Virgin Records.

Cesar Boeten, former product manager with Blue And Masters, has been appointed GM of M&M Ariola Publishing Belgium.

Maureen Kealy has been appointed to promote marketing at Sony Music UK. An Epic label from January 1, Adrian Williams has been appointed head of promotions within the same company. Both will report directly to Kit Bucker.

Anne-Marie Bruce has been appointed studio manager at Nomin Strudel. She was most recently studio manager at The Hit Factory.

Gerta Schlicherin has been appointed to the position of director international production services at Warner Music International. Schlicherin has worked for Warner Music International since 1981 and was previously manager production order services. She will continue to be based at the company’s New York offices.

Carmen Agathakis joins the promotions department of Sony Music Germany from January 1, where she will be responsible for major TV promotions. She replaces Sonja Skarpil who joins the regional Munich office as head of press and TV promotions. Skarpil has taken over from Claudia Schmidt, who joins the Frankfurt office as manager for and promotion, where she will also coordinate press and promotions for all Sony Music artists.

There has been a restructuring in management positions at Castle Communications. Nick Hall has taken up the position of MD of Castle Vision UK. Paul Henbury has become MD of Castle Vision International. Ray Jenks replaces John Howes at Castle Sales & Marketing, and Mike Fyfe replaces Chris Stylianos in his position of MD at Hending.

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Ann Maturia has joined Pool/Edwards Publicity, established in November 1990. She was formerly press officer with Fiction Desire.

Radio

The Radio Authority has appointed Neil Romain as head of finance following the departure of Marion Turner. Romain was previously deputy head of finance and worked at the BBA's radio division, before the Radio Authority took over at the beginning of this year.

Two new preservers have joined commercial stations Radio London. Tim Smith has been presenting the dance show programme on Saturday evenings since January 19. He was previously with Metro Radio/Newcastle-Upon-Tyne. Former Chiltern Radio/Bedfordshire breakfast TV presenter, Paul Phear has also joined Capital FM.

“New talent dominates releases”

“New talent” seems to be the key phrase when looking at the bulk of the pan-European releases this fortnight. Following two albums for Virgin, the Glaswegian band The Big Dish debut for the Warner-owned East West label with Satellites, of which the first single Miss America is one of this week's "new add leaders".

Canadian band Cowboy Junkies release their (independently produced) debut album from 1986, Whites Off Earth Now to an international audience for the first time. The album was previously available only in Canada. The band, who met while students at the University of Toronto, have been touring the States and Canada over the past two years.

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Music & Media February 9, 1991

Incrementals Need More Research, Says Leo Burnett

by Hugh Fielder

Independent local radio lacks the specific audience research that could attract advertisers, says a report by the Leo Burnett agency. JICRAR's mass market data cannot provide the detailed information that smaller specialist stations need.

"Incremental Radio - The Facts" points out the 24 incremental stations, which have come on air in the last two years, will rely almost totally on local advertising. Only the larger London-based stations such as Melody, Jazz FM and Kiss FM attract any substantial national revenues.

These stations intended to reach specific audiences within existing independent radio areas, offer advertisers a cost-effective means of targeting distinct groups of listeners. The report adds that they can provide tactical support to a major station campaign and they also allow an adventurous and innovative approach to sponsorships and promotions.

Says Leo Burnett media planner Giles Hadland, "Incremental stations serve a wide range of audiences from different music through to ethnic groups. Only time will tell if commercial pressures will allow them to keep to their original programme remits. The first cracks seem to be emerging in, for example, Sunrise Radio. The South London Asian station already has a top 40-style breakfast programme as per independent radio."

"If these stations want to be taken seriously, they must provide data to prove they are reaching their target audiences. If that audience is what an advertiser is looking for then the station could be a very cost-effective medium to reach them."

The report says the situation is exacerbated by the fact that stations have to be members of the Association of Independent Radio Contractors (AIRC) in order to take part in JICRAR research. Some of the new stations have refused to join the AIRC for a variety of reasons, such as cost and suspicion from stations which previously operated as pirates.

Radio Listening Up

Radio listening-already at a record level in the fourth quarter of 1990 (M&M February 21) has increased even more since the start of the Gulf War. Forty per cent of men and 36% of women say they are listening to the radio more, based on a JICRAR telephone research study. The study was conducted during the weekend following the outbreak of war (January 19/20).

Of this group, some 12% of respondents have been listening more to their usual station, while the remaining quarter have been switching around the dial.

Beacon Avoids Cutbacks

Beacon Radio/West Midlands staff have agreed to pay cuts averaging 10% in order to prevent redundancies within the group. All staff, including senior management, have been involved in the exercise.

The cuts were individually negotiated with each member of staff, says a company spokesman. Some staff agreed to work extra hours instead of taking a reduction in wages.

The latest JICRAR figures (announced two weeks ago) gave Beacon a 38% reach, 2% up on the summer 1990 research. The results have been involved in the exercise. Including senior management, have been involved in the exercise.

There have been more redundancies at other stations, however, as the advertising downturn bites deeper into station revenues. At Belfast Community Radio, the full-time staff has been reduced from 11 to eight. The station, which relaunched Saturdays from 11.00-12.00 and a broadcasting a one-hour show on London multi-ethnic station, has provided several US stations, which relaunched taking part in one of the JICRAR Radio Contractors and will be adhering to a major station campaign and they also allow an adventurous and innovative approach to sponsorships and promotions.

Chiltern To MSM

Chiltern Radio is switching sales houses from Broadcast Marketing Services to Media Sales & Marketing. The decision affects the group's four services in the Home Counties to the north of London, as well as its newly acquired Western Division consisting of Severn Sound, Three Counties Radio and the newly launched Galaxy Radio, plus the SuperGold AM service.

Chiltern's decision is another blow for Broadcast Marketing Services, which has lost the Metro, Yorkshire Radio Network, Essex Radio and Buzz FM accounts in the past 18 months.

Radio Network Survey - (Oct-Dec 1990)

<table>
<thead>
<tr>
<th>Station</th>
<th>Reach</th>
<th>% of Pop</th>
<th>Total Hr</th>
<th>Avg hr</th>
<th>Tot. share</th>
</tr>
</thead>
<tbody>
<tr>
<td>IR Network</td>
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<td>52</td>
<td>307.318</td>
<td>13.8</td>
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<td>1.569</td>
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<td>45.489</td>
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</tr>
<tr>
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<td>91</td>
<td>878.808</td>
<td>22.5</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Source: JICRAR

The Incrementals

Ethnic
- Sunrise/London
- London Greek Radio/London
- Harmony/Cowory
- Sunset/Manchester
- Bradford City Radio/Bradford

Specialist Music
- Jazz FM/London
- Kiss FM/London
- Melody/London
- WNK/North London
- Choice FM/South London
- Buzz FM/Birmingham
- KFM/Stockport

Other Specialist
- AIR/Stockwell

Community
- IOWR/Isle Of Wight
- East End Radio/East Glasgow
- RTM/South East London
- Wear FM/Sunderland
- Central FM/Stirling
- BCR/Belfast
- FTP/Bristol
- Mellow 1557/Essen

* Denotes stations which are not a member of the AIRC; # Relaunched as Galaxy

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Atlantic 252 Jazz FM Laser 558

Building successful radio stations for competitive markets

7 Castellain Road, London W9 1EY (+44) (0) 71 289 2301

Music & Media February 9, 1991
Westside Signs To Metronome

by Paul Andrews

Frankfurt-based dance-pop label Westside has signed an exclusive worldwide distribution and licensing deal with Hamburg-based PolyGram subsidiary Metronome Musik.

