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BBC ALL NIGHT

BBC Radio 1 Rocks 'Round The Clock
by Hugh Fielder

BBC Radio 1 FM will start broadcasting 24 hours a day from May 1. The station has been extending its FM coverage of the UK over the past three years. Comments Radio 1 controller Johnny Beartling: "Our move to FM means that nearly all of the country can receive a stereo signal which is totally reliable after dark, enabling us finally to be..."

(continues on page 34)

BMG UK Trims Workforce
by Jeff Clark-Meads

BMG Records UK is losing 28 staff, including RCA MD Lisa Anderson and Arista MD Roger Watson, as the recession in the music market continues to bite. The job cuts amount to one-third of BMG's total workforce. They are the deepest from a UK major in the current downturn, and mean that the company is losing an entire tier of management.

BMG UK chairman John Preston says that, for the foreseeable future, he will be directly handling the day-to-day running of RCA and Arista. In addition, catalogue exploitation unit BMG Enterprises and the independent labels division are being re-integrated into the RCA/Arista two-company structure. They had been working as largely autonomous units under Preston within the BMG framework.

Asked why BMG is losing one management tier, Preston responds, "Cost, firstly." He says replacements for Anderson and Watson will not be appointed in the "short term." Many of the other job cuts are being borne by the sales department, where among those to go is long-serving sales director Dave Harmer. He had been with the company since the late '80s. Preston says of the cuts and restructuring, "The point very distinctly made here is that we have really underlined the commitment to the separate company structure that we have always had. RCA remains a separate operation; Arista and the independent labels division remain separate operations."

"My belief is that we have responded early and effectively to the economic circumstances. As a result, we will be better prepared for what the future holds. The situation has been particularly hateful for me. I hired Lisa and I'm sorry to see her go. Roger, too, is a friend as well as a colleague." Anderson was the first female MD of a major record company in the UK over the past three years. (continues on page 34)

UK's Piccadilly Radio Restructures Senior Staff

Piccadilly Radio MD Julian Allitt has been appointed chairman following the resignation of Derek Boothman, who is taking up an executive directorship in advertising.

Allitt, who is also assistant MD at Piccadilly's parent company Transworld, has promoted programme controller Mark Story to the board as programme director. Story joined Piccadilly last August. Story and head of music Keith Pringle, who has been made deputy programme controller, helped the EHR station increase its reach by 3% to 35% in the latest JICRAR survey published at the beginning of this year. Comments Allitt, "It's a recognition of Mark's impact on the station. We had already sorted out most of the problems caused by the frequency split which occurred before we took over, but Mark..." (continues on page 34)

M&M Ranks Euro Airplay

French AMs Love National Artists
by Paul Andrews & Jeff Green

What percentage of top 20 airplay success is achieved by recording artists in their own country? Less than 30%, according to an M&M analysis of National Airplay "Top 20" in eight European countries. Statistics for the first quarter of 1991 show that national/local talent register the best airplay performance on France's AM stations and the worst in the GAINS territories.

Destroying the myth that new artists must look to FM radio for exposure, France's AM stations report nearly four times as much top 20 airplay for French talent as do French FMs. Less than one in five songs that achieve top 20 success on France's FMs are French records.

Comments RTL France head of music Monique le Marois, "It's quite logical that the French AM stations, and RTL in particular, play a lot of French music. Of all the European countries, France has the strongest music industry, and with artists from Etienne Daho to Manu Negra, and many others, it appeals to all audiences."

"RTL has a definite policy to promote French artists. It fits in with our role as the country's leading station. FM stations don't tend to have the same approach, because they target niche markets. Some, like Nostalgie and Europe 2, are based on French music, but others cannot find much national product to fit their format."

The UK top 20 activity leans slightly more than 50-50 toward British artists. However, for most UK programmers the national/international ratio is not a major consideration. Explains Chiltern Radio... (continues on page 34)
Pan-Euro Lobby AER Signs First Members

by Paul Andrews

Revived pan-European private radio lobby group the Association of European Radio (AER) has signed up its first members and published details of its structure and objectives. National trade organisations in Germany (VPRT), Italy (Radio and Portugal)(APPRP) have agreed to join, subject to final approval of its new statute.

VPRT president Bernd Rieger and APPRP head Emedio Rangel are currently AER VPs, along with Francois le Genissel, head of information at French syndicator Ofredia. President is Sergio Natucci, director of the Italian Radio network in Italy.

The AER has been incorporated as a non-profit-making association under French law since 1997. It is based at Ofredia's Paris office. Other groups, including the UK's AIRC and Spain's AERP, are expected to join the AER soon.

Commenting on "the European perspective is very important. Many media questions will be decided at a European rather than a regional or national level. We are backing the AER because we want a European radio body as soon as possible."

AIRC director Brian West is more cautious. "We are in favour of the idea, but I have said they should come up with a tight constitution and funding system. Then I will have something to present to my members that I am able to recommend they spend their money on."

Commenting on the immediate plans of the AER, Le Genissel says, "During April, we hope to hold a meeting to introduce to the Association of [EC cultural affairs commissioner] Paolo Barzagli. We also plan to organise seminars for members during the Euro FM '91 festival in Paris in June."

The seminars will generate the AER's first income, and provide a forum for members to negotiate their membership fees for 1991.

"Contributions for 1991 will be negotiated individually with members on an interim basis," says Le Genissel. "For 1992, a standard scale will be introduced based on the potential reach, in households, of the member associations. The rate will be determined at the annual general assembly. Voting rights are calculated the same way, one vote per 10,000 households potential reach.

Late Spring Debut For EuroJazz

by Howard Shannon

EuroJazz says its pan-European satellite-to-cable service should begin airing by May 1, though initial distribution will likely only be in Holland and Germany (M&M April 6).

Canadian music manager Ronald Waerstaeb, "The 24-hour station intends to use taped programs, recorded at Los Angeles jazz station FM 88."

Eurojazz, officially based in London, has invested US$75,000 to set up a dedicated studio in LA. "However, FM 88 is merely acting as consultant," says Westerstaar. Finance comes from unspecified US and European backers.

Though no advertisers are yet confirmed, Wester staeb says sales staff will adopt a "tongue-in-cheek approach" and ask clients "to create jazz-related commercials, possibly using a jazz music bed."

Advertising will be limited to four minutes an hour and will be sold in-house. Sponsorship is reportedly being considered.

Westerstaeb details weekly "broad appeal" programming that will operate in two-hour "blocks," each themed. Weekends will feature live concerts, interviews and crossover Latin and African jazz.

There is a promotion budget of US$500,000 for the no-DJ, no-cross-over Latin and African jazz.

Radio

- Piccadilly Radio/Manchester MD Julian Allitt has also been appointed chairman. Programme controller Mark Story becomes programme director at the station, and head of music Keith Pringle adds the title deputy programme controller (full story on page 1).

- BBC Radio 1 has named Mark Radcliffe as new DJ, hosting a one-hour show each Monday called "Out On Blue Six."

- BBC Radio WM/Birmingham has appointed Claire Paul to programme organiser. Assistant is predominantly for Rock FM, West Midlands Radio and Smooth Radio.

- Trevor Dunn has been made managing editor of BBC local station GLR/London. He replaces Matthew Bannister, who has moved to a non-radio department within the BBC.

- Bristol-based DJ Mikey Drew has joined GWR/Ireland, who will initially be presenting a show each week.

- Jorma Hokkanen is new MD at Radio 957/Tampere in Finland.

Music

- Carol Tatarian has been promoted to manager of international publicity at BMG International in New York.

- The British Association of Record Dealers has employed its first secretary-general, Bob Lewis. He is currently sales director with reissues label Old Jazz.

Newsmakers

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Who's No. 1 in EHR This Week?

by Howard Shannon

MUSIC & MEDIA

MARKETING

Who's No. 1

in EHR

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BBR Radio 1's Marquee Week Across Europe by Hugh Fielder

BBR Radio 1's "Live At The Marquee" week of live broadcasts from London's rock club from April 22-26 is being taken by eight public service organisation stations from Europe. The April 12-16 broadcasts by Radio 1 from Europe as part of European Broadcasting Union (EBU) Week.

Denmark's Radio 1 is the first to broadcast. It is transmitting five shows live while the other stations-Finland's Radiomanna (YLE), Norway's NRK, Sweden's Sveriges Radiosida, Ireland's RTE 2FM, Belgium's BRT, Germany's Nordische Rundfunk (NDR) and Westdeutscher Rundfunk (WDR) and Switzerland's Radio Suisse Romande (Suisse 2FM) - after the shows have been recorded in London.

The 90-minute shows, presented by Mark Goodier, will feature an hour of live music every evening, preceded by half an hour of interviews with band members and music journalists.

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KitKat 'Breaks' Into IR Sponsorship

by Hugh Fielder

Confectioner Rowntree Mackintosh is making its first move into radio sponsorship with a one-hour magazine show featuring music, films and fashion, to be launched across the independent radio (IR) network this month.

Promoting KitKat chocolate bars and called "The Break", the show will be presented by Capital FM/London presenter Nick Fox—who has been nominated for the Sony Radio Award for "Local Radio Personality of the Year"—and produced by syndicators Unique Broadcasting. It is the first major sponsorship deal to be concluded under the new Radio Authority rules.

A highlight of the first programme will be an exclusive recording from George Michael's recent "Covers" tour—the first available to radio anywhere.

Comments Unique programme director Tim Blackmore, "The show will be as up-to-date as possible. The final editorial content will not be decided until the day before transmission. And the show will be recorded "as live" about an hour-and-a-half before it goes on the satellite."

At least 15 stations have signed up so far, including Capital Radio/London and Radio Clyde/Glasgow, with several more expressing interest.

Blackmore says it will reach about 50% of the IR audience. A spokesperson for J. Walter Thompson, Rowntree Mackintosh's advertising agency, says: "We are targeting the younger end of the market. We have been talking to these stations showing a good 16-24 penetration because that is the audience KitKat is keen to get closer to."

"There is no other similar programme available nationally, so we will be able to provide a national platform for major artists who normally wouldn't be easily available for interviews. We also hope to be able to do some outside broadcasts from major events."

The new sponsorship regulations allow KitKat greater branding opportunities—Walford says it is aiming for a minimum of four per show—and the programme is offered free to participating stations.

"No figure is being put on the deal, although KitKat says the amount is "significant" and the commitment is open-ended. Says Walford: "It will run until the end of the year. We will then do some research and some fine-tuning, but we are looking at a long-term involvement over several years."

Unique Deals

Unique Broadcasting is also producing a weekly dance show, sponsored by Pepsi-Cola, which starts on KISS FM/London this month.

Independent Radio Claims Statutory Licence

Independent radio (IR) stations have invoked the Statutory Licence Procedure following the expiration of the agreement with Phonographic Performance Ltd (PPL) and the Association of Independent Radio Contractors (AIRC) referral of the case to the Copyright Tribunal (M&M March 30).

The Statutory Licence, introduced under the Broadcasting Act, enables a station to continue playing records provided they agree to pay a "reasonable" interim royalty rate.

Comments AIRC director Brian West, "We have said that all stations will be paying the basic rate of 4%, apart from the newer stations which will continue to pay the lower 'start-up' rate in their first two years."

PPL chairman John Brooks says, "PPL proposed a sliding scale of royalty payments based on music usage. We haven't had a tariff that covers the varying amounts of music played on air. We believe that those stations that play more music should pay higher rates. We have tried to devise a formula that will not affect the smaller stations but will fall on the bigger stations. Unfortunately, the negotiations broke down disappointingly quickly."

West says the rates being asked by PPL are "unreasonably high" and the case will now be heard by the Copyright Tribunal, probably early next year.
Franck Music Sets
New Staff, Structure

by Emmanuel Legrand

Franck Music, the record division of retail giant FNAC launched last MDEM, has come out with a definite structure and an almost completely new staff hailed as "fully operational and totally motivated".

Franck Music was born from the merger of different labels and distributors (IES, Justine, Just'In, Eurobond, Votre Musique) that have merged into parent FNAC Music and three different divisions, FNAC Music Production, FNAC Music Edition (Publishing) and WMX, the distribution arm.

FNAC Music's president George Huber remains at the same time communications director of FNAC's parent insurance company and financial group GMF. Laurent Treille is GM and is directly assisted by Virginie Boregaard, head of legal affairs, who formerly oversaw business affairs at BMG.

FNAC Music Production counts four key managers:

- Michael Wynen, formerly from Barclay, as director of development
- Jean-Marc Folliet in charge of repertoire
- Jean-Marie Gallais, coming from Eroto to head the classical repertoire
- Christine Chabanneix, previously of Flarenmusic, as promotion co-ordinator.

An A&R manager coming from a major company will join FNAC Music soon. All of them report to Treille, as does director of publishing Alain Lauremous, who was head of EMI-owned label Wanted until it was folded last year.

Commercial, distribution manager of WMX is former WEAs sales manager Gerard Lefondre, appointed by Patrice Jaffrefric (sales promotion) and Catherine Meadef (promotion of the distributed labels).

Treille comments, "It is a young staff of people from different horizons with different experiences who have been excited to join a project that will mark the French music industry. We have the ambition to build, with the support of a group like FNAC, a French major. But our history and way of working is different from the other majors. Besides, it is always more motivating to work on the creation of something new."

Treille says the management style is to take collective decisions and to delegate. FNAC Music counts some 150 people including the stock and shipping.

In Paris, FNAC Music offices are located in three different places, a situation that is due, according to Treille, to the rapid growth of the company and the difficulty of finding one building to regroup everyone. FNAC Music forecasts for its first year a turnover of Fr150 million (app. US$30 million), and Treille reports the first six months show that the goal will be met. The ambition is to have 54% market share in France in five years.

Treille says the record company has a lot to gain from being associated with the FNAC logo. "FNAC is a very strong name with a powerful image, and we have to create something that will be equally powerful. Being associated with such a company will allow us to benefit from the international development policy of the retail chain. A lot of synergy can be expected from that."

The A&R policy is broad-ranging, from Quebec's Robert Charlebois, Carole Laure, French established artist Hubert-Felix Thiéfaine or newcomer Gael Palacy, or rock bands Le Cri de l'Inache, Kat Oonma and Très Raides.

International licenses allowed to FNAC Music include Willy de Ville and Linton Kwesi Johnson. Treille says, "Our goal is to be present in styles: chanson, rock, jazz, and classical, but avoiding the one-shot. We want to focus on long-term artist development. Top 50 is not our immediate goal. Our priority for the moment is to create the solid groups for the company. When we do target the top 50 we will be ready for it.

International acts or labels can be signed either with a licence or distribution contract.

'REAL BROTHER' ROLE PREDICTED

For Peripherique Stations

by Jacqueline Eacott

Are the generalist peripherique radio stations—RTL, Europe 1, RMC—losing their way?

According to certain FM broadcasters addressing the theme "10 years of FM: Which Way Now?" during a March 16 debate organized by Europe 2 and Le Monde, the answer has to be yes. But for an increasing number of FM stations, teaming up with a "big brother" peripherique is the best way to stay financially healthy and ahead of the competition.

Europe 2 (and ex-Europe 1) program manager Marc Garcia commented, "I used to listen for the news it supplied. But now I don't know why I listen. The generalists have a real problem with their positioning. Their programming schemes reflect that; there is no statement of intent. If I clap between radios I understand straightaway what a station such as MaxIMUM is, but I can't tell the difference between RTL and Europe 2."

Garcia's provocations were also aimed at fellow panellist Jean-Noel Tassez, the recently appointed president of RMC. However, Tassez refused to be provoked into giving a more elaborate statement of intent. He commented, "Television doesn't only consist of theme channels, so why should radio? Radio is a very personal one-on-one medium, so it's obvious that generalist radio has a future."

But Tassez agreed that the périphériques have lost much of their former power, "destabilised by television and the rise of the FM stations. He said, "People think that generalist radio is a little old-fashioned, but that's not true, especially now that the novelty of TV and FM radio has worn off. Of course, we can never go back to the monopoly of the old days, but we can combine and adapt our businesses."

The "combination" theory is designed to help struggling périphériques and FMs alike. Said Tassez, "RMC has already taken the diversification of formats into account. That was why we acquired Radio Nostalgie, in order to create a group that consisted of both AM and FM networks. Now we position ourselves as a group. Don't forget that RMC's music budget alone is about Fr45 million (app. US$86.67 million), which is what it costs to run the whole Nostalgie operation."

Europe 1's Frank Tenot agreed. "The problem is that the big radio stations were constructed as major structures, with large numbers of staff and a great deal of material. So they are finding it difficult to balance day-to-day running expenses with the advertising revenue coming in."

February Soundcarrier Sales

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Phonogram Debuts Brazilian Collection

Phonogram France has recently released in France what is believed to be the most definitive compilation of Brazilian music available on the market.

The compilation, titled Brasil: The Ultimate Collection, is presented in three different formats: a four-CD box, totalling 80 different songs; the same four CDs but sold separately, and one CD compilation of 20 songs taken from the CD box, including hits such as Jorge Ben's "Pais do Meio", Caetano Veloso's "Tristeza". Each CD features a specific style of Brazilian music: Nordeste, Samba, Afro and Bossa Nova. The compilation was promoted with a limited TV advertising campaign and emphasis will be put on retail display. Radio stations have received a four-track CD with songs from Caetano Veloso, Gal Costa, Elis Regina and Maria Bethania. Approximately 30,000 units of the compilation went to stores, while 4,000 of the box sets were released.

This project will have international development, as many countries will be releasing the collection including Brazil, US, Germany and Japan.

Polvor International will be handling international promotion. Jacques Sanjungan, the A&R manager at Phonogram who co-ordinated the Brazilian title explains the concept of the box. "During the past couple of years, singles like Chico Buarque's 'Esa Mosa Ca Diferente' or even the Lambada were hits in France, but Brazilian music had limited exposure. Few records were available, even though France is the second-leading export country for Brazilian music."

'SHOT 11:45...FOR CELEBRITY...'
**Radio Gains In Charts**

by Howard Lyng

This is an opinion held by most radio and record company executives contacted by M&M. Thomas Tschersche of Karlsruhe-based Radio Elektrodeltas sees the development as "a chance to break groups" like The Rembrandths who otherwise do not get much promotion. So Salford Music head of radio promotions Bernd Weiss also well "comes the change. Radio is becoming more important to artists, and this change would reflect the medium's rising significance. It would also give us more opportunity to do something for our lesser-known artists as well as for our national acts."

"One more sceptical voice comes from SPV radio promoter Thomas Ziegler, who says, 'It is doubtful whether this change will open up more radio for independent acts. A lot of radio is already well-suited for radio, but many programmers balk at the fact that we are an independent company. I can only hope that many of them will realise, the opportunity they are being given.'"

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**Electrola Creates New Marketing Units**

by Mal Sondock

"Join The Joyride" was the motto at the first annual sales conference of Electrola Records. According to ARD-Werbung MD and G/A/S regional MD Helmut Fest, the joy is there and the ride is just starting. He says, "We have laid the cornerstone for the future."

The conference was represented by the six new creative teams headed by new marketing director Roman Rybnikar. The new department will concentrate on the divisional, marketing, Europe & IRS, dance and major acts. Each did a presentation at the conference.

The joy comes from an announcement that the company exceeded its sales quota by 20% in its first year and this year is already setting sales records.

Newly appointed Electrola divisional MD Holger Muller adds, "In the next two years our emphasis will be on the development of new, predominantly local artists who we can take to gold and platinum status."

Electrola is the only record company in Germany concentrating solely on continental European product, with the exception of special labels Chrysalis and IRS.

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**West Berlin Radio Gains From Eastern Listenership**

by Robert Lyng

The Bundesverband Der Phonographischen Wirtschaft (BPIW), the umbrella organisation of the German record industry that oversees the official German charts by Baden-Baden-based Media Control, is now carrying out tests to determine how radio airplay will be weighted in the German singles 'charts in the future.'

Rank positions 1 to 50 in the singles charts are currently determined on the basis of sales alone, while 51-100 are calculated 75% sales and 25% airplay.

This is due to change in April. Although organisation MD Peter Zombik could not yet give exact details of how places 51-100 will be calculated in the future, the current thinking is to weight airplay on an increasing scale. For example, slot 51 would be calculated with 25% airplay, rising to 75% airplay/25% sales for no. 100. It is hoped that in light of poor singles sales this will open up the charts to more variety and new acts.

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**Major Act Movement**

Willi Bongard, responsible for the organisation of the conference, introduced the planning for the major acts division. Along with a presentation of the new Herbert Groenemeyer single Hacht Schacht and the group New Mixed Emotions, Bongard also announced new albums due by BAP in August and Austrian artist EAV later in the year.

Newly signed Austrian rap singer Falco also stopped by. Also disclosed was the forthcoming release of a Thin Lizzy album The Mix—brand new recordings of the group's greatest hits. The double album and a new video, along with a June tour, will kick off the product.

A special presentation was made by professor Peter Weck, head of the Vienna theatres, who took the Eric Woolfson musical "Freudiana," translated it into German and presented it for the first time on stage. The musical is a huge success there, having run since December 19 to packed houses. The original English-language recording is doing well, with a Viennese original cast version now in the works.

EMI Classics divisional MD Bernhard Krajewski introduced the new co-operation with Electrola distribution. He announced chart success with the first Super Classics compilation, with sales nearing the 100,000 mark, while disclosing that new product is expected from Placidino Domingo.

The two-day conference was capped by an Austrian Night featuring local artists Etta Scolla and Mdo & Yoyo, as well as a magnificent firework display in the snow-covered Austrian landscape.

**Source:** ARD-Werbung Media Marketing

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**Radio Germany Chart Report**

by Robert Lyng

Radio Gains In Charts

by Howard Lyng

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**Source:** ARD-Werbung Media Marketing
Sony Promotes The Pilgrims Locally

by Machgiel Bakker

Sony Music in Holland has changed its traditional promotion tactics with the March 18 release of the debut album by local band The Pilgrims. Instead of just opting for national pop channel Radio 3, local radio stations and retailers have formed a major part of the campaign. The company organised listening sessions for the album Once To Everything at local stations which included Radio Noord and Omroep Brabant. "There is no question that regional radio is increasing in importance," says artist marketing manager Gerard Rutte. "And through their commitment to the project, we managed to get lots of good local press on the band as well."

"Also, local retailers were presented with a free two-track cassette that could be handed out to consumers. In this way we created a buzz before the actual album release. When the cassette was brought back, the consumer could get a discount on the purchase of the album."

At the end of this month a first single off the album will be released, entitled White Men, while the band will also go on a national tour. The Pilgrims were signed to Sony one-and-a-half years ago and recorded their debut in London's Powerplant Studios with producer Mike Pela (Sade, The Christians). The band are managed by Amsterdam-based RVO.

Sony Music Holland has recently stepped up its commitment to local talent. Its artist roster currently includes veteran band Golden Earring, The Nits, Ten Sharp and MOR singer Piet Veerman.

More Listeners For BRT Radio

by Marc Maes

Latest research figures show that Flemish national broadcaster BRT Radio is doing extremely well in Flanders with 80% of the local audience tuning in to one of the four BRT channels.

BRT director-general Piet van Roo, who is happy to see the ratings comments, "This is the result of our policy in the recent past, with more audience-orientated programmes and new initiatives such as Studio Brussel and Studio 30 channel, the introduction of new RDS technology, and direct contact with our audience during outside broadcasts."

The results, based on BRT's new January ratings, reveal that mainly Radio 2 has several programmes with more than one million listeners. Both the Flemish Top 10 chart show (1.3 million) and the BRT Top 30 chart show (1.1-1.27 million) are among the station's top programmes.

"The market share for the national broadcaster has been increasing since 1984," says BRT researcher Daniel Poensmans. "And today we estimate that the private's share of radio in Flanders is about 10%, it is the foreign stations which have dropped in audience severely." Poensmans adds that over a longer period Studio Brussel's ratings have been keeping pace with the total number of listeners to private stations. "There is a parallel between them because our figures show that [sampling] habits of both Studio Brussel's and the privates' audiences are the same: they spend an average of 1.5 hours per day listening to the radio."