The two-year agreement, with an extension option, commits Westside to release at least five albums and 10 singles annually in Germany through Metronome. PolyGram companies elsewhere have first refusal on the product in their territories. The deal was signed in early January.

Financial details were not disclosed, but both parties stress the contract is intended to establish a long-term relationship.

Says Westside partner Horst Frey, "For the moment this is just a normal label deal, but we hope it could develop into a closer way of working together. A joint company is one possibility."

The pact was agreed before the finished album, Get Ready. Quiet. Release, which had a number of international dance hits in 1987-88. Metronome head of A&R and marketing Oliver Heltwig welcomes the link with Westside: "They are well-established and we know that we will get good product. They have an excellent grasp of creative potential and get the most out of their artists."

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Westside Signs To Metronome

by Mal Sondock

Increased news coverage heads the 1991 expansion plans of Radio FFH/Frankfurt. Hessen's only state-wide private station. The year- old hit AClub music service has also upped its own promotional budget, and has introduced a listener chart, new competitions and sports programming in a bid to build on its claimed one million audience.

Programme director Hans-Dieter Hillmoth says local news will spearhead the changes. "As of April 2, our news will cover the whole of Hessen, with four different local broadcasts daily from different parts of the region. "These, he adds, will originate from studios in Kassel, Fulda, Gießen, Wiesbaden, Darmstadt, and a new facility in Erfurt (Thüringen), formerly part of the DDR.

"We've added 15 journalists to the staff and have invested an additional DM2 million (app. US$1.34 million) in technical equipment," continues Hillmoth.

"Overall, the station's budget has been increased to DM20 million from DM17.5 million, with the promotional budget upped 25% to DM2.5 million. Nevertheless, advertising income has been much higher than expected, and we hope to reach our break-even mark by the end of the year."

FFH's new phone-in listener chart airs Monday evenings, 20.00-22.00, and is hosted by DJ Andre Roth. The computer used to compile the hit parade can register more than 5,000 calls over 15 minutes.

FFH's new promotions is a competition called "Tens bring luck." Listeners matching the serial numbers on DM10 notes with those read out on air win DM100, 1,000 or 10,000. "This prize has been brought to the winners by our FFH helicopter," says Hillmoth, "and a reporter on board broadcasts their reactions."

On the sports front, last November FFH became the first private station to garner the exclusive radio coverage rights to regional soccer games, in a deal with Hessen's "Oberliga." All other state leagues are still exclusively covered by public stations in their regions.

Swiss Radio Rasps War Nettle

The fallout from the Gulf Crisis has now affected even a politically neutral country.

Swiss EHR private Radio Basel/Basel reports an initial swing to news/talk. Says head of music Nick Schultz: "When the war first broke, we were playing about two records an hour. For a few days we were very much news."

"We switched back to normal programming January 21; though current emphasis is on breaking news and bulletins twice an hour."

Schultz details two round-the-clock staff reporters and news from CNN and Sky News. "I worked last weekend midnight-3:00 a.m. on simultaneous German translations."

He says Basel/Radio has a reputation for breaking local news. "We've had a peace demonstration and are watching a story on whether this month's citywide carnival might be cancelled."

Schulz reports no problems with advertising. "We haven't lost or gained any clients. He says there is no evidence yet whether listening figures have changed, though the station sees its Gulf reportage as "beneficial in the ratings fight with national Swiss state network."
IRS Shuts Paris Sales Office

by Jacqueline Ecott

UK group Crown Communications sales house IRS has closed down its Paris operation, which started up only last summer. The move comes close on the heels of the announcement by RFM that is has signed a deal with sales house Regie 1 in January to join its Radio Music package (MM January 26). IRS officials were not available at press time.

Originally called in to manage RFM's advertising, IRS eventually decided it was not worth staying any longer. RFM spokesman Andrew Manderstam comments, "It was in fact a highly professional decision. They realised they were not doing the job they wanted to do, so they decided to pull out completely and let RFM join up with Radio Music. The French market is very different from the UK market; it demands another approach."

As a result, RFM joins fellow FM stations Skyrock and Europe 2 under the Radio Music umbrella. Manderstam continues, "This gives Radio Music 55% of the market in terms of advertising reach. Together, the three radio stations cover the 15-49 year-old band, making Radio Music offer a very attractive proposition for advertisers."

Radio France Opens Bucharest Radio

Radio France Internationale (RFI) president Andre Larquie recently inaugurated Radio Delta, a bilingual French/Romanian FM station in Bucharest. Broadcasting 24 hours a day, Radio Delta will contain seven hours of programmes - mainly music - in the Romanian capital, with the rest of the programme assured by the RFI World Service via satellite.

Operating from the Institute Polytechnique the radio will also give Romanian students the opportunity to gain broadcasting experience. Technical teams from RFI have been sent out to Bucharest to set up the station and provide training.

Radio Nostalgie Heads For Relaunch

by Marc Moes

Belgium's two Nostalgie operators, the Flemish Nostalgie Nord and the French-speaking Nostalgie Sud, have finalised format plans for the relaunched network.

The two Flemish stations are franchised by NRM, jointly owned by Crystal and Immodos. The French-speaking Nostalgie network is franchised by Sofer, with press group Vers L'Avenir a 51% shareholding.

Head of the operation, Dirk Otte, comments, "We have expanded our gold music library, and although we still air three or four hits per hour, we have a broader base to play from. We have also stopped using the Selector programme as we have developed our own software to compile our playlists."

"Vebora will fight the decree with all possible means."

"We want the collaboration to develop at its own pace. We wanted to give Europe 2 listeners a taste of the music coming out of Quebec, particularly as the style of many of these artists is very close to that of Europe 2."

Radio News Costs Spiral At NOS

by Howard Shannon

The rising costs of war coverage is putting pressure on Holland's public broadcaster NOS, and it could spill over to the organisations sharing time on Radio 2 and Radio 3.

News across pop network Radio 3 has increased 25%, but the cost of coverage has not been allocated for in the budgets. That means the organisation probably will have to cough up some extra cash to pay for the increasing news bill.

As regards format changes, Muizelaar says the daily 18.00-19.00 drive time show now plays "peace" records, dictated by phoned-in requests.

However, Veronica director of Radio 3 Hans van der Veen stopped short of reformating, opting instead for what he terms "low profile presentations... and no happy records". He made last week's "Pick Of The Week" the Kravitz/Lennon/Ono Give Peace A Chance single and has doubled news to half-hourly. However, Veen confirms his intention to switch to MOR "if dutch marines start dying".

"Vebora will fight the decree with all possible means."

"Peace" means that its has not become effective yet and he adds that Radio Contact, several other stations and the lobby group Vehora "will fight the decree with all possible means".

War News Costs Spiral At NOS

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**101 Network/Virgin Plan Dance Label**

by David Stansfield

Virgin Records Italy is taking on the specialist independent dance music labels by joining forces with Milan-based 101 Network to launch the new compilation LP series Danza.

Danza international A&R manager Gilberto Barantani comments, "Although Italy's indie dance labels are very efficient, they have a limited number of artists. Virgin has the best roster for this genre of music at the moment and we aim to make an extra impact by shipping large wholesalers. But because of the excellent quality of dance singles coming from the UK, we decided to include some of them on the first two Danza compilation albums."