The BRT also says that the new structure, providing a separate identity for each of the four channels, presents a serious disadvantage in that there's a lack of co-ordination within each channel. Planned for the station's re-structuring will be the appointment of "channel managers" who will become responsible, together with two BRT directors, for programme co-ordination, production and promotion.

DRO/GASA/Twins Ink With Sony Music

by Anna Marie de la Fuente

Major Spanish independent record company DRO/GASA/Twins has signed a five-year distribution deal with Sony Music Spain. The move follows months of deliberations between the indie and Virgin International, which fell through even though a pre-agreement with Virgin, allowing it to retain its independence, was reached in late February.

Says DRO's marketing manager Alejandro Saezcan, "We are content with this arrangement. This way we will be reducing general costs and listing our risks."

The GASA label has been assigned to Epic A&R, while the DRO and Twins labels are handled by CBS Sony A&R.

The triumvirate made up of DRO, GASA and Twins-labels which were grouped together in 1989 for marketing and promotion considerations—has had a consistently good track record of promoting successful local talent. One of their 40+ acts is Duncan Dhu, the pop duo recently nominated for the Best Latin Act Grammy award.

CBS Sony director Carlos Narea reports that catalogues and samples are being sent to all their branches worldwide with special emphasis on South America.

BRT Gains Support, Changes To BRTN

After four rounds of votes, the Flemish Council has approved a new decree on Flemish national broadcaster BRT. Proposed by councillors Erik van Rompuy and Pierre Chevalier, the decree is meant to give BRT more support and facilities in its battle against commercial TV station VTM.

The new official name for the BRT has been changed to BRTN, which stands for 'De Nederlandse Radio En Televisie Uitzendingen'. In Belgique, Omroep Van De Vlaamse Gemeenschap. The official broadcaster has also been given the opportunity to expand its personnel which has been growing at 49.5% of the Flemish radio and TV tax income.

Sources say there may be a call for another decree or amendment stating that the official broadcaster should be given the go-ahead for having more advertising income in the future that could supply up to 40% of the outlet's budget.

EMI/Hispavox Crowned Label Leader In 1990

by Howard Llewellyn

EMI/Hispavox has been crowned the Spanish record label leader in 1990.

Spanish EMI/Hispavox on April 1 celebrated its first anniversary since launching an internal revamp of the A&R, marketing and sales divisions with the news that it was the company's best performer in 1990.

"The shake-up has been a great success," said marketing manager Ana Villacorta, "and we seized top spot last year with a 22% share of the market. EMI/Hispavox has grown surprisingly fast since the separation of responsibilities, and we are now fighting with more arms."

The move was made a year ago because "the company was already growing so quickly that it was beginning to suffer a kind of strangulation," Villacorta says. "We now operate much more smoothly, have better sales, more radio space and a great presence in the market."

Two of the three home-grown acts who reached no. 1 in the album charts last year were from the EMI stable—El Ultimo de la fila and Heroes del Silencio. EMI notched up five no. 1 albums altogether, with MC Hammer the "Pretty Woman" sound-track and a compilation called Las Mejores Baladas.

EMI has been one of the best performers in Spain since it merged in 1985 with Hispavox, which was then Spain's top indie.

Hispavox maintains its main roster, which includes the successful group Ole Ole, and the companies still compete in the domestic market.
IL ITALY

BLUE TURNS TO PLATINUM — Pino Daniele receives a platinum disc for sales of more than 250,000 units of his latest album “Un Uomo in Blues”. It is the former EMI artist’s first album for CGD Records, owned by Warner Music Italy. Pictured (l-r): CGD MD Roberto Magrini, Pino Daniele, CGD marketing director Stefano Senardi, Warner Music Italy deputy president/financial director Gerolamo Coccia Dominioni and Andrea Rosi, who’s responsible for CGD’s marketing development.

105 Classic Readies Live Programming Plans

Private national gold station 105 Classic celebrated its first anniversary on March 31 with plans to start broadcasting live from mid-April. Launched by the owners of Rete 105 and Radio Monte Carlo, it started as a local Milan-based station but began covering 60% of national territory last October.

105 Classic is to change its current music-only policy by introducing live news plus DJ-hosted programmes in the morning and afternoon slots. It also intends to introduce listener competitions.

The station has a great appeal to the 35-55 year-old target group, according to executive Alberto Hazan. “All other stations target a young audience, but this upper age group are now realising that their musical tastes are finally being catered to. That does not mean we do not have younger listeners; a gold station is something of a musical discovery for many of them. But in the future we aim to concentrate on targeting an adult audience. The introduction of news is important because they want to know what is going on in the world.”

Hazan says he is pleasantly surprised at the initial success of 105 Classic. Although new listener statistics are not yet available, Datamedia figures showed that its daily audience has risen from 104,000 (April-June 1990) to 375,000 (October-December 1990). “Many other stations are now coping 105 Classic,” adds Hazan. “That also signifies success here in Italy.”

Believing that in the current competitive climate a broadcaster has to work harder and better than the rest, Hazan also intends to introduce some science into his approach. “We are going to carry out some auditorium research where 200-300 people a day will listen to music and give their opinions. In the meantime, we are fine-tuning the music format by narrowing it down to songs from 1960-75. One-third of the current content will go. We will stick to quality music which is known on national territory.” DS

101 Network Pushes Dylan Box

by David Stansfield

Milan-based national commercial station 101 Network is boasting “two exclusives in one” with its interest in the release of Bob Dylan’s new five-album set The Bootleg Series Vols 1-3 (Rare And Unreleased) 1967-1989.

As well as backing the collection with on-air ads, listener games, quizzes and daily rotation, the station has also been chosen to promote United Artists For The Poet, a compilation paying tribute to Dylan which is currently available only in Italy.

United Artists For The Poet has been released on Italy’s Columbia label. Containing 14 tracks, it features Eric Clapton, Bryan Ferry, Steve Wonder, Jeff Beck, Cork Robin and Bruce Springsteen. Each performs a cover version of a Dylan song.

Columbia had the co-operation of Italian companies BMG, EMI, PolyGram and EG/Virgin in compiling the album.

Columbia marketing manager Luca Dondoni admits that it was a complex task because record companies and artist’s managers outside Italy had to be contacted for permission to re-release tracks. But the finished product, which may be released in other territories through Sony affiliates, is almost perfect, according to Dondoni. “The track list, which features a live version of Chimes Of Freedom by Springsteen, is superb. The only disappointment was that we tried for the involvement of U2, but they were not interested.”

101 Network was chosen to promote the two albums because Dondoni believed that the station fits the right Dylan target with its high percentage of listeners between 25-35 years old. 101 Network music programmer Stefano Carboni comments, “This is one of the oldest stations in Italy. It was launched in 1976 and in a way has followed the career of Dylan. But the celebration of 30 years of recording by a great artist is reason enough to get involved in a project like this.”

Eurovision ‘Celebrates’ New Sara Carlson Video

New artist Sara Carlson is to get a major international break when the video for her debut single Celebrations is used for the opening sequence at this year’s Eurovision Song Contest. The event, to be held at Rome’s Circus Maximus on May 4, is being organised by Carlo Bixio and Marco Ravero. It will be screened on TV in the US, Canada, Japan and Hong Kong for the first time, in addition to the usual European coverage.

The US-born Carlson is a noted dancer based in Milan. Celebrations will be released two weeks before the Song Festival on the Pump independent dance label, which was responsible for breaking the group Twenty Four Seven on national territory.

Miriam Westercappel, who heads Pump, says that the single will be licensed to several independent companies for the international market. A special remix version of the single will be released this summer. “This might be done by PWL or KLF in the UK,” says Westercappel. “We do not want to use the song just as the opening theme of Eurovision; we intend to launch her career as a singer.” DS

‘Rock Contest’ Set For April 9

Controradio/Florence launched the eighth edition of its annual Rock Contest on April 9 with 60 newcomer groups taking part. More than 200 hopeful entrants from all over Italy had submitted demo tapes to the station, and the final contestants were selected by a group of music industry professionals.

Controradio claims the event is the only real rock contest staged in Italy. A series of knockout heats will be held through to the final in May. The winners will receive a recording contract with an as-yet-unnamed independent recording company.

Station DJ Giancarlo Passarella describes Controradio as a talent scout in its backing of the event and admits to being inspired by the pioneering work of John Peel and Charlie Gillet in the UK. “We take care of all the promotion and production of the winning group,” says Passarella. “And we provide a lot of airplay for music which is often otherwise neglected on national territory.” DS

M&M spotlights JAZZ!

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AmericanRadioHistory.Com
The new outlet will start by aiming for 15-25 year olds. "We are exclusively on pure dance music," Adds Anding, "We are looking for another audience to that which Radio Gothenburg reaches." Among 15-29 year olds, City 103 came five points ahead of P3 with 66%, while P3 edged City 103 with 59% and 57% respectively. Radio City 103 wins teens; edged by P3 in 15-39 demo.

A University of Gothenburg ratings survey of three stations reports that Gothenburg's City 103 tops both public local broadcasters Radio Gothenburg and public national outlet P3 among 15-29 year olds and holds nearly a 2:1 lead with the 15-19s. But in the broader 15-39 demo, P3 edged City 103 with 59% and 57% respectively. Radio City 103 wins teens; edged by P3 in 15-39 demo.

The song, which has sold more than 50,000 copies, has been no. 2 in both Norway and Finland. The Swedish government has finally completed its commercial TV legislation, with the bill due to go before parliament on the eve of Easter and a call for tenders for the new private station published within the next few days. The legislation, which has undergone extensive debate among the major Swedish political parties, covers not only the establishment of a new, third commercial TV channel, but also allows for greater funding for Sveriges Radio (SR), the Swedish broadcasting company.

One controversial aspect of the proposed legislation is a plan for the combining of the state-funded national and local radio stations, which have been previously autonomous. This has been the subject of intense opposition from the local radio chiefs since it was first raised as a possibility last March by then-SR chairman Bjorn Rosengren. Under the new legislation, the annual licence fee for the state-funded media would increase from the current Skr1.164 per household to Skr1.236 (app. US$218) for the next year and up an additional Skr84 the following year. This would go in hand with plans to increase SR funding by a total of Skr600 million (app. US$91 million) over the next four years.

Currently, there is broad agreement on the legislation from five of the six major political parties in Sweden. The Centreparti, which has proposed a third commercial channel coupled with advertising within the current SR setup, is likely to be the only opposition to the legislation's smooth passage through parliament.

Carin Englund, political adviser to culture minister Bengt Gerards, says the criteria under which potential applicants for the new commercial station will be chosen will cover local production, ownership location, programme mix, long-term aims and the speed of setup for national coverage. Although applications are open until the end of May, there has been criticism that this may be too short a period and it could be, Englund says, that a decision on who will get the licence will not occur until early autumn.

100-Million Skr Spectrum Fee
Key aspects of the legislation are that there will have to be a substantial fee paid for use of the frequency. Many expect the figure to be upwards of Skr100 million per annum, with an additional percentage of advertising revenue to go to a central state TV radio fund. A similar levy already exists on newspaper advertising revenue.

Says Englund, "I do not see any problems with the legislation going through but we are not celebrating yet."

One of the expected main contenders for the licence is the Swedish cable stations TV4, which began broadcasting last September. TV4 MD Gunnar Bergvall says the rules over the amount of advertising (an average of six minutes per hour with a ceiling of around eight minutes in any one hour) can be lived with. But he is cautious about advertising levels and start-up fees which may be imposed by the government.

"The concession fee for using the frequency has to be subject to negotiation," Bergvall says. "The government will, I think, realise that there has to be a trade-off between these types of costs and the possible benefits for increased Swedish production. They cannot deal with the different sections separately, and what I think will evolve is some sort of package deal."

Sweden Plans New Private TV Station

by David Rowley

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City 103 Wins Teens; Edged By P3 In 15-39 Demo

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Radio Gothenburg registered with 27%. In the 15-19 age group, 81% reported listened to City 103, 48% to P3 and 32% to Radio Gothenburg. Among 15-29 year olds, City 103 came five points ahead of P3 with 66%, while Radio Gothenburg reached 26%.

The University issued a random mail-out of 1,000, asking participants, "What station did you listen to today?" The survey netted a remarkably high 65% return.

City 103's programme director Rolf Legebnor says, "It is our goal to reach listeners up to 40, but it is always a problem to cover that sort of wide demographic group. We have tried to take a more MOR/Top 40 approach and slip in the more extreme types of music. We seem to be succeeding."

Dance-Formatted Club SM Launches

The southern Swedish town of Gothenburg has a new specialised dance music station called Club SM. The new outlet will start by broadcasting only a few hours a week, sharing one of City 103's frequencies, but plans to increase its programming soon.

Club SM Programme director Klas Anding says that the new station, which is backed by the private culture organisation Trendkultur, will focus almost exclusively on pure dance music, aiming for 15-25 year olds. "We are only broadcasting initially on Tuesday nights on 11.1 MHz. We will take it easy to begin with, but hope to increase (regular) broadcasting into the weekends."

Club SM currently has offers from local clubs to broadcast its programme live from their venues—an option the station may take up soon.

Adding Anding says, "We are looking for another audience to that which City 103 has, but we will obviously be crossing over into their territory a little."
Is MTV Influencing Today's CHR?

The growing influence of MTV in exposing and promoting artists has been the most important event in the music business, says the author. And dance music is exploiting the channel to the fullest.

by Kurt Hanson

"Dance-based CHR" has become, in the US at least, the dominant CHR format. This former sub-genre of the format has surpassed "mainstream CHR" in many or most major US markets. The exceptions seem only to be in markets where mainstream CHR, featuring artists like Dee-Lite, Janet Jackson, Technotronic, Timmy T, &C Music Factory and LL Cool J, has a dominant morning show. In those cases, the mainstream stations can usually at least maintain ratings parity with the dance stations.

I believe the reason dance CHR has become the dominant CHR format in most markets is because dance-oriented records are what US record companies have been releasing and making their "priority" records for promotion purposes. Record companies have done so because they've learned that such records are easier to make hits.

What was the most significant event affecting the exposure of new artists and songs in the decade? Simple: MTV. It's much, much easier for a consumer to like a new artist or song on a single play of the song if you've seen a video than if you've just heard the song. Videos personalize the artist; videos help burn the song into the brain.

And what are the most effective videos? Certainly not concert videos. Probably not "concept" videos. For a large extent, I believe the most effective videos tend to be those that feature dancing.

Watching Janet Jackson (or, currently, Sting) dance is not dull. Dance is an art form—the art form of the human body moving to the music—that goes back centuries or even millennia. It takes the fullest advantage of our new-found ability to add visuals to music.

So I would contend that many songs have become hits not because of the usual factors that used to make a song a hit—melody, lyrics, arrangement, musicianship, relatability, etc. What made the songs hits were great videos.

In other words: songs started to become hits in the mid-to-late '80s, not because they were great songs but because they were soundtracks to great choreography!

And, finally, it becomes a self-fulfilling prophecy. US CHR radio station listeners have grown accustomed to not just perky pop dance tunes, but to elements of house and hip-hop and new jack swing etc. Familiarity, as they say, breeds contempt.

This situation creates a real dilemma for mainstream CHR stations. If 16 of the top 20 songs are dance-based, and the dance CHR is playing the hell out of them, it is very hard for a mainstream CHR to effectively differentiate the two. Familiarity as they say, breeds contempt.

"...and if a great song is in fact released (eg Just the Way it is, 'Baby by the Rembrandts'), but if more than half of the chart-reporting stations are dance CHR which don't play it, then such a song never becomes a bona fide chart-topping 'hit!' Which discourages record companies from making priority records out of such future non-dance songs!"

I was listening to Abbey Road last night, and although I couldn't dance to it, I found myself greatly enjoying the catchy melodies, the creative arrangements, the soaring harmonies, the bass lines and violins and trumpets, the wit....And I don't know if my musicians feel like making music like that any more, or if the "star-making machinery behind the popular song" nowadays is working against music, like that becoming successful in 1991.

In the meantime, dance CHR is going strong ratings-wise, here in the States.

Some observers imagine that the US has become a nation of young (and possibly ethnic) people dancing all over the place. Actually, with radio's inadvertent encouragement, I believe we've simply become "better connoisseurs of choreography".

Kurt Hanson is president of Strategic Radio Research, which conducts on-going audience research for radio stations in the US and Canada. Strategic has twice been named as one of the 500 fastest growing companies in the US by "Inc" magazine.

Hanson holds a BA and an MBA from the University of Chicago. Prior to founding Strategic in 1980, he worked at radio stations including WOKY/Milwaukee, WLUP/Chicago and WLUP/Chicago.

City 103, Sweden's Sponsored Private

by Howard Shannon

City 103 programme controller and weekday 10.00-14.00 presenter Margareta Anderberg says, "We were established in 1987 and are financed and sponsored by the SAF (Swedish employers' federation), but are not owned by them."

"In Sweden, private radio is not allowed to air commercials under the present broadcast legislation. The SAF, though, argues it wants to show the government that private radio is viable. There is a lot of pressure for change.

"If commercial radio becomes legal, the SAF will expect us to become a commercial station and will then simply buy paid-for advertising. Listeners perceive the current two minutes per hour in favour of the SAF as being commercial. We are not simply a mouthpiece for the organisation."

"We are EHR formatted, though with some 'gold' records from the '70s and '80s. News is on the hour from Inner City News (ICN)."

"Listenership is 15-40 with an audience of 250,000 per day. We have audience surveys from the University Of Gothenburg. We used to broadcast four hours a day, but in 1988 switched to 23 hours. One hour a day—for example 18.00—we must share our frequency with various community stations. We probably lose listeners because of this."

"Overnight broadcasting is DJ-free, with a back-to-back CD. Other times of the day we have personality presenters. Top rated show is a Friday afternoon, when we have competi-

Margareta Anderberg
NEW RELEASES

SINGLES

A Tribe Called Quest
I Left My Wallet In El Segundo - Jive
Recorded in collaboration with The Jungle Brothers, this ragga/hip hop tune is one of the predecessors of the European hip hop hit Can I Kick It?. This revamped version by Norman Cook is the follow-up.

Gildas Arzel
Leavin' - EMI
French artist crosses international borders by singing in English. Arzel is crying out with his heart with this very intense song. In a way, his vocals are reminiscent to literary rocker Peter Hammill.

Herman Brood
It Ain't The Gun - Columbia
More hot rock & roll taken from last year's album Freeze. Not the usual overdose of rock power, this single's addition of acoustic guitars sound just right with the restrained arrangement.

Julien Clerc
Le Verron - Virgin
White Lafon and Bruel strive to take over, this smoothly shuffle mid-tempo song confirms Clerc's status as lady-killer "par sang".

Bruce Dickinson
Born In '58 - EMI
This is taken from his solo album Tattooed Millionaire, recorded while Iron Maiden took some time off. However, the mental impact is less impressive than with the band, it's still interesting for die-hard rock programmers.

Amy Grant
Baby Baby - A&M
New single from the lady who brought us the 1988 hit single Lead Me On, which is more hot rock & roll taken from last year's album Freeze. Not the usual overdose of rock power, this single's addition of acoustic guitars sound just right with the restrained arrangement.

The High
More... - London
One of the exponents of the new wave of UK bands-like The La's and the Milltown Brothers. The High provide well-construcated pop songs again. Taken from the album Somewhere Down and produced by Martin Hamnet (of Joy Division fame).

Alison Moyet
It Won't Be Long - Columbia
Not exactly what you would expect from her. This is not the new Of Devil Called Love. No easy-listening here, this song is something completely different, with guitars dominating the uptempo song. Don't bother with it if you can't discover the hidden charms of the composition. It won't be long, it's only a single.

Nadja Patrick
The Only One - Phonogram
Try to imagine Marianne Faithfull when she was still a baby, or Dylan in his kindergarten days. Patrick's voice may sound a bit childish, her music, however, is very mature. The 'Yeah-Yah' background vocals make the fine melody even more captivating.

Roachford
Get Ready! - Columbia
Not to be confused with the Motown classic by Rare Earth. This song is bound to be a future unforgettable slice of "rock & soul" as well. Top-40 programmers get ready, 'cos here comes Roachford.

Sille
For Tomorrow - EMI
Norwegian singer with great crossover potential into the UK market. With such a beautiful voice, she should be singing soundtrack albums. This moody ballad will increase the quality of any nightlife show.

Les VRP

NEW TALENT

20th Century Beat
The Morning After - Pilz Music
German duo, Andrea Stammler (drums/vocals) and Gunther Lauthan (vocals/guitar/synthizer) provide a contemporary pop/rock tune. The night before the recording they listened to bands like The Big Dish and The Blue Nile. Produced by the great Achim Oppermann. Contact Kerstin Hein on tel. (49) 40-2516 0925; fax: 40-2516 0911.

Rozlyne Clarke
Gorgeous - ARS (LP) (Belgium)
New name on the same label that gave the world Technnotronic's Pump Up The Jam. According to Ms. Clarke, Dance! Is Like Makin' Love. Listening to the pulsating rhythms she could be right. This is another example of a dance record with enough potential to be a pop record as well. Contact Patrick Busschots on tel. (22) 3-216 1750; fax: 3-216 3597.

The Cavedogs
Sister, Sister - Polydor
An extremely interesting album are stripped-down, back to the bone songs. The input of guest musician Eric Clapton takes the evergreen Little Red Rooster to a new classic level. Also featuring the addition of Wlter X's harmonica player Laferreniere-powerful like Magic Dick of The J. Geils Band—blow your face out on the track Hookbilled. EHR programmers fasten your headphones.

Janet Martinez
Todo Lo Que Posa - Keep On Music (Italy)
Latin rap to swing the stress away on long hot summer nights. Talented Martinez could easily achieve a novelty hit outside her home territory. It's up to top-40 and EHR programmers to find out. Contact tel. (39) 2-2611 2233; fax: 2-2611 2234.

Osborne Orchestra
Osborne Orchestra - Little Great Music (LP) (Sweden)
Osborne can be compared to other root-diggers like Ry Cooder and Roy Rogers, in the way he plays slide guitar. Together with the American musician Hang Thessen, he represents so-called 'Euro Blues'. Osborne writes his own material, obviously heavily influenced by blues legend Robert Johnson and Dylan, the king of the electric-folks. Contact AV Management on tel 1-504-949 6949; fax: 504-488 4481.

Margriet Hermans
Als De Nacht Komt - Mercury
Popular Belgian TV presenter proves she can be a good vocalist too. The lady sings the 11 co-written catchy tunes with confidence. The single Alle Mooie Mooie Zijn Zo Leuk (Als J & Jou Zie) is chartbound in Holland.

Mickey Jupp
As The Years Go By - Line
Get Jupp out of the pub and see what happens. The old pub rocker, acclaimed by John Lennon, hasn't forgotten what he's best at: rockin' like Chuck Berry. Ignore the lines: 'I'm too old, I'm way out of touch. I don't play guitar, I use it as a crutch' in the remiige of 1978's Old Rock 'N' Roller. Featuring The Big Figure on drums (ex-Dr. Feelgood) and guitarist Ed Deane (ex-Frankie Miller).

Rolling Stones
Flashpoint - Columbia
Recorded live during their Steel Wheels/Urb Range Tour, this is exactly what a live album should be: more than just a re-production of the well-established songs. The input of guest musician Eric Clapton takes the evergreen Little Red Rooster to a new classic level. Also featuring the addition of Wlter X's harmonica player Laferreniere-powerful like Magic Dick of The J. Geils Band—blow your face out on the track Hookbilled. EHR programmers fasten your headphones.

Various Artists
2 meter sessies

2 Meter Sessies Vol. 1 - Varegram/Radio
The result of acoustic sessions recorded by well-respected artists in Dutch radio shows 2 Meter De Luchtv in "Tracks" for public broadcaster VARA. Highlights on this extremely interesting album are stripped-down-to-the-bone songs by Los Lobos Tears Of God, Bruce Cockburn If I Had A Rocket Launcher, Michael Penr No Myth, Michelle Shocked Anchorage and The Church Under The Milky Way.