Barantani says radio is one of the most important outlets for promoting dance music. He adds Virgin chose to work with the 101 Network station because it is probably the most influential dance station on national territory. He details, "Its EHR music format consists of 80% dance music. That is more than Italia 1 and Radio Italia in terms of dance music market. He explains, "We all go for the 7" single is almost non-existent and releasing singles. Italy's market for the 7" single is almost non-existent and will disappear altogether in the near future. Because Virgin Italy has a national distribution deal with EMI, we cannot come from it."

Barantani cites the record label 10 as a good example of Virgin's strength on the international dance music market. He explains, "It is probably the only major label that works like the indies by releasing singles. Italy's market for the 7" single is almost non-existent and will disappear altogether in the near future. Because Virgin Italy has a national distribution deal with EMI, we cannot work like the independent labels, the former dance leader."

The deal with 101 Network involves free advertising from the station in return for including its logo on the album, press advertising and point of sales displays. Virgin has worked with 101 Network on two house music compilation albums in the past, and achieved sales of 45,000 each. He admits that without the involvement of radio, sales would suffer.

"Virgin chose to work with the 101 Network station because it is probably the most influential dance station on national territory."

- Gilberto Barantani

**Radio Padova 'Retrieves Lost Spirit'**

Top local station. Radio Padova says it intends to retrieve some of the lost spirit of radio by introducing more live local news and information. The station with an average daily audience of 54,000 (Audiradio) targets 20-35 year-olds with an easy rock music format. Says station programme director Cesare Mazzucato, "We aim to have a better rapport with the public by going out into the community and presenting live broadcasts. This could include visits to boutiques, car showrooms or furniture stores."

The outside link-ups will be limited to three, five-minute slots in the morning and three in the afternoon. And, although Mazzucato admits that there will be a slight music loss at the station, he says he is making the right move. Mazzucato continues, "With the growing trend of automated music stations, many broadcasters are ending up like jukeboxes. That is not what radio is all about. I have been with this station for 10 years and feel we have lost some of the true spirit of radio. We intend to get it back quickly."

**Kiss Kiss Airs Live Request Line**

Private national network Radio Kiss/Naples is claiming to be the first broadcaster in the country to let its audience choose and announce records on air. This follows the introduction of the new slot Sfida Friz, which is aired Monday-Friday at 13.10, 16.40 and 21.40. Each slot is a kind of battle between the first two listeners to call the station 30 minutes before each slot. They then have to present their favourite record and back this up with a 30-second argument on its merits. Listeners are invited to vote for the best song in each slot. All entrants win a Radio Kiss Kiss lapel badge and station spokesman Ciro Cacciola says that winners are rewarded by recognition of their musical talent.

Cacciola says, "It is important that listeners feel involved in the station. It makes them feel important. It is not everyday that a member of the public gets a chance to convince the nation on the merits of a record."

**101/Virgin's Dance Line-Up**

**Danza 98 bpm**

Fascinating Rythym Bass-O-Matic
One On One Jesus Loves You
Everything Kicking Up With Taxman
Close To You Maxi Priest
Heaven's Known Lalal Hathaaway
Don't Be A Fool Loose Ends
Tell Me Why The Sidecut
Waiting For Love Cool Down Zone
I've Got You Under My Skin Neneh Cherry

**Danza 120 bpm**

People Soul II Soul
That Man (He's All Mine) Inner City
One Nation Ola Rowe
Nothing Frazier Chorus
Light My Fire Vertigo
Generations Of Love Jesus Loves You
Show Me Ed Terry
Now Is Tomorrow Definition Of Sound
One Two Three Four Giannina Faccio

AND THE WINNER IS - Rete 105 programme director Alex Peroni (left) presents Led Zeppelin trivia contest winner Marco Roncari with his prize gold record. The event was part of a Rete 105 and CGD Records promotion for the Led Zeppelin album remix "Remasters".

**Francesco Alaimo has quit his post as GM at key independent label Contempo to become a partner in High Tide, a new record company launched on February 1. Alaimo puts the reason for his departure from Contempo down to differences of opinion and claims that while the label was becoming more national in its approach, High Tide aims to be a European contender.**

Antonio Tasinato is a major shareholder in the new company. He is also a partner in the publishing company Phantom Music, which holds the rights to material by artists including Lisa Stansfield and The Police.

The first product from High Tide will be a re-release of Enidie the debut album by rock band Litfiba who are now signed to the label CSG. Alaimo says that this will be followed by a couple of dance singles by as yet unnamed artists.
In 1989, 8.9 million records/tapes were sold during 1989. Overall, 4.07 million (MCs), (CDs) were lent figures as 7.7 million recordings last year. In total, Nkr843 million (app. US$140.5 million) were spent on 7.7 million recordings last year. The survey was compiled by journalist Anita Fleine, who gathered the figures directly from retail outlets. She claims that although unofficial, the poll provides the best recent analysis of the market available.

"We did this to provide the industry and public with at least some idea of what is happening," she says. "There will eventually be official figures from the Central Statistical Bureau of Norway, but they will consider cultural figures to be a part of leisure. The latest statistics they currently have are for 1988, so it could be two or three years before they let us know what is happening.

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Programming changes at state-run RNE 1, effective since February 4, have caused some reaction. "A La Una A Las Dos Y A Las Tres" host Carlos Tena, saw his show (aired 13.00-16.00 weekdays) scrapped in favour of more music-oriented programming. Tena, who declined the offer to fill in as DJ for three hours during that period says, "From 20.00-06.00 RNE 1 is virtually going to be a music station."

Station head Alicia Fernandez Cobos explained that Carlos Tena had been transferred to one of RNE 1's most popular shows, "La Bigotera." She says that the news and public service orientated station is "simply undergoing its annual programming shifts". RNE 1 and Radio Exterior (RNE's external service) are the only stations that do not accept advertising. The other four RNE stations began accepting ads last year in a bid to provide more commercial programming and boost audience shares.

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Biting The Bullet: Antenne Bayern Fight All Obstacles

Mike Haas, programme director at German private radio station Antenne Bayern, discusses with Sydney Ann Prescott the challenges that face private broadcasters in Germany today.

Q: What sort of obstacles are private stations in Germany up against?
A: Generally, there are three to five areas in which German private stations face obstacles. These are: politics, the government's monopoly regarding technology and the use of resources, such as electricity and phone services; financial difficulties; a lack of understanding concerning sales and possible personnel; and future problems resulting from private stations' lack of security in the marketplace.

The primary obstacle is media politics. Every German state has the authority to determine its own broadcast regulations. This means bureaucracy is a big problem.

Another disadvantage is that public radio in Germany is a major force. Public stations in Germany are allowed to sell advertising time. They also charge user fees for every radio and TV set. These fees fund three quarters of their budget and another quarter of their budget comes from advertising. So they are after our market share and do not have to make a profit. They do not even have to cover the cost. If they come up a couple of million short they go to the politicians and they raise the rates.

Q: Has the reunification of East and West Germany helped Antenne Bayern in any way?
A: Yes, because Bavaria borders on the former East German states of Thuringen and Saxony. In these areas, we have an hourly reach of 130,000. Reunification has given us an excellent opportunity to access these listeners and use the numbers in our overall market totals.

If East Germany had remained a separate country, there would not have been any of those numbers in our media analysis. We could have surveyed it, but what good would it have done? That is a market that does not exist. We are more popular than most East German stations so that gives us some healthy totals.

In terms of content, we are trying to serve the East German market better. A disadvantage is that Munich is in the South East. East German listeners are way up at that Munich is in the South. East is trying to serve the East German listeners. We have not been any of those numbers in our media analysis. We could have surveyed it, but what good would it have done? That is a market that does not exist. We are more popular than most East German stations so that gives us some healthy totals.

Q: How do you view the German economy now that East and West have merged?
A: Until reunification, West Germany was the world's third-largest economy with 65 million inhabitants. Now it is joined by a regional private radio develops locally there, like it developed here, and the product is good, we may eventually lose East German listeners.

Q: What is the German philosophy when it comes to radio? How does it differ from radio in other countries, in terms of style and approach?
A: The German are into offering a full service. The feeling is that a station should be all things to all people, or at least as many things to as many people as possible. The reason is that niches do not sell like they do in the US is because sales departments aren't capable of selling them. To be number one, all you need is a 75% reach among 25-39 year-old males. But you will go broke because you do not have the widest reach. Widen reach drives down your CPM (cost per thousand), and that is what gets the buy.

Q: And you say Antenne Bayern puts out a better product because, unlike public stations, you are driven by profit and have to meet a bottom line?
A: Yes. Three years ago that was the case. But how long does it take a station to learn its lesson?

Q: Would you say Antenne Bayern is the only public broadcaster in the world that fights for the separation of commercial and public broadcasting.
A: I don't know if it is. It is the only logical solution if you really want a fair competitive sense. If you have the two mixed, as they are in Germany, you advantage some broadcasters and disadvantage others.

So I am going against public opinion and say I see the day when public broadcasting is based on the UK system and private broadcasting is pretty much based on the US system. At least I am hoping that it turns out that way.

Mike Haas was born in the US and graduated from the University of Wisconsin at Oshkosh in 1978 with degrees in radio, TV and film and German culture and history. Having minoried in military science, he then became a communications officer with the US Army Signal Corps, was stationed in Germany, and transferred to the American Forces Network (AFN).

In 1982, Haas left the service, but remained with AFN working as a civilian for the US Army Department of Defence. In 1984 he began consulting on the side and in 1985 he co-founded Broadcast Consulting International (BCI), which is based in Nuremberg. Over the next three years he helped build 22 commercial radio stations in Germany.

Haas left BCI in 1988 to become programme director at Antenne Bayern, a private radio station located near Munich. Serving all of Bavaria, Antenne Bayern covers a listening area 400 miles long and 150-200 miles wide. The full service station plays 60% US-type AC mix as well as German, French, Italian and other European hits. News and information make up the other 40% of the station's programming content.

He is currently writing a book on radio management in German.

"The BBC is the only public broadcaster in the world that fights for the separation of commercial and public broadcasting. I applaud them for that because it is the only logical solution if you really want a fair competitive sense."

Mike Haas
Q&A

10
B.B. Jerome & The Bang Gang:
"Shockrock" (CreaStars/EMI)
License available for several territories

Contact: EMI Music Publishing Belgium
Mr. Guido Janssens
Tel.: 32 - 2 - 735 29 02
Fax: 32 - 2 - 735 92 14
Singles

Chesney Hawkes
The One And Only - Chrysalis
Written by Nick Kershaw in his own, unmistakable style. Pretty soon this young man will be a familiar face, competing directly with the likes of Rick Astley.

Macy & Tony D
Get On Up & Dance - Jonathan Carrere
Mixed by Creuter & Cremens, this is where the fun starts. Solid German hip-house, but not exactly profound.

Rita MacNeil
Flying On Your Own - Polydor
Canadian mom, who even whips Madonna of the no. 1 spot in her home country with reasonable MOR repertoire. Like Julio Iglesias, a star for the silent majority.

Donny Osmond
My Love Is A Fire - Capitol
Now that David Cassidy is back, it was only a matter of time for a Donny Osmond comeback. According to his new heavy disco direction, it seems George Michael is his main inspiration these days. Listen without prejudice.

The Rembrandts
 Burning Timber - A
cious crew. It's most confusing but contagious at the same time, using all those freaky freestyle rhythms (reggae, jazz, big band). They rip off the complete history of pop and jazz, from Quincy Jones to The Tom Tom Club and use it for their own benefit. Very likely to score at several formats.

Glasgow Artists
The Tree And The Bird - Columbia
Written by Donnie McNeice (Lives And Times). This Swindon-based band creates a very strange, nearly medieval atmosphere. Lorna Cumberland's impressive voice fits right in the middle between Kate Bush and Bjork. Contact Lorna Cumberland at tel. (44) 704-611 487.

Old Nick
King Of The World - Devil's Retreat
He's still alive. He's lived in this country for years. And it was certainly worth waiting for. Assisted by those all-important "courtesies of session musicians, slide-guitarist Ry Cooder (Tutti) and backing vocalists Bobby King, Terry Evans and Jennifer Warrens, Coolidge creates good listening that should be tempting for album rock programmers.

Dream Warriors
And The Legacy Begins - 4th & Bway/Island
Last year's single, My Definition Of A Bombastic Jazz Style, also included on the album, tells the truth about this rap crew. It's most confusing but contagious at the same time, using all those freaky freestyle rhythms (reggae, jazz, big band). They rip off the complete history of pop and jazz, from Quincy Jones to The Tom Tom Club and use it for their own benefit. Very likely to score at several formats.

New Talent

Erika
Cold Winter Night - Lionheart (Sweden)
Already signed to BMG Ariola for the GIAS territories--with the addition of her surname Norberg--her solid rock will soon be heard everywhere. The first single taken from the album will be Together We're Lost, a Swedish top 10 hit last year. But Emergency, featuring local guitar-hero Yngwie Malmsteen, is the real ear-catcher. Contact Roffe Persson at tel. (46) 8-662 04 52; fax: 8-661 72 91.

Hi Tek
The Easiest Way - ARS (Belgium)
Low-budget hip-hop production from the lowlands, still sounding surprisingly good. The Hi-NRG grooves are mixed with oriental sounds. Publishing still available for some territories, contact Guido Janssens at EMIL Music tel. (32) 2-735 29 02; fax: 2-735 92 14.

Garth Brooks
No Fences - Capitol
Wearing a 10-gallon hat, Brooks shares company with Randy Travis, Dwight Yoakam and Clint Black on the frontlines of the new traditionalists. He's capable of singing hillbilly stuff like Not Counting You as well as a candy coated tearjerkers like The Dance And A New Way To Fly. There should really be no fences for album rock programmers.

Rita Coolidge
Five Me Back - A
carried on distilling real emotions. Deserves a Donny Osmond album --with the addition of the I I artists. Singles and albums featured in New Releases are listed alphabetically. Selections include those which have achieved significant airplay within the last four weeks and those releases judged to have musical merit. Records mentioned in this section are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Nocchiel Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.

Candyland
Fountain O' Youth - Non Fiction
Debut single by the multicultural band, jumping on the dance train to Manchester, as does everybody else these days. With the catchy Erasure and Depeche Mode hooks, they will not be one-hit-wonders.

Beautiful Haven
Holding On - Epic
Craven doesn't need to shout her way to the top. But in the end where's that she should be, with a warm voice concentrating on distilling real emotions. Deserves to cross over from its AC basis to a general pop audience.