Singles and albums featured in New Releases are listed alphabetically. Selections include those which have achieved significant airplay within the last few 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 Moog♫ Balcker, PO Box 9027, 1006 AA Amsterdam, Hollant.
Simple Minds

With worldwide sales of 13 million, Simple Minds are one of Virgin’s bestsellers. Their last album, “Street Fighting Years” released in 1989, sold two million copies in Europe and the same year reached no. 1 in the European Top 100 Albums. With the issue of their 11th album “Real Life” on April 8, will they challenge their sales records again?

by Robbert Tilli

Apart from Genesis and Peter Gabriel, the new Simple Minds album marks one ofVirgin’s major releases this year. Since their very first album, *Life In A Day* back in 1978, the band’s standing has only grown bigger. The breakthrough came with their sixth album, *New Gold Dream (81–82–83–84)*, released in the summer of 1981.

While their success increased, the band were reduced to the original founding pair of singer Jim Kerr and guitarist Charlie Burchill. Together they wrote the material for the new Steve Lipton-produced album. A return to the style they developed in the early ’80s: symphonic, melodic and groovy.

It was, for the majority, recorded between the Bonnie Wee Studio in Scotland and the Wisseloord Studios in Holland. Interestingly, the title is exactly the same as an album by Magazine, one of the band’s early influences.

Also featured on the album is Dutch journalist Alfred Bos, their biographer who plays guitar.

A massive promotion campaign—though varying in different territories—indicates the importance attached to the release. Virgin International label manager Debra Clancy says, “We don’t need to sell Simple Minds with merchandising gimmicks. The music speaks for itself. It even sells itself, we just need to let people know it’s there. The single is all about the original founding pair of singer Jim Kerr and guitarist Charlie Burchill. Together they wrote the material for the new Simple Minds album. A return to the style they developed in the early ’80s: symphonic, melodic and groovy.

In Germany, virtually all the important magazines are slated to run cover stories about Simple Minds. The Italian press will print full-colour pages, including an exclusive photo session for *Max* magazine.

Italian private TV channel *Videomusica* will run two separate advertising campaigns—one in May and one in June—showing 30-second spots. Also from April 8–22, a series of 30-second spots will be run on RTL 102.5 Hit Radio, Radio Dimensione Suono and Rete 105, four times a day.

On April 13, the German TV Show *Wetten, Dass*? will broadcast the only TV performance of the band in Europe. Virgin will also tie in with MTV for a competition. The prize will be a flight to one of the group’s concerts during their summer European tour.

A 10-minute video, directed by Paul Cook, is being issued to the press as a kind of “visual bio”. It is also scheduled to go out to retailers and TV stations, who are granted broadcast rights. This special has Jim Kerr talking about the album.

In March, Kerr did an extensive promo tour through Europe, visiting Germany, France, Holland, Belgium and Italy. He will now work promotion in the US, where the band will be touring six weeks in May and June.

The first single, *Let There Be Love*, is already charted in the UK at no. 10; Germany (no. 36); Belgium (no. 10); Holland (no. 12); Sweden (no. 13). Denmark (no. 15) and Ireland (no. 7). In the Coca-Cola Eurochart Hot 100 Singles it is at no. 14.

**Track Listing 'Real Life'**

Real Life; See The Lights; Let There Be Love; Woman; Stand By Love; Let The Children Speak; African Skies; Ghost rider; Banging On The Door; Travelling Man; Rivers Of Ice; When Two Worlds Collide. All songs written by Kerr/Burchill.

Music & Media April 13 1991

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**Spotlight**

**Patrick Bruel**

- Signed to BMG Ariola France.
- Publisher: 14 Productions.
- Management: Laundry Rose/WMA/Paris.
- Current Album: *Alors Regarde* released in October 1989, currently back at the top of the French charts and no. 12 in Belgium; also it is still holding at no. 31 in the European Top 100 Albums in its 65th week.
- New Single: *Place Des Grandes Hommes* released in February 1991, currently at no. 8 in France and no. 64 in Belgium. In the Coca-Cola Eurochart Hot 100 Singles it is at no. 41 for four weeks.
- Recorded at Polygone/Toulouse, X Factory Sound On Sound/New York.
- Producer: Mick Lanaro.
- Marketing: Advertising spots at German TV station Antenne 2 and on radio at NRJ in France.
- Tour of 40 dates in France from April 27 until the end of August. From June 10 until June 30, he will be on the Isle De La Réunion.
- European Releases: the album is already available in Belgium, Holland, Germany and Spain.

Historically the other way round, Patrick Bruel was originally an actor before switching to singer. He played in movies such as “Le Batard” 1982, “Le Grand Carnaval” (1983), “La Mémoire Tattouée” and “L’Union Sacrée” (1989). His third 1989 album *Alors Regarde* finds him in top form as a vocalist. The audience has noticed: over 1.5 million copies have been sold (five times platinum). Bruel is not preoccupied with one genre, which is clear from not only his movies, but also his records. He is the ambassador of the contemporary pop chanson, as Julien Clerc has been. He is destined to be the new French superstar of the 90’s.

The video clip *Casser La Voix*, the first single taken off the album, won the first price at the prestigious “Victoires De La Musique” in 1991. At the moment, Bruel is working on a Spanish and an English version of that song.

The marketing campaign centres around the clips, with heavy emphasis on regular TV shows.

In January this year, Bruel appeared on Dutch TV shows “Hans van Willigenburg” (KRO), “Dieuwertje Blok” (RTL 4) and “Countdown” (Veronica). Due to the success of the second single *Place Des Grandes Hommes*, he guested again on French TV shows in March such as “Special Sacrée Soirée” on TF 1 and “L’École Des Femmes” Antenne 2. In April, he will be seen on “Sebastian C’est Fou” and “Star 90”, both on TF 1.

A massive national tour, starting on April 27 and ending on August 27, is also due. October sees the release of a live album.

**Sweden**

**Wilmer X**

- Signed to Hi Fidelity/EMI.
- Publisher: United Stage.
- Management: United Stage/Malmö.
- New Album: *Mambo Feber* released on March 13, at press time a new entry at no. 3 in the Swedish album chart.
- New Single: *Vem Far Nu Se Alla Tåtar* released in early February, currently at no. 9 in Sweden. Also it is at no. 2 in the Swedish radio charts and at no. 5 in the country’s most popular radio programme “Tracks” on P3.
- Recorded at EMI Studios/Stockholm.
- Producer: Dan Sundquist.
- Marketing: In-store material.
- A 19-date tour in Sweden from April 5.

After 13 years of being almost constantly on the road, the band’s popularity is still increasing. Double Grammy award winners (for best rock group in 1988 and 1989), Wilmer X have always been one of the most exciting live bands in Sweden. But until now, their records have never sold as well.

That appears to have changed with the release of their third album for EMI, after nine independent releases in the past. It made a sensational entry in the Swedish album charts at no. 3 and has sold 40,000 copies in only two weeks. Now it is heading straight for gold (50,000 copies).

Nils Hellberg and harmonica player Jalle Lorensson have been the nucleus of the band through the years. Starting off as a straightforward garage band with 12-bar R&B influences, they have developed a more accessible direction, which is certainly paying off.

The most striking thing about the band, however, is that they sing in their own “Skånska” dialect, from south Sweden.

The new double CD contains 30 tracks written by Hellberg, ranging from rock & roll to '60s garage rock, and the purest country this side of the ocean. The new single is a dreamy ballad with a Hammond sound.

Having charted in both the radio charts (no. 2) and on the list of “Tracks” (no. 5)—Sweden’s most popular radio programme on P3—it is very rare. But it only underscores their growing appeal.

**Pan-European Spotlight**

Artists featured have achieved Top 15 chart status in the European Top 100 Albums within the last five years.

**National Spotlight**

Artists featured have achieved Top 15 chart status in their country of origin.
GERMANY: BERLIN

Is the city's traditional diet of political propaganda wrapped in EHR losing out to ads for washing powder and fast cars? Here M&M analyses what effect shipping out a concrete wall has made to the map of Berlin's radio industry.

Earlier this year, the city's media authority Kabelrat—now in control of a reunified capital—doubled the number of licences it has so far issued to all-Berlin private radio. It is intended that by September latest, private commercial stations will number four. Hence RIAS 1 and 2, SFB 1, 2, 3 and Radio 4 U and former communist stations DT 64, Deutschlandfunk and Berliner Rundfunk will appear in newspaper programme listings alongside the existing private Hundert 6 and Radio 100, and the newly licensed Inforadio and RTL Radio Berlin.
The FM waveband will positively echo to various EHR, schlager, news/talk, MOR and gold formats. No other city in Germany will be so developed.

Inforadio Berlin is to be operated by RSH (the Schleswig-Holstein statewide private) and backed by the publishers of Berlin's daily newspaper Tagesspiegel, Argon. The 24-hour station is to follow a news/talk format, much like that of LBC Newstalk/London.

RTL's First
The true significance of RTL's parent company Compagnie Luxembourgeoise de Telediffusion in winning a licence is underscored by the fact that this is the first time a foreign company has been granted an FM licence. Programming details, though, are yet unavailable.
The reunified Berlin now offers citywide stations a TSA (total survey area) of 4.5 million people. Which means the predominantly afflu-ent city can offer substantial advertising dollars.

The FM waveband will positively echo to various EHR, schlager, news/talk, MOR and gold formats. No other city in Germany will be so developed.

Who's Who In Town
Sender Freies Berlin, SFB—Part of the ARD public radio network responsible for SFBs 1, 2 and 3 and the EHR station Radio 4 U
Address: Masurenallee 8/14, 1000 Berlin 19. Tel: +49 (0)30 30310.

RIAS (Radio In The American Sector)—Neither public nor commercial and carries no advertising. It operates two channels, the MOR RIAS 1 and the EHR RIAS 2.
Address: Kufsteinerstrasse 69, 1000 Berlin 62. Tel: +49 (0)30 85030.

Hundert 6—An FM private station currently rated number one citywide. It airs a predominantly gold format. The station's frog logo is a familiar sight.
Address: Paulsborner Strasse 44, 1000 Berlin 33. Tel: +49 (0)30 896940.

Radio 100—At the time of writing, this FM private was a left wing station airng dance and new music. Change of ownership expected.
Address: Potsdamer Strasse 131, 1000 Berlin 30. Tel: +49 (0)30 2164081.

DT 64—An EHR "youth" channel previously operated by East German public radio.
Address: Nalepastrasse 18/50, 1160 Berlin. Tel: +37 (2) 6360.

Berliner Rundfunk and Deutschsender—Again formerly part of the East German public radio system. Formats: MOR/news & information.

Inforadio and RTL Radio Berlin—These should be sour-ced through their respective parent companies based outside the city.

Take, for example, the turnover of the number one rated private FM Hundert 6, the station founded by Ulrich Schamoni a one-time film director. Turnover shot up a massive 636% for the financial year ending 1990, with ad turnover reaching DM27 million.

However, there are underlying problems for the German radio advertising market as a whole. A recent AC Nielsen-S&P forecast until year-end shows a maximum 6% growth in total ad volume; though that rises to 10% in the new Eastern Germany states.
The advertising cake, though, is moving in the privates' direction. A report by Arbeitgemeinschaft Der ARD Werbegesellschaften shows public radio losing its share nationally by an average of 5%. In the case of Sender Freies Berlin (SFB), the advertising shift is more dramatic 22.9%, turning over some DM5.3 million less than 1989's figure of DM22.8 million. SFB also receives income from the licence fee. Public radio takes approximately 72% of all radio advertising.

Audience Surveys
Listening figures for the gold/EHR/schlager formatted Hundert 6 are impressive. According to an autumn Infratest survey, Hundert 6 is now rated number one in the western half of town. And this has now been mirrored in the east by a more recent survey from ARD-Werbung Media Marketing.
This beats its nearest rival RIAS 2 by a clear four percentage points. Hundert 6 now has a West Berlin reach of 28%, which almost doubles when looking east. RIAS 2 (Radio In The American Sector) had throughout its five-year life become accustomed to being market leader, averaging a 29% reach. Again its reach looking east jumps by nearly half.
Other audience figures from the ARD report show that, in the eastern half, fourth place goes to former East German public Berliner Rundfunk.
West German public broadcaster SFB turns in a 34% reach for two

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channels, though its youth-orientated Radio 4 U is beaten by its direct rival, the former communist run DT 64.