Divinyls
I Touch Myself - Virgin
Since you have heard this excellent pop song, it will stay in your mind for the rest of the week. On the one hand it's only a step away from Blondie bubblegum, on the other hand it has the same fatal attraction as Maria McKee's Is This Heaven.

The Dylans
Godlike - Situation Two
Is this a case of pure blasphemy or are the band blatantly arrogant? The Sheffield-based group use two gods to get their message through. Despite the 'religious connotations', there's a fine poppy tune dancing alongside.

Dynosaur Jr.
The Vigil - Blanco Y Negro
Not exactly Neil Young junior this time, except for the mind-altering guitar solo. Could have been a typical extract from The Replacements and therefore it will certainly appeal to alternative rock programmers.

Extreme

Get The Funk Out - A&M
Extreme is the superlative of the current trend for mixing hard rock and funk. Played with so much bluff, that even David Lee Roth will get the shivers.

Gregorian
So Sad - Metronome
And the beat goes on, Sadness part 2. Gregorian is the pseudonym of the co-writer of the current European no. 1 hit single by Enigma. It's hard to tell the difference, although this time there is the choice of a Monastery Mix.
Tanita Tikaram

It is the moment of truth for Tanita Tikaram. The release of her "difficult" third album, "Everybody's Angel", out on East West on February 4, marks the point of no return in a short, but highly successful career. The debut album "Ancient Heart" stayed at no. 1 in the European Top 100 Albums for two consecutive weeks in March '89, while the follow-up, "The Sweet Keeper" reached no. 3 the same year.

by Robert Tilly

The album's first single, "Only The Ones We Love" was released on January 21 and marks a fine preview of a more musically and lyrically diverse album. Gospel and soul-tinged arrangements go hand in hand with her well-known Celtic influences, and the result is a Van Morrison-inspired record--more rhythm and groove, more experiments and a wider choice of different instruments.

However one thing has not changed. The choice of producers--Peter van Hooke and keyboard player Rod Argent. Because of the duo's great expertise, Tikaram decided to continue the collaboration, although this time she played a more active role in the production process. Actually, the album, recorded at Bearsville Studios in Woodstock, NY, lists Tikaram as co-producer.

Richard Wootton Publicity handles all the PR for the new album. "It's not a change, but a progression," says Wootton. "She's a lot more confident, and much more involved."

Paul Charles of the Paul Asgard management company, who has been involved since the beginning, agrees, "While recording The Sweet Keeper, Tanita decided to try out another approach next time. Less overdubs, let's say a sort of 'live in the studio' atmosphere. And that worked out fine, thanks to the excellent musicians. You can feel the freshness about it."

Guest musicians include Mark Creswell (guitar), Nick France (drums) and Helen O'Hara (violin). Above all, there's a sparkling contribution by Jennifer Warnes on backing vocals, featured on the single and the track Mud In Any Water. The two, who are fans of each other, met at a club gig in LA and Warnes offered Tikaram her help.

It is a lot easier to become a successful artist than to stay at the top. But Tikaram proves that she has passed the stage of the always difficult third album gloriously.

'People have asked her if she was worried about the third album, but she simply denies it,' explains Wootton. 'She's such a prolific songwriter with 60 songs waiting, ready to be recorded, she really didn't need to worry at all. And the initial response on the radio and in the printed media is very good.'

Charles says there is no such thing as a 'third album anxiety'. "Every new album is the most important thing for an artist, even if it's the 19th.".

The sleeves of both the single (her smiling face) and album (a bit 'mood shy') show a more self-conscious and mature artist. She has even got a new haircut. Says Wootton, "But that's not a deliberate new image, although record companies usually like such changes. She had her hair cut six months ago.'

Together with forthcoming new albums by Chris Rea (Anberge) and The Big Dish (Satellites), Tikaram's new album is East West's major release of this year. TV spots are scheduled while an advertisement campaign will concentrate on full-page ads in the national UK press. Numerous TV appearances are planned, and radio-feedback from BBC Radio 1, Capital and GLR started this month.

A big promo tour will start in February, heavily concentrating on TV stations across Europe. Tikaram will appear on shows in G/A/S, Scandinavia, Holland, France, Italy and Spain, which are yet to be confirmed. Tikaram kicks off a world tour with UK and Irish dates in March. Wootton says, 'A single, an album and a tour, well that's certainly a plan.'


In France he's got an immense status, comparable to Bruce Springsteen. His seven previous albums, including two live albums, sold a combined seven million copies, good for one double gold, three double platinum and two diamond awards. The '87 album Entre Gros Claire Et Gros Forêt spent a record 27 consecutive weeks in the European Top 100 Albums and peaked at no. 10. The live double album Traces (1989) reached no. 12.

Goldman's sixth studio album is already double platinum in France (600,000 copies sold) after just two weeks. On this ambitious project, Goldman--looking for something new--is working with Welsh guitarist and singer Michael Jones and American vocalist Carole Fredericks. Sister of bluesman Taj Mahal. Also featured is Pino Palladino, star bass player with the Paul Young band. The result is a set of well-constructed, sophisticated pop songs.

Although Goldman has often openly stated his intention of not wanting to corrupt his music by translating his lyrics into English, the collaboration with Jones and Fredericks has presumably changed this. It is the first time that an album from Goldman has been released in the UK. According to Annick Gelder, international exploitation manager for Sony Music France, the English-language lyrics have not influenced the UK company to release the LP. "Things have changed considerably. The UK market is much more open-minded to non-Anglo-American material."

The comparison to Springsteen does not stop with sales figures and Goldman is planning a French stadium tour starting in May.

ITALY

Pino Daniele

Signed to Milan-based CGD.

Publisher: Demo Music.

Management: Enrico Rovelli.

New album: Uno Uomo In Blues released on January 11; in two weeks it reached the top spot in the Italian album charts (RAJ); currently it is no. 46 in the European Top 100 Albums.

New single: "O" was released on January 11; powerplay on both Italian stations RTL 102.5 and Antenna Dello Stretto.

Recorded at Logic Studios, Milan.

Producer: Pino Daniele.

Marketing: A TV spot campaign on the three national RAI channels started on January 20 and will last until February 20. On February 1, a similar campaign began on the Silvio Berlincioni-owned TV channels. Italia Uno, Rete 4 and Canale 5. A promotional radio campaign (with spots broadcast five times a day) will run from April 7 to June 7 on Radio Italia Solo Musica Italiana.

European releases: Benelux, beginning of February, other countries (France, Switzerland) bound to follow soon.

This Neapolitan singer/guitarist is one of the most popular artists in Italy. He used to play with the band Napoli Centrale before starting his solo career in 1977. He recorded 10 albums for EMI and this new LP is the debut for the Warner Music-owned CGD, one of the leading Italian labels. His sound is a melting pot of different styles, ranging from blues, funk and African-tinged rhythms. He is famous for his gifted guitar playing and IRS supreme Miles Copeland invited Daniele to join last year's Night Of The Guitar tour. Two years ago he appeared at the prestigious Montreux Jazz Festival.