Berlin will also feature in another audience survey, one that finished its sweep March 31, though which actually began questioning nationally September last year.

The annual report is commissioned by the Frankfurt-based Arbeitsgemeinschaft Media-Analyse (AG.MA) and is conducted by Media-Micro Census (MMC), with Infratest a local research institute alongside GFK, GFM-Getas, IFAK and MARKPLAN. The AG.MA has 145 members, including newspapers and advertising agencies. The names of stations represented are not known.

Membership of the AG.MA is not cheap, possibly costing upwards of DM68,000 (US$38,000). And neither is a subscriber guaranteed to be included in research figures, since a minimum of 351 people in a survey area must report tuning in at least once over a 14-day period. If small, narrowcast stations start to appear across Berlin, they might find its fees too high and then only to find they fall through the AG.MA audience net minimum.

VPRT Overview

In terms of new stations actually opening in East Berlin, the VPRT (Association of Private Broadcasters & Telecommunications) has proposed a new media law, part of a general overview of all former East Germany.

What the VPRT—a lobby group representing private radio and TV—wants to see is draft legislation that encourages the local city council to allow a broadcasting structure that represents both the German constitution and the High Court.

With the intention of averting potential problems, as had been faced earlier in the west, the VPRT plans to include frequencies to be distributed by a special state commission, with both private and public allocations made at the same time; public broadcasters to neither directly or indirectly hold shares in a private station; and advertising and sponsorship rules to be along EG guidelines.

Discussions On RIAS

As a key player, RIAS is at a crucial crossroads. While it is known its future as a propagandist, non-German controlled EHR station must change, definite survival was at press time awaiting confirmation.

It is widely thought that nationwide German television channel ZDF will make its first investment in radio, a likely outcome that is confirmed by RIAS 2 deputy chief of programming Constantine Cline.

First though, ZDF’s 16 controlling state bodies must agree on the estimated DM8 million (app. US$5.5 million) running costs. Cline expects a decision before the end of May. The EHR-Berlin-only RIAS 2 is expected to remain commercial-free, while the MOR RIAS 1 is slated to become a national FM service.

The precise business plans of Radio 100 were unclear at time of press, though it seems likely the French network NRJ will tie up an investment deal.

Whatever role eventually emerges for Radio 100, the map of radio in Berlin is a far cry from where it was five years ago. The future indeed appears good for both listener and advertiser looking to target specific campaigns.

Howard Shannon

The A&R Role, A Personal View

From Electrola's Holger Müller

Under the new leadership of Holger Müller, the German Electrola company is seeing some drastic restructuring of its A&R activities. Because of the potential of the German market—Europe’s biggest in terms of album sales—Müller is setting up specialized repertoire centres to maximize sales success.

A&R activities are now divided into three: pop/MOR, rock/metal, and dance. For each field an A&R manager is installed as well as a product manager. There will be no A&R director though. "I keep direct responsibility for A&R and promotion. I feel these are the areas I could benefit the most to the company."

Werner Bausch will be taking care of pop/MOR. Bob Arntz of rock/metal while ex-Sony Music Germany’s Dance Pool manager Stefan Tropf will be responsible for the dance area within Electrola.

The three product managers are, respectively, Brigitte Schröder, Wolfgang Funk and Helmuth Steifel. Also, EMI Austria’s A&R manager, Rudi Spreitzer will report directly to Müller.

Müller has been involved with A&R for a long time. He signed rock band The Scorpions to the German EMI Electrola company in 1978 and helped develop the careers of acts such as Kraftwerk and Elta Scoota.

Tradition in A&R

"This country has a long tradition in local A&R”, says Müller. "I think EMI was one of the first companies to try and sell local product abroad. But we have to be realistic. Domestic success should be first realised; only then can you start tapping into other markets. But the climate is changing and product from the Continent has more chances than ever."

Electrola’s current artist roster include multi-million seller Herbert Groene-meyer, Wolf Maahn, Klaus Lage, BAP and developing artists like Chroming Rose, Crossroads and B-Positive.

Before Müller took the MD post of Electrola in March this year, he served as MD of EMI Austria for six years. Before that he was MD of EMI Music Publishing in Germany. The company organised its first annual sales conference under its new leadership on March 21-23.
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CD · LP · MC
Produced by Hagü Schmitz & Lothar Krell

King Kjong: General Theory
CD · LP · MC
Produced by Hoffmann & KING Kjong

General Theo

Karl Keaton: Love's Burn
SINGLE · MAXI · MAXI-CD
Produced by Ben Liebrand
THE RECORD PROMOTION FACTFILE: VOL 1

This pull-out-and-keep guide is designed to give programmers a who's who of record promotion executives involved in promoting to radio. All German record companies were invited to submit details. This is volume one, with an update to follow. Compiled by Claire Heffernan.
In Possession Of That Crucial Crossover Potential

German product has frequently proved its crossover potential and travels the globe in a fascinating way. Enigma's "Sadeness" is the best example of a recent world hit with German origin, while heavy metal veterans The Scorpions are currently doing well in France with their no. 1 hit single "Wind Of Change". Then there are the unstoppable Snap, attacking the international charts with the "Snap Megamix". Here, different label managers talk about the crossover possibilities of one of their company's acts, and explain promotion and marketing plans.

BMG Ariola Hamburg
Crossover act: U.D.O. - Timebomb
With the simultaneous European release of their fourth album Timebomb on April 2, heavy metal act U.D.O are expected to make it big across the borders.

"March saw a major European promo tour. Dates included the UK, Holland, Scandinavia, France and Spain.
Comments BMG exploitation manager Kai Manke. "Hard rock is crossover music in itself. It is not limited to Germany. But people always ask, 'What has this act done in your own territory?' You obviously have to be big in your own country. The other territories want irrefutable evidence before they release product. That doesn't necessarily mean you get to show sales rates, or that you've achieved a gold record."

"You have to be big in your own country... other territories want irrefutable evidence before they release. That doesn't necessarily mean you get to show sales rates, or that you've achieved a gold record."

- Kai Manke

"We always get good feedback on hard rock. Acts are mainly broken by the printed press and by intensive touring. The radio situation with regards to hard rock is very poor, however, there are only a few special programmes. You won't get rock aired on TV, especially not on German TV. The only exceptions are MTV's 'Headbanger's Ball' or sometimes on French station Canal Plus. Due to these limitations we decided not to produce videos for U.D.O. any more. Instead we made an EPK, an electronic press kit, a sort of visual bio. "This special four-and-a-half minute feature contains parts from old videos. There's a narrator talking about the band. This EPK goes out to retailers and press. If they want, TV can broadcast it. "Using an EPK is a good additional way of promoting your act. It's focused on the artists themselves, but we still need the usual biography and photo sessions."

Silverline, USA
Crossover act: VNV (Vietnam North North Vietnam)
With the release of their album "The Vietnam War" on March 26, the Austrian industrial band VNV are hoping to make an impact in the US. The album has received positive reviews from US critics and has been played on a number of popular US radio stations.

"The US is a very important market for us. We have already had a lot of airplay on US radio, which has been really encouraging. We have also been getting a lot of coverage in the press. The US is a really good market for us and we are looking forward to making a real impact there."

- VNV

"We're very pleased with the reception we have had in the US so far. The fans have been really supportive and we are looking forward to meeting them all in person. The US is a really exciting market for us and we are very excited to be playing there."

- VNV

IDG MUSIC Ltd. Switzerland
Hot Crossover - Rock'a'Billy album & great live band for licensing in your territory

"We have two new albums coming out soon, both of which we think will really appeal to the crossover market. The first is a rock'n'roll album called 'Rock'a'Billy', which is really upbeat and fun. The second is a more experimental album called 'Crossover', which has a more electronic feel. Both albums have been really well-received by fans and critics alike."

- IDG MUSIC Ltd. Switzerland

"We're really excited about these new albums and we think they will really catch on with the crossover market. We're looking forward to seeing how well they do."

- IDG MUSIC Ltd. Switzerland
GERMANY: LABELS

EMI Electrola

Crossover act:
B-Pozitive - Natural

These five youngsters from Heidelberg play a highly explosive mixture of soul, funk, rap, hip hop and house music in imaginative arrangements. They deem it important not to be type-cast as purely a dance band—they call their sound "pop-groove". Singer Oliver Rosenberg's uncanny 'black' voice reminds listeners of Terence Trent d'Arby and Lenny Kravitz. Apart from their own material, they do cover versions of well-established songs. For their debut single Love Is Like Oxygen they used the lyrics of the old Sweet song and added a completely new melody. B-Pozitive are signed to the Electrola label because of their enormous live reputation. The band succeeded in capturing a natural live spirit on their album. Singing in English will certainly help them cross international borders.

Comments Electrola promotion manager Heidi Wellen, "We just feel this act have a great crossover potential. It's that feeling that encouraged EMI Publishing to put themselves behind the band. The single is played a lot on German radio, unfortunately only on the private stations. That's the problem here, the public stations only play pop-groove/dance once it's in the charts, which is almost unbelievable."

Heidi Wellen

BMG Ariola Munich

Crossover act:
Karl Keaton - tba

All-American boy Karl Keaton—who served in the US army in Germany and decided to stay—is destined to be the next great soul singer. He has already been compared to the likes of Al Green, Marvin Gaye, Gregory Abbott and Sydney Youngblood. His debut single Love's Burn produced by Ben Liebrand can be placed somewhere between soul and pop. The second single will be one of the three tracks produced by Arthur Baker, and will be more dance-oriented. The album will be finished by the end of June. It will include the above-mentioned tracks plus some others produced by Mark Plati (of Prince and Janet Jackson fame). Highlight of the sessions is the ballad Just Another Love Affair.

"Keaton could work everywhere, the songs and his warm voice will break the artist."
Guido Schulz

The video of the first single was shot by Chris Ashbrook (Eurythmics), while Liam Kan (Snap) is the director of the second.

Comments BMG marketing manager Guido Schulz, "Keaton could be an interesting artist worldwide. This act could work everywhere. The video of Love's Burn is on MTV, and the choice of producers marks an international career. "But producers and video are just tools to give it the right approach, he's obviously an international signing. The songs and his warm voice will break the artist. "In general, it's hard breaking German product abroad. Of course it does help that Keaton is American. "The reaction of other markets has been very encouraging for this long-term project. The single has already been released in the UK, Holland and Scandinavia."

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Crossover act:

Polydor

Crossover act:

Cinemak of the London office of Polydor is following the lead of his colleague Jacques Falisse in the UK on American Radio History. The company is planning to conquer the rest of Europe, especially the UK.
FRANCE

**METRO FM/Newcastle**
Giles Murray - Head Of Music

**UNITED KINGDOM**

**MUSIC & MEDIA**

The addition reflects the new album(s) of the week. The "LP" receives special emphasis for medium rotation. A number of stations have been highlighted for the "LP" rotation, with the same artist appearing on both the A and B lists.

**A List:**
- Giles Squire - Prog. Contr.
- METRO FM/Newcastle
- AD Gary Clail - Human Nature
- 

**B List:**
- A List: Giles Squire - Prog. Contr.
- METRO FM/Newcastle
- AD Gary Clail - Human Nature
- 

**AD**
- Mike & The Mechanics - Word Of Mouth
- Government & Goldman Nuit Des Tropiques
- 

**B List:**
- Mike & The Mechanics - Word Of Mouth
- Government & Goldman Nuit Des Tropiques
- 

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**EHR TOP 25**

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**CHARTBOUND RECORDS**

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<td>MANTRONIX/Don't Go Messin', With My Heart</td>
<td>(Capitol) 20/3</td>
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<td>LONDONBEAT/No Woman No Cry</td>
<td>(Anxious/RCA) 19/1</td>
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<td>GEORGE MICHAEL/Cowboys And Angels</td>
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<tr>
<td>MOCK TURTLES/Can You Dig It</td>
<td>(Siren) 19/6</td>
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<td>MASSIVE/Unfinished Sympathy</td>
<td>(Widl Burnch/Circa) 18/0</td>
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<td>QUEEN/I'm Going Slightly Mad</td>
<td>(Parlophone) 18/4</td>
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<td>AMY GRANT/Baby Baby</td>
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**EHRR TRACKING REPORT**

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<td>FEARGAL SHARKEY/I've Got News For You</td>
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**Airplay Action**

by Machgeli Bakker

Checking your power rotation? Rod Stewart, Roxette, Bee Gees, Simple Minds stand out this week, earning significant more playtime from their stations, setting a new EHR chartbound. "A" Rotation Leaders are those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. Other notable songs include the latest hits by Sting, The Beatles, and Scritti Politti & Shabba Ranks. The EHR "A" Rotation Leaders are songs which have the highest number of stations playing them in "A" or heavy rotation during the week. Selections are based on actual listener activity and song recognition by artists.