Daniele often works with the crème de la crème of session musicians, such as bass player Pino Palladino, saxophonist Mel Collins and drummer Jerry Marotta. The new album features stand-up bass player Harvey Schwartz and guitarist Mick Goodrich.
Concert promoters across Europe are currently scheduling tours for summer '91. And while artists intending to go on the road are traditionally unconfirmed in February, the radio syndication industry intends to be on the ball—just as it was throughout 1990.

by Howard Shannon

In the past year, many radio stations have accumulated record totals of airtime given over to "first league" syndicated concerts, either live or on tape. These were almost always brought to EHR radio via a syndicator.

First-league artists touring in 1990 (with associated syndicator) included: the Rolling Stones and Paul McCartney (Radio Vision International); Sinead O'Connor (RVI/Unique Broadcasting); Phil Collins (MCM); David Bowie and Madonna (Westwood One); Eric Clapton and the Eurythmics (Unique), together with the so-called "super concerts" Knebworth '90 (Rock Over London), The Wall: Live In Berlin (RVI/MCM) and Nelson Mandela (ROL).

A major attraction in '91 for UK independent radio (IR) will be the third "Live Action Concert" series, syndicated by Unique Broadcasting. Taken predominantly by EHR FM stations, concerts in the past year included the Eurythmics, Fine Young Cannibals, Erasure, Eric Clapton, Don Henley, Tears For Fears and Anita Baker. It aired as a 13-part series.

Unique has also suggested a "Classic Concert" series for the burgeoning AM gold format, featuring artists it terms as possessing "proven gold appeal". But a spokeswoman said no firm confirmation of Unique's intention to go ahead was available at press time.

Radio's Simulcast Bonus
Europe 2/France assistant programme director Laurence Crenn is clear on what her station wants of a concert, be it syndicated or not. "Exposure," she replies emphatically. Her views are typical of many CHR PDs.

"To simulcast a concert live on TV, for instance, is a good thing, because the channel speaks of us and we have our logo on television." About half the French station's live concerts are tied to television. Europe 2 has recently simulcast (typically from 23-00 onwards) Tina Turner with Antenne 2, Supertramp with TF1 and a John Lennon tribute with Le Cinq. "We also aired mid-Ja-
**SYNDICATION FACT FILE... SYNDICATO FACT FILE... SYNDICAT**

**SYNDICATION**

"Syndication is... programmes we couldn't afford to do ourselves and which feature presenters we wouldn't normally have but who really give the station profile a lift." - Phil Riley

**SYNDICATION FACT FILE... SYNDICATO FACT FILE... SYNDICATO**

**SYNDICATION**

**SYNDICATION FACT FILE... SYNDICATO FACT FILE... SYNDICATO**
'SIMUL-OPERATIONS' STRATEGY, PART 2

Flourishing Combos Of The Future

In last week's article, we explained why applying a "simul-operation" can be beneficial in today's increasingly competitive climate. The collaboration of two or more stations in a single market can be the ideal way of staying competitive. This week we continue reporting on the wonderful effects simul-operation has had on stations around the world.

by Tommy Hodges

Examples of the potential success of simul-operating can be witnessed in parts of the world where licensing laws are less restrictive than the US. New Zealand broadcasting laws, for instance, allow multiple licences to be granted to one owner in a single market.

In searching for a suitable simul-operations partner, the key should be demographic appeal in programming choices.

The owners of CHR station 91FM/Auckland purchased two additional major signals in the city. One, Radio Hauraki, was changed from CHR (reducing audience losses for 91FM) to aor, which had never been tried in New Zealand before. The other, the AM/FM full-service MOR station Radio 1, was split, with high-profile personalities remaining on AM and a music intensive programme taking over the FM. The end result of these changes, as reflected in the most recent OTR survey, show how beneficial this co-operative programming plan can be.

In addition, 91FM retains its no. 1 ranking (10+ year olds) while Radio 1 maintains its appeal to an older audience. Radio Hauraki achieves a double-figure rating. The third CHR in the market, 89FM, is knocked out of contention. In short, an admirable sales story for the Independent Broadcasting Group and one which will allow them to thrive.

Likewise, in France, Europe 2 and Skyrock have developed individual programming niches in their respective AC and EHR formats.

The advantages speak for themselves: the concentration on older (25+) and younger (under 25) ends of the pop music spectrum allow the sales house to create package buys that blanket the market. The most recent Mediadrome survey results indicate that, for the second time running, the market leader (and their archival) NRJ has been topped by the combined numbers of Europe 2 and Skyrock.

Practical Implications

In searching for a suitable simul-operations partner, the key aim should be demographic appeal in the programming choices. They should be distinctively different, to avoid unwelcome cannibalisation of existing audience. After all, the idea is to extend audiences as much as possible beyond that already attracted to one or both of the stations. At the same time, some kind of psychographic mix between the two stations would be an easier sell for most advertisers. Thus, one avoids having to explain why a single buy could impact widely divergent audiences (say, both CHR and classical music listeners), even if their demographic make-up matches the buy.

From a sales standpoint, the synergy becomes more profitable as the efficiency of each salesperson increases. By giving additional opportunities to a staff that has typically dealt with a sole buy log, additional income can be generated. But the tactics of this different selling environment need careful consideration to maximise the positive impact. As long as the audiences of the two stations complement each other, the sponsors will benefit, and buys increase accordingly.

Forging Relationships

Ultimately, any successful simul-operation is based upon the need to forge a mutually beneficial agreement between the two operators. Using today's most sophisticated techniques for targeting audience through effective programming, marketing and promotions, the resultant combo is made stronger and more efficient.

Existing successful operators should start looking for stations with weak ratings or sales performance in their market, as suitable partners.

Not only can this lead to greater profitability, it may be necessary in many markets for mere survival. Certainly changes in FCC multiple ownership laws would help accelerate this process in the US. But even under current laws there are plenty of possibilities.

Existing successful operators should start looking for stations with weak ratings or sales performance in their market, as suitable partners.

With those with the determination to work within the system and still achieve increased market share, simul-operation may be the way forward to flourishing in the radio business of the 1990s.

Tommy Hodges is president of Pollack Media Group, based in Pacific Palisades, CA. Their phone number is (213) 459-8556.
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MUSIC & MEDIA FEBRUARY 9 1991

BPI ENTERTAINMENT NEWS WIRE
Due to the fantastic response on the December shows of MOTHER'S FINEST in Holland, BMG Benelux are going to release the track "Chair" as a single beginning of February.

DANCE WITH A STRANGER finished their successful German live dates with a very well respected show in Vienna.

VELVET VIPER's album got a 7-point review in METAL HAMMER magazine.

The Rock'n'Roll version of 'Herzlein' by RUDOLF ROCK & DIE SCHOCKER is still climbing up the German single charts.

Watch out for news about a band called F.E.P...
SWEDEN

RIKSSTUDIO 73/KLANK & C WOJDIK Lamb🕛Empty LuluMainActivity - Enhancing - Prod. - A List
Ashley & JacksonSolid Gold
Kitten - 39
Enigma - Sudden Part 1
Jonathan ButlerMadonna
Really
My Love
Soul Crazy
INXS - Dee Dara
Vanille Ice - Ice Ice Baby
Kim ApplebyDon't Wanna
Alison LimericWhere Love
Tom Marth - Head Of Music
SAD RADIO CITY/Stocholm
Maria Thomas - Head Of Music
AD Ashley & JacksonSolid Gold
The FarmAll Together Now
David Lee RothPrivate Affair
Mariah CareySomeday
RUBRICA 5/Telekom
Anders Gemma - ED
Babylon
Harry von Zorn
Stefan Edenborn - Prod.
\nFINLAND

Vasili - Dreams Fly
Dario Moro
Miguel
James
RADIO 1/Oslo
AD Rick AstleyCry For Help
Roch VoisinOn the Outside
SiriusKaere Amor
\nIRELAND

John FarnhamChain Reaction
SiriusKaere Amor
\nDANMARK

ENNA - Fire
Various Artists - Bolero Mix 7
Inga Humpe
Do I Have To
Elton JohnEasier To Walk
The PosiesGolden Blunders
\nPORTUGAL

Madonna - Justify My Love
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Petroni Tervelam
- Prog. - A List
MiiSeli
Keep On
Shania TwainMy Heart
Aina Busk SingersLassie
\nIRAN

T. S. Eliot
Melancholia
*the* Time
Richard WagnerTristan Und Isolde
Suzanne HoffsMy Side Of The
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**EHR TOP 25**

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<td>RALPH TREVANT/Sensitivity</td>
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<td>15</td>
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<td>SNAP/Mary Had A Little Boy</td>
<td>(Logic/Ariola)</td>
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<td>16</td>
<td></td>
<td>THE FARM/All Together Now</td>
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<td>17</td>
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<td>LONDONBEAT/A Better Love</td>
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<td>19</td>
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<td>INXS/Disappear</td>
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<td>C&amp;C MUSIC FACTORY/Gonna Make You Sweat</td>
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<td>CHRIS ISAAK/Wicked Game</td>
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<td>M.C. HAMMER/Pray</td>
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<td>25</td>
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<td>ALEXANDER O'NEIL/All True</td>
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The EHR "A" Rotation Leaders are those songs which received the highest number of airplay during the week. The top 25 songs are listed alphabetically by artist.

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<td>Vanilla Ice - SBK</td>
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<td>Imuudo</td>
<td>Queen - Paradise</td>
<td>[Queen Music/E-Music]</td>
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<td>KLF - KLF Communications (E.G./Zoo/Warner Chappell/Intergro)</td>
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<td>Mary Had A Little Boy</td>
<td>Stop - Logic/Artists/Willis/Kirsch/Art of Logic/Warner Chappell</td>
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<td>6</td>
<td>Justify My Love</td>
<td>Madonna - [Minx Baccie Music]</td>
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<td>Do The Bartman</td>
<td>The Simpsons - Geffen</td>
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<td>Crazy</td>
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<td>French Guy &amp; Didier Barbeviren - Ikar (Zone Music)</td>
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<td>Gonna Make You Sweat</td>
<td>C. &amp; M. Music Factory - Columbia</td>
<td>Virgin Music</td>
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<td>Keep On Running</td>
<td>Milli Vanilli - Hansa/Ariola</td>
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<td>I've Been Thinking About You</td>
<td>The Righteous Brothers - Vana/Polys记录</td>
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<td>Wiggle It</td>
<td>Taboo - Boys &amp; Girls</td>
<td>SBK (Cutting Groove On/Dose Rocks/EMI)</td>
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<td>Dr. Alban - SweetMix</td>
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<td>Steve Miller Band - Capital</td>
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<td>Roch Voisine - Ariola</td>
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<td>Show Me Heaven</td>
<td>Mack Mclntyre - Epic Famous/Ensign Music</td>
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<td>Fantasy</td>
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<td>Natal</td>
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<td>L.M.T. - Parlophone</td>
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<td>SotO - SotO</td>
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<td>What Do I Have To Do</td>
<td>Kenny Loggins - FPL</td>
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<td>La Petite Sirene</td>
<td>Anri - Ades (Edades Ardes)</td>
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<td>Tonight</td>
<td>Kids On The Block - Columbia (M.Stan/EMI/Ari./A. Jacob)</td>
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<td>All Together Now</td>
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<td>Falling</td>
<td>Julie Cee - Warner Brothers (Anson/OK Paul)</td>
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<td>Mercy Mercy Me, I Want You</td>
<td>Robert Palmer - EM (Ebone/Kandora)</td>
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<td>I Can't Take The Power</td>
<td>Offshore - Columbia</td>
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<td>Play That Funky Music</td>
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<td>Marie Amelie - Ariola</td>
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<td>I Wanna Give You Devotion</td>
<td>Nomad feat. MC, Miles Freeman</td>
<td>(Smash/Smash/Control)</td>
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<td>A Better Love</td>
<td>Londonbeat - Axious/RC (Warner Chappell/Bike Mountain)</td>
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<td>Takes Two</td>
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<td>Bad Boys</td>
<td>Nuit - Jean-Jacques Goldman</td>
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<td>(Various)</td>
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<td>Can I Kick It?</td>
<td>A Tribe Called Quest</td>
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<td>Coming Out Of The Dark</td>
<td>Gloria Estefan - Epic</td>
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<td>The Grease Megamix</td>
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<td>The Way You Do The Things You Do</td>
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<td>I've Had The Time Of My Life</td>
<td>Bill Medley &amp; Jennifer Warnes</td>
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<td>Being Boring</td>
<td>Whitfield - Five Stars</td>
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<td>Sensitivity</td>
<td>Ralph Tressvant - MCA</td>
<td>(Flyte Tyme)</td>
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<td>Bring Your Daughter...To The Slaughter</td>
<td>Iron Maiden - EM (EMI)</td>
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<td>Are You Dreaming?</td>
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<td>Wind Of Change</td>
<td>Scorpions - Mercury</td>
<td>(Almo/Taxineum)</td>
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<td>Woya Con Dios - Aria</td>
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<td>Levendiyal 91 - Polystar</td>
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<td>Dedication</td>
<td>Thin Lizzy - Vertigo</td>
<td>(Warner Chappell/P+k)</td>
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<td>La Legenda De Jimmy</td>
<td>Diane fell - WEA</td>
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<td>Only You</td>
<td>Praise - Epic</td>
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<td>It's A Shame (My Sister)</td>
<td>Black Box - Groove Groove Melody</td>
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<td>Because I Love You</td>
<td>Steve B. - BCM</td>
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<td>Bratley Clarke - MIG</td>
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<td>Preacher Man</td>
<td>Baramanora - London</td>
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<td>Maar Vanavond Heb Ik Hopfdipni</td>
<td>Hanny - Tefaror</td>
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<td>International Bright Young Thing</td>
<td>Jesus Jones - Food</td>
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<td>Get Here</td>
<td>Celess Adams - Fantoma</td>
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<td>Patsy Clire - MCA</td>
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<td>Wicked Game</td>
<td>Chris Isaak - London</td>
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<td>Sucker DJ</td>
<td>Dimples D. - F.B.</td>
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<td>Summer Rain</td>
<td>Belinda Carlisle - Virgin</td>
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<td>Marie Jeanne</td>
<td>Michael Sardino - Ima</td>
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<td>Ti Spacco La Faccia</td>
<td>Gabbibbo - EMI</td>
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<td>Est-Ce Que Tu Es Sole Le Fe Soir</td>
<td>Frederic Francois - Irena</td>
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<td>Crying In The Rain</td>
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<td>Thunderstruck</td>
<td>AC/DC - ATCO (J. Albert &amp; Son)</td>
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<td>The Anniversary Waltz - Part One</td>
<td>Status Quo - Vertigo</td>
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<td>Forget Me Nots</td>
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<td>Someday</td>
<td>Mariash Carey - Columbia</td>
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<td>Freedom</td>
<td>George Michael - Epic</td>
<td>(Marrion loyaly Music)</td>
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<td>Outstanding</td>
<td>Kenny Thomas - Cooltempo</td>
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<td>Tequila</td>
<td>Latino Party - Polydar</td>
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<td>Alle Bornene</td>
<td>2 X Koj - Hartline</td>
<td>(Hartline Music)</td>
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<td>You Got The Love</td>
<td>Source feat. Corporation</td>
<td>(True Love/Copyright Control)</td>
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<td>Boneyard</td>
<td>Donna Davidson - Columbia</td>
<td>(CBS Music/Romus/S.A.R.L)</td>
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<td>Rockin' Over The Beat</td>
<td>Technofeat feat. To Kid K - ARS</td>
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**Most played records on BBC stations and major private stations. Compiled by Media Control/Recknagel.**