**EHR "A" RATION LEADERS**

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<thead>
<tr>
<th>Artist/Title</th>
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<tr>
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<td>(Warner Brothers)</td>
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<td>BEE GEES/Secret Love</td>
<td>(Warner Brothers)</td>
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<tr>
<td>CELINE DION/Where Does My Heart Beat Now</td>
<td>(Columbia)</td>
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<tr>
<td>CHRIS REA/Auergbe</td>
<td>(East West)</td>
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This EHR "A" Rotation Leaders are those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. Selections are based on the individual stations. In the case of tie songs are listed alphabetically by artist.
## NATIONAL AIRPLAY REPORT

### UNITED KINGDOM

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<th>Position</th>
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<tr>
<td>1</td>
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<td>Let Me Roll Myself</td>
<td>EMI (Factory)</td>
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<td>2</td>
<td>Brian May</td>
<td>Another Brick In The Wall</td>
<td>EMI (Killer Whale)</td>
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<tr>
<td>3</td>
<td>Queen</td>
<td>We Will Rock You</td>
<td>EMI (Killer Whale)</td>
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<tr>
<td>4</td>
<td>Status Quo</td>
<td>Rockin' All Over</td>
<td>Island (Epic/Perfect)</td>
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<tr>
<td>5</td>
<td>Phil Collins</td>
<td>Another Brick In The Wall</td>
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### ITALY

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<td>1</td>
<td>R.E.M.</td>
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<td>Warner Brothers (Warner Chappell)</td>
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<tr>
<td>2</td>
<td>Pet Shop Boys</td>
<td>Do That!</td>
<td>EMI (Killer Whale)</td>
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<tr>
<td>3</td>
<td>Paul McCartney</td>
<td>My Love</td>
<td>EMI (Killer Whale)</td>
</tr>
<tr>
<td>4</td>
<td>Chris Rea</td>
<td>A Night Like This</td>
<td>RCA (BMG Music)</td>
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<tr>
<td>5</td>
<td>Queen</td>
<td>We Will Rock You</td>
<td>EMI (Killer Whale)</td>
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<td>Status Quo</td>
<td>Rockin' All Over</td>
<td>Island (Epic/Perfect)</td>
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<tr>
<td>8</td>
<td>Paul McCartney</td>
<td>Let Me Roll Myself</td>
<td>EMI (Factory)</td>
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<td>Status Quo</td>
<td>Rockin' All Over</td>
<td>Island (Epic/Perfect)</td>
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<td>Phil Collins</td>
<td>Another Brick In The Wall</td>
<td>EMI (Killer Whale)</td>
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<td>Paul McCartney</td>
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<td>Chris Rea</td>
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<td>Queen</td>
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<td>Alejandro Sanz</td>
<td>Voy</td>
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<td>Julio Iglesias</td>
<td>Te Quiero</td>
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<td>We Will Rock You</td>
<td>EMI (Killer Whale)</td>
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<td>Phil Collins</td>
<td>Another Brick In The Wall</td>
<td>EMI (Killer Whale)</td>
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<td>Losing My Religion</td>
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<td>10</td>
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### AUSTRIA

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### NATIONAL AIRPLAY REPORT

The European Airplay Top 50 is compiled from the individual national airplay charts below. Column songs indicate records or compilation airplay that is expected for the following week.
## United Kingdom

### Albums
1. Roxette - "Joyride"
2. C&C Music Factory - "Gonna Make You Sweat"
3. Seal - "Crazy"
4. KLF - "3 A.M. Eternal Live At The SSL/Guru's Of Mu Mu"
5. The Righteous Brothers - "Unchained Melody"
6. Chico & Ritas - "Le Secret"
7. Enigma - "Sadeness Part 1"
8. Scorpions - "Wind Of Change"
9. Enigma - "Sadeness Part 1"
10. Madonna - "The Immaculate Collection"

### Singles
1. Roxette - "Joyride"
2. C&C Music Factory - "Gonna Make You Sweat"
3. Seal - "Crazy"
4. The Righteous Brothers - "Unchained Melody"
5. Chico & Ritas - "Le Secret"
6. Enigma - "Unchained Melody"
7. Scorpions - "Wind Of Change"
8. R. E.M. - "Losing My Religion"
9. Sting - "The Soul Cages"
10. Steff B - "Papa"

## Germany

### Albums
1. Enigma - "Sadeness Part 1"
2. The Simpsons - "Do The Bartman"
3.&apos;Roxette - "Joyride"
4. Queen - "Innuendo"
5. Eurythmics - "Greatest Hits"
6. The Righteous Brothers - "Unchained Melody"
7. Chico & Ritas - "Le Secret"
8. Enigma - "Sadeness Part 1"
9. Scorpions - "Wind Of Change"
10. Madonna - "The Immaculate Collection"

### Singles
1. Enigma - "Sadeness Part 1"
2. The Simpsons - "Do The Bartman"
3. Roxette - "Joyride"
4. Queen - "Innuendo"
5. Eurythmics - "Greatest Hits"
6. The Righteous Brothers - "Unchained Melody"
7. Chico & Ritas - "Le Secret"
8. Enigma - "Sadeness Part 1"
9. Scorpions - "Wind Of Change"
10. Madonna - "The Immaculate Collection"

## France

### Albums
1. Scorpions - "Wind Of Change"
2. Enigma - "Sadeness Part 1"
3. Thierry Hazard - "PsychoNeoLol"
4. Benny B - "ChickeeOn/On Tour"
5. Dana Dawson - "Romantic Waltz"
6. The Righteous Brothers - "Unchained Melody"
7. Chico & Ritas - "Le Secret"
8. Reo Vasina - "Darling"
9. Pinocchio - "Plaisir Sur La Lune"
10. David Hallyday - "About You"

### Singles
1. Pinocchio - "Alara"'
2. Enigma - "MCMXC A.D."
3. Scorpions - "Crazy World"
4. J.J. Goldman & The Kings - "Golden Kings & James"
5. Reo Vasina - "Double"
6. Benny B - "Album"
7. UB40 - "Lobbit Of Love"
8. Johnny Hallyday - "Dans La Chateau De Bercy"
9. Francine - "Lune Princesse"
10. Elmer Food Beat - "30 Centimeters"

## Italy

### Albums
1. Riccardo Cocciante - "Se Stango Insieme"
2. Marco Masoni - "Peccati Da Fari"
3. Umberto Tozzi - "Gi Ah Siamo Noi"
4. Gigi D'Alessio - "Hi邦邦"
5. Raf - "Giga Up Die Non Ha"
6. Enigma - "Sadeness Part 1"
7. P Fibi - "Spunta La Luna Del Morte"
8. Enigma - "Sadeness Part 1"
9. Paolo Vallesio - "La Persone Invii"
10. Marco Masini - "AlpinoChione"

### Singles
1. Raf - "Sogni...E Tutti Quello Che Ce'"'
2. Riccardo Cocciante - "CocciaT"
3. Eric Clapton - "The Clapton Story"
4. Enigma - "MCMXC A.D."
5. Rod Stewart - "Baby It's Cold Out"
6. Pino Daniele - "Un Hom En Blues"

## Sweden

### Albums
1. Abba - "The Album"
2. KLF - "3 A.M. Eternal Live At The SSL/Guru's Of Mu Mu"
3. The Simpsons - "Do The Bartman"
4. Steve B - "Because I Love You"
5. Madonna - "The Immaculate Collection"
6. Robin - "The Righteous Brothers"
7. "Singles"
8. AC/DC - "Let There Be Love"
9. Rick Astley - "Free"
10. Phil Collins - "The Very Best Of..."

### Singles
1. Enigma - "Sadeness Part 1"
2. The Simpsons - "Do The Bartman"
3. Steve B - "Because I Love You"
4. Madonna - "The Immaculate Collection"
5. AC/DC - "The Razor's Edge"
6. Rick Astley - "Free"
7. Phil Collins - "The Very Best Of..."
8. Enigma - "Sadeness Part 1"
9. Rick Astley - "Free"
10. Phil Collins - "The Very Best Of..."

## Ireland

### Albums
1. Rod Stewart - "Rhythm Of My Heart"
2. Phil Collins - "Shades Of A Blue Girl"
3. Saw Doctors - "That's What She Said Last Night"
4. The Simpsons - "Oh Neat Deep, Deep Trouble"
5. Simple Minds - "Let There Be Love"
6. The Stunning - "He Is"
7. The Stunning - "The Righteous Brothers"
8. The Simpsons - "Do The Bartman"
9. Chet Atkins & Mark Knopfler - "Neck And Neck"
10. "Singles"

### Singles
1. "The Simpsons - "Do The Bartman"
2. Chet Atkins & Mark Knopfler - "Neck And Neck"
3. Rod Stewart - "Rhythm Of My Heart"
4. Phil Collins - "The Very Best Of..."
5. Simple Minds - "Let There Be Love"
6. The Stunning - "He Is"
7. The Stunning - "The Righteous Brothers"
8. The Simpsons - "Do The Bartman"
9. Chet Atkins & Mark Knopfler - "Neck And Neck"
10. "Singles"

## Switzerland

### Albums
1. Seal - "Crazy"
2. Roxette - "Joyride"
3. Dr. Alban - "Hallucinogen"
5. Scorpions - "Wind Of Change"
6. E.L.M.R. - "Unbelievable"
7. "Singles"
8. Dr. Alban - "Hallucinogen"
9. Scar - "The Very Best Of"
10. K. Palmer/UB40 - "I'll Be Your Baby Tonight"

### Singles
1. Seal - "Crazy"
2. Roxette - "Joyride"
3. Dr. Alban - "Hallucinogen"
5. Scorpions - "Wind Of Change"
6. "Singles"
7. Dr. Alban - "Hallucinogen"
8. Scar & The Righteous Brothers - "Unchained Melody"
9. Dr. Alban - "Hallucinogen"
10. K. Palmer/UB40 - "I'll Be Your Baby Tonight"
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<th>UK</th>
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<td>Sadness Part 1 - Virgin / Data (Alpha/Mantra/Siegeil)</td>
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<td>Made You Sweat - C&amp;G Music Factory - Columbia (Virgin Music)</td>
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<td>Do The Bartman - The Simpsons - Geffen (ATV/Sacrosanct Music)</td>
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<td>Where The Streets Have No Name - U2 (Island Music)</td>
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<td>Crazy - D.A.S.H. (Reheaven Street/Perfect)</td>
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<td>Let There Be Love - Simple Minds - Virgin (Virgin Music)</td>
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<td>Liefde Voor Muziek - Raynold Van Hiel Groenewoud - EM (Not Listed)</td>
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<td>All Together Now - The Farm - Parlophone (Farm Music)</td>
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**Buma Stems**

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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.
Music & Media

FCC Asked To Reject Satellite Service

The National Association of Broadcasters (NAB) has urged the Federal Communications Commission (FCC) to reject Satellite CD Radio's request to build a satellite-delivered, CD-quality national radio service. The NAB says the plan is "premature" since many issues about DAB have yet to be resolved.

Congressmen Debate New Frequency Auction Proposal

US congressmen are proposing new laws requiring that all new commercial frequencies be auctioned, unless specifically exempted for their public service concerns. Presently, most new commercial stations are awarded in comparative hearings with the financial burden and risks carried by the competing private investors. The Ritter-Oxley bill is the subject of heated debate over whether and how the public might benefit or suffer if it's enacted. Either way, some form of spectrum fee appears possible within the near future.

$300 Million In Royalties Is Enough, Says NAB

The privately held network of Imagination Stations, with programming geared solely at children, has discontinued operations, primarily due to lack of investors sufficiently interested in children's music. Generally speaking, children's radio is a format that seems to be feasible on paper. However, no one has been able to make a successful entry yet, despite current attempts by several different entrepreneurs.

Longbox Faces Legal Challenges

Legislation that would end production of longboxes has been introduced in New York for 1992 and California for 1993. The New York bill would require packages no larger than an inch larger than the cassette or CD. Longbox packaging is widely criticised in the US for being anti-environment, but changes would create major new expenses and pose merchandising problems for retailers.

BPI Acquires D-C Library

Seattle, WA-based Broadcast Programming, Inc. has bought yet another syndicator of tape and CD-source programming. The acquisition of D-C Library gives BPI a total of 850 affiliates in 24 formats, serving nearly 10% of US commercial stations.

Kids' Radio Not Happening So Far

Despite the NAB's president/CEO Eddie Fritts's encouraging congressmen to oppose legislation proposing new performance royalties for sound recordings when they are broadcast over radio and TV, Fritts says US broadcasters presently pay $300 million annually in music copyright fees. "Record companies and recording artists receive tremendous benefits from having their records played on the air, which are balanced by the benefits broadcasters realise from airing those recordings."

There is no evidence today to demonstrate that this mutually beneficial relationship has changed significantly or that the recording industry is in dire straits. To the contrary, the recording industry is enjoying its greatest financial success ever.

Singles

<table>
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<tr>
<th>TW</th>
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<th>Label</th>
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<tr>
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<td>Radioactive</td>
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<td>2</td>
<td>Wilson Phillips /’You’re In Love’</td>
<td>SBK</td>
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<tr>
<td>3</td>
<td>Tara Kemp /’Hold You Tight’</td>
<td>Giant</td>
</tr>
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<td>4</td>
<td>Amy Grant /’Baby Baby’</td>
<td>A&amp;M</td>
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<td>5</td>
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<td>Charisma</td>
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<td>6</td>
<td>Roxette /’Joyride’</td>
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<td>8</td>
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<td>Epic</td>
</tr>
<tr>
<td>9</td>
<td>Another Bad Creation /’Isha’</td>
<td>Motown</td>
</tr>
<tr>
<td>10</td>
<td>Teila /’Signs’</td>
<td>Geffen</td>
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<td>11</td>
<td>Rick Astley /’Cry For Help’</td>
<td>RCA</td>
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<td>12</td>
<td>Tevin Campbell /’Round And Round’</td>
<td>Paisley Park</td>
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<td>13</td>
<td>Hi-Five /’I Like The Way (The Kissing Game)’</td>
<td>Jive</td>
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<td>14</td>
<td>Timmy T. /’Ona More Try’</td>
<td>Quality</td>
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<td>15</td>
<td>C&amp;C Music Factory /’Here We Go’</td>
<td>Columbia</td>
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<tr>
<td>16</td>
<td>Cathy Dennis /’Touch Me [All Night Long]’</td>
<td>Polydor</td>
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<td>17</td>
<td>Robert Palmer /’Mercy Mercy Me/I Want You’</td>
<td>EMI</td>
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<tr>
<td>18</td>
<td>Divinyls /’Touch Myself’</td>
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<td>19</td>
<td>Voices That Care /’Voices That Care’</td>
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<td>20</td>
<td>Tracie Spencer /’This House’</td>
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<td>21</td>
<td>Mariah Carey/Sameday</td>
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<tr>
<td>22</td>
<td>the Rembrandts /’Just The Way It Is, Baby’</td>
<td>Arista</td>
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<td>23</td>
<td>Rod Stewart /’Rhythm Of My Heart’</td>
<td>Warner Brothers</td>
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<td>24</td>
<td>Stevie B /’I’ll Be By Your Side’</td>
<td>UMR</td>
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<td>25</td>
<td>Bongo Beats /’How To Dance’</td>
<td>Atlantic</td>
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<td>26</td>
<td>Rude Boys /’Written All Over Your Face’</td>
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<td>Queenrissy /’Silent Lullaby’</td>
<td>EMI</td>
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<td>28</td>
<td>Nelson /’More Than Ever’</td>
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<td>30</td>
<td>Oleta Adams /’Get Here’</td>
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<td>31</td>
<td>Mariah Carey /I Don’t Wanna Cry’</td>
<td>Columbia</td>
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<tr>
<td>32</td>
<td>Whitney Houston /’The Star Spangled Banner’</td>
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<td>33</td>
<td>the Triplets /’You Don’t Have To Go Home’</td>
<td>Mercury</td>
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<td>34</td>
<td>Ralph Tresvant/Stone Cold Gentleman</td>
<td>MCA</td>
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<td>35</td>
<td>Styx /’Show Me The Way’</td>
<td>A&amp;M</td>
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<td>36</td>
<td>Celine Dion /’Where Does My Heart Beat Now’</td>
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<td>37</td>
<td>Extreme /’More Than Words’</td>
<td>A&amp;M</td>
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<td>38</td>
<td>L.L. Cool J /’Around The Way Girl’</td>
<td>Def Jam</td>
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<td>39</td>
<td>Harriet /’Temple Of Love’</td>
<td>East West</td>
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<tr>
<td>40</td>
<td>Whitney Houston /’All The Man That I Need’</td>
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Albums

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<tr>
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<tr>
<td>1</td>
<td>Mariah Carey/Mariah Carey</td>
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<td>2</td>
<td>C&amp;C Music Factory /’Gonna Make You Sweat’</td>
<td>Columbia</td>
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<tr>
<td>3</td>
<td>Wilson Phillips /Wilson Phillips</td>
<td>SBK</td>
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<tr>
<td>4</td>
<td>The Black Crowes /’Shake Your Money Maker’</td>
<td>Def American</td>
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<td>5</td>
<td>R.E.M. /’Out Of Time’</td>
<td>Warner Brothers</td>
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<td>6</td>
<td>Sting /’The Soul Cages’</td>
<td>A&amp;M</td>
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<td>7</td>
<td>Chris Isaak /’Heart Shaped World’</td>
<td>Reprise</td>
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<td>8</td>
<td>Soundtrack /’The Doors’</td>
<td>Elektra</td>
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<td>9</td>
<td>Vanilla Ice /’To The Extreme’</td>
<td>SBK</td>
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<td>10</td>
<td>Gloria Estefan /’Into The Light’</td>
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<td>Whitney Houston /’I’m Your Baby Tonight’</td>
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<td>M.C. Hammer /’Please Don’t Hurt ‘Em’</td>
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<td>Teila /’Five Man Acoustical Jam’</td>
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<td>16</td>
<td>Bette Midler /’Some People’s Lives’</td>
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<td>Madonna /’The Immaculate Collection’</td>
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<td>The Simpsons /’The Simpsons Sing The Blues’</td>
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<td>Great White /’Hooked’</td>
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<td>Another Bad Creation /’C outing At The Playground’</td>
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<td>L.L. Cool J /’Mama Said Knock You Out’</td>
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<td>Soundtrack /’New Jack City’</td>
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<td>26</td>
<td>Guy /’The Future’</td>
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<td>Divinyls /’Divinyls’</td>
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<td>Amy Grant /’Heart In Motion’</td>
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<td>Warrant /’Cherry Pie’</td>
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<td>Paul Simon /’Rhythm Of The Saints’</td>
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<td>31</td>
<td>Garth Brooks /’No Fences’</td>
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<td>32</td>
<td>The Doors /’Best Of The Doors’</td>
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<td>33</td>
<td>Nelson /’After The Rain’</td>
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<td>34</td>
<td>Londonbeat /’In The Blood’</td>
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<td>Bell Biv Devo /’Poison’</td>
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<td>Trixter /’Trixter’</td>
<td>Mechanic</td>
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<td>Janet Jackson /’Janet Jackson’s Rhythm Nation’</td>
<td>A&amp;M</td>
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<td>Carreras/Domingo/Pavarotti /’In Concert’</td>
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<td>39</td>
<td>Harvey Connick, Jr /’We Are In Love’</td>
<td>Columbia</td>
</tr>
<tr>
<td>40</td>
<td>Jesus Jones /’ Doubt’</td>
<td>SBK</td>
</tr>
</tbody>
</table>

The United States page is edited by longtime American radio/music industry executive Tom Key, who served as an air talent, music director and PD for 13 years before moving into record promotion in 1979. In 1986 Kay founded Main Street Marketing (MSM), an independent promotion firm based in Minneapolis. Each July, MSM co-ordinates the Upper Midwest Communications Conference, a regional gathering of station professionals, educators and students. Contributing associates include Jane Dyson, a radio veteran who joined MSM in 1989, and staffer Lisa Nordmark, a recent University of MN Journalism graduate.

### BBC Radio (continued from page 1)

**BMG**

(continued from page 1)

The UK when Preston appointed her three years ago.

**Costs Have Gone Up**

Preston argues that the job losses were due to "the current economic conditions". Pressed on that, he says, "the industry has remained largely price-stable in the last four years. As a company, we went through an excellent year in 1986-87. Since then, inflation has moved ahead so all our costs have gone up without our being able to generate equivalent price benefits in the marketplace."

Asked about BMG's roster, Preston says he hopes it will not appear crass when he comments, "I'm very encouraged by who we have," he argues that BMG is one of the few companies that has been able to translate dance single successes to album sales. He adds, "Overall, I have a concern which is the concern of everybody in the industry—that is that the UK marketplace, by virtue of its fashion-orientation, is increasingly distanced from the international markets."

"We have to make sure that our roster not only has the ability to generate success, but to generate success internationally. It is becoming increasingly difficult to generate international talent from the UK. But we're not going to do anything drastic with the roster in light of our current situation. In the normal management of the roster, we will be continuing to review artists in the light of their performance. There will be nothing abnormal."**

**Dancing Partners**

Veronica director Lex Harding has confirmed the station wants to join with "rival" Dutch broad-caster TROS to create a new private EFR FM channel. Harding talks of a "Dutch radio system running backwards into bankruptcy" and goes on to bemoan the fact it attracts 1.5% of the national advertising cake, against a European average of 6%.**

**Bootleg Blues**

The Brits aren't the only thing to have confirmed Czechoslovakia. A huge increase in bootleg records has hit the country. Believed to be coming mostly from Poland, the bootlegs include most of the latest top chart titles and some local repertoire. The Czech IFPI, in conjunction with several labels and journalists, has been working to stem the influx.**

**British Invasion 1991**

The end of March and early April saw a further tour of forces on the part of British bands. The first March to April tour of forces on the part of British bands. The first March tour was to be advertised, complete with 20% reach after dark, later this year.**

**Watch Those Costs**

Congratulations to BBC Radio 1 for rocketing around the clock without increasing the number of presenters. But expect to see changes in the daytime schedule soon, including the disappearance of at least one familiar face.**

### For the Record

In M&M's feature story on computer software publishers, it has been claimed that the Media Touch software product is owned by a company called RadishSoft Ltd and is marketed exclusively for use in the UK by London-based Adware Europe. As the story is based on an AmericanAudioMoscow story in the same issue, it should be corrected that the TCMC music board hardware is licensed by Sendercraft, rather than Swiso Craft. M&M regrets any confusion.**

### First-Quarter National Airplay Scoreboard

<table>
<thead>
<tr>
<th>Country</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>France</td>
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<tr>
<td>Italy</td>
<td>20</td>
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<td>Germany</td>
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<td>Germany</td>
<td>40</td>
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<tr>
<td>Average</td>
<td>45</td>
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</table>

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### Piccadilly (continued from page 1)

and Krith have built very successfully on that. Allitt, who remains MD in addition to becoming chairman, hopes that Story's promotion to the board will mark a trend at the station. "I am keen to open up the board to the talent within the company." **

### No Longer United

UK record labels woke up last week to find the British national press had shrunk. Established titles Sounds and Record Mirror (RM) have been closed-through the publishers United Newspapers say parts of the dance-oriented RM might appear in another of their titles, the trade journal Music Week. United then opted for a cash injection by juggling Kerrang! and Select to rival publishers EMAP Metro.**

### Clarification, Sort Of

Ooops! M&M's sex scientists misidentified EMIF France recording artist Nilda Fernandez as a woman in last week's Music Monitor. Back to the lab, boys...
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