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<td>Whitney Houston</td>
<td>I'm Your Baby Tonight</td>
<td>Whitney Houston</td>
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<td>Enigma</td>
<td>Silva</td>
<td>Warner Brothers</td>
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<td>Londonbeat</td>
<td>RCA (Warner Chappell)</td>
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<td>Rick Astley</td>
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<td>Michael Jackson</td>
<td>Beat It</td>
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<td>Gloria Estefan</td>
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<td>Robert Palmer feat. UB40</td>
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<td>Robert Palmer feat. UB40</td>
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<td>Robert Palmer</td>
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<td>Robert Palmer feat. UB40</td>
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<td>Soundtrack - Pretty Woman</td>
<td>D.B.N.E.C.R.C.</td>
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<tr>
<td>17</td>
<td>The Very Best Of... - Rock</td>
<td>George Michael</td>
<td>D.B.N.E.C.R.C.</td>
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<tr>
<td>18</td>
<td>The Very Best Of... - Rock</td>
<td>Westernhagen</td>
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<td>19</td>
<td>The Very Best Of... - A&amp;M/Arca</td>
<td>Supertramp</td>
<td>D.B.N.E.C.R.C.</td>
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<tr>
<td>20</td>
<td>The Very Best Of... - Rock &amp; Roll</td>
<td>Jean-Jacques Goldman</td>
<td>D.B.N.E.C.R.C.</td>
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<td>21</td>
<td>The Very Best Of... - Rock</td>
<td>Soundtrack - Twin Peaks/A. Badalamenti</td>
<td>D.B.N.E.C.R.C.</td>
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<td>22</td>
<td>The Very Best Of... - Rock</td>
<td>Paul Simon</td>
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<td>23</td>
<td>The Very Best Of... - Rock</td>
<td>Peter Gabriel</td>
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<td>24</td>
<td>The Very Best Of... - Rock</td>
<td>Herbert Groenemeyer</td>
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<td>25</td>
<td>The Very Best Of... - Rock</td>
<td>Soundtrack - Rocky V</td>
<td>D.B.N.E.C.R.C.</td>
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<td>26</td>
<td>The Very Best Of... - Rock</td>
<td>Chris Isaak</td>
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<td>27</td>
<td>The Very Best Of... - Rock</td>
<td>Soundtrack - Ghost</td>
<td>D.B.N.E.C.R.C.</td>
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<td>28</td>
<td>The Very Best Of... - Rock</td>
<td>INXS</td>
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<td>Scorpions</td>
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<td>30</td>
<td>The Very Best Of... - Rock</td>
<td>Bee Gees</td>
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<td>31</td>
<td>The Very Best Of... - Rock</td>
<td>Paul McCartney</td>
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<td>32</td>
<td>The Very Best Of... - Rock</td>
<td>Londonbeat</td>
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<td>33</td>
<td>The Very Best Of... - Rock</td>
<td>Soundtrack - Dirty Dancing</td>
<td>D.B.N.E.C.R.C.</td>
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Note: The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. © BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.
EMI's On A Roll
Quinn's Innuedo, which shot to the top of last week's UK charts, gave EMI four out of the last five no. 1 singles. The company's run started at the beginning of December with Vanilla Ice, which topped the charts for four successive weeks. EMI also released Cliff Richard (one week) and Iron Maiden (two weeks, which also debuted at No. 1). Only Enigma's Sadness Part I interrupted the clean sweep.

I'm Gonna Make You A Star
The latest promotion to discover UK talent has brought together BBC Radio 1, Polydor Records, PolyGram Music Publishing, Our Price record shops and London venue The Mean Fiddler. The group will hold a competition called "Hit The Write Note." More than 30 unsigned acts will get the chance to play live at the Fiddler. The finalist will get a recording contract with Polydor, a publishing deal with PolyGram, and a £20,000 sales marketing campaign in Our Price stores. If you can't succeed with that kind of promotional back-up...

Star, Part II
We hear MTV Europe is looking for VJs. If you think you got the look they like, then give Brent Hanson a call in London. Also, congratulations to the 20m subscriber club. Contributing to the rapid growth was Germany, where the Bundespost added the channel to its cable systems. New subs signed up in the country last year: 5.8 million.

Im Kisses
Hats off to London's KISS-FM for the 1'm listener market. The stations is generating advertisers audience deliver half of all ad. Pretty good deal.

Don't Have A Cow, Man...
"Do the Barman," the single from the compilation album The Simpsons Sing: The Blues is No. 1 in Ireland and No. 3 in the UK. Reportedly, BBC Radio 1 isn't playing the song because they don't think it fits its format. Would Radio 1's director, Richard Woolfe, have the same view that the fact Murdock broadcasts the hit US TV show on his satellite channel Sky One? Airline security is tight, as this tale by Airline Security shows. Nickelodeon take home the first on a major US promo trip. A primer on the rules by PRW editor, Howard Shannon.

OFF THE RECORD

GERMAN ROCK

(continued from page 1)

(continued from page 1)

The impact on us was most unfortunate. The TV scene has got more competitive, but do an overall coordinating job. Generally, I want the marketing managers. New appointments include an MD at BMG Ariola in Hilversum, Jorg Eiben, at BMG Victor. Where MCA is marketing activities in Germany, February 11. He will co-ordinate where the label will be established. The TV scene has got more competitive, but do an overall coordinating job. Generally, I want the marketing managers. New appointments include an MD at BMG Ariola in Hilversum, Jorg Eiben, at BMG Victor. Where MCA is marketing activities in Germany, February 11. He will co-ordinate where the label will be established.
“Thank You”

to all the artists who made
The 1990 Billboard Music Awards TV special a success.
Congratulations on a fantastic year!

BELL BIV DeVOE
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CLINT BLACK
ERIC CLAPTON
PHIL COLLINS
MORRIS DAY
EN VOGUE
GLORIA ESTEFAN
DANNY GLOVER
GO WEST
MC HAMMER
JANET JACKSON
JIMMY JAM
PAUL McCARTNEY
JONI MITCHELL
ALANNAH MYLES
NELSON
NEW KIDS ON THE BLOCK
SINEAD O’CONNOR
PAUL SHAFFER
LISA STANSFIELD
RANDY TRAVIS
WILSON PHILLIPS
YOUNG MC

We would also
like to thank:
Bob Bain
Joe Davola
Paul Flattery
the
Fox Television team
FYI Productions
David Saltz
Greg Sills
Jim Yukich
and every
member of the
staff and crew.

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particular thanks to
the artists’ management
